

# Mass of St. Mary Magdalene

## I. Kyrie

Jared Tomlinson

♩ = 76-92 **Rubato**

S. Ky - ri - e ei -

A. Ky - ri - e Ky - ri e lei -

T. Ky - ri - e e - lei -

B. Ky - ri - e e - lei - son.

*rehearsal only*

7

S. son. Chris -

A. son. Ky - ri - e Chris -

T. Ky - ri - e e - lei - son. Chris -

B. ri - e e - lei - son. Chris -

**Fine**

13

S. *mf* *mp* , *mf* *f*  
- te e - lei - son. Chris - te e -

A. *mf* *mp* , *mf*  
te e - lei - son. Chris - e -

T. *mf* *mp* , *mf*  
- te e - lei - son. Chr - te e -

B. *mf* *mp* , *f*  
te e - lei - son. - - te e -



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18

S. *mf* , *mp* = *mf* *mp*  
lei - son. - te e - lei - son.

A. *mf* *mp*  
lei - Chris - te e - lei - son.

T. *mp* *mf* *mp*  
lei son. Chris - te e - lei - son.

B. *mf* , *mp* *mf* *mp*  
- son. Chris - te e - lei - son.

D.C. al Fine



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## II. Gloria

Jared Tomlinson

♩ = 60-66

*solo*

*tutti*

Glo - ry to God in the high - est and peace to God's peo - ple .n.

5

Lord God, Heav'n - ly King, - y God and Fa - ther, we

9

wor - ship give you thanks, we praise you for your glo - ry.

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13

Lord Je - sus Christ, on - ly Son of the Fa - ther, Lord God, Lam of God,

This system contains measures 13 through 16. The vocal line features a melodic line with four groups of triplets. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a treble line with chords and eighth notes in the right hand.

17

You take a - way the sin of the world: mer - cy on us; You are

This system contains measures 17 through 20. The vocal line continues with a melodic line that includes some chromaticism. The piano accompaniment features a more active treble line with eighth-note patterns and a steady bass line.

21

seat - e right hand of the Fa - ther: re - ceive our prayer. For

This system contains measures 21 through 24. The vocal line has four groups of triplets. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and eighth notes.

25

you a - lone are the Ho - ly One, you a - lone are the L<sup>o</sup>rd

Musical score for measures 25-28. The vocal line features a melody with triplet markings over the words "you a - lone are the Ho - ly One, you a - lone are the L<sup>o</sup>rd". The piano accompaniment consists of chords and single notes in the right and left hands.

29

you a - lone are the Most High, - sus Christ, with the

Musical score for measures 29-32. The vocal line continues with the melody for "you a - lone are the Most High, - sus Christ, with the". The piano accompaniment provides harmonic support with chords and single notes.

33

Ho - ly in the glo - ry of God the Fa - ther. A - men.

Musical score for measures 33-36. The vocal line concludes with "Ho - ly in the glo - ry of God the Fa - ther. A - men." The piano accompaniment features triplet markings and ends with a double bar line.

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## III. Credo

Jared Tomlinson

♩ = 60-66

*solo* *tutti*

I be-lieve in God, the Fa ther al - might - y, cre - a - tor of earth.

7 **A**

I be-lieve in Je - sus Christ, his on - Lord.. He was con - ceived by the

12 **B**

pow'r of the Ho - l' and born of the Vir - gin Ma - ry. He suf-fered un - der Pon-tius

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17

Musical score for measures 17-21. The vocal line is in treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in grand staff. The lyrics are: Pi-late, was cru-ci-fied, died and was bur-ied. He de-scend-ed to the dead. A triplet of eighth notes is marked with a '3' over it in measures 18 and 19.

22

C

Musical score for measures 22-27. The key signature changes to one sharp (F#) and the time signature changes to 4/4. A common time signature 'C' is indicated in a box above measure 22. The lyrics are: On the third day He rose a-gain He as-cend-ed in-to heav'n, and is

28

Musical score for measures 28-32. The key signature changes to two sharps (F# and C#) and the time signature changes to 3/4. The lyrics are: seat-ed at the of the Fa-ther. He will come a-gain to judge the liv-ing

33

D

and the dead. I be - lieve in the Ho - ly Spir - it, the H - ly Cath' lic

39

Church, the com - mu - nion of saints, ve - ness of sins, the re - sur -

44

rec - tion of the y, and the life e - ver - last - ing. A - men.

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# Mass of St. Mary Magdalene

## IV. Sanctus and Benedictus

Jared Tomlinson

$\text{♩} = 60-76$

S. *p* Ho - - ly\*, *f* Ho - - ly, *p* Ho - - ly, *f* Ho - - ly, *p* Ho - - ly, *f* Ho - - ly,

A. *p* Ho - - ly\*, *f* Ho - - ly, *p* Ho - - ly, *f* Ho - - ly, *p* Ho - - ly, *f* Ho - - ly,

T. *mf* < *f* Ho - ly\*, *mf* < *f* ho - ly, *mf* < *f* ho - ly.

B. *mf* < *f* Ho - ly\*, *mf* < *f* ho - ly, *mf* < *f* ho - ly.

*rehearsal only*

\*dim begins before the

7 *mf* Lord God of hosts, *ff* and earth are full of thy glo - ry. *mp* Lord God of hosts, *mf* Hea - ven and earth are full of thy glo - ry.

S. *mf* Lord God of hosts, *ff* Hea - ven and earth are full of thy glo - ry. *mp* Lord God of hosts, *mf* Hea - ven and earth are full of thy glo - ry.

A. *mf* Lord God of hosts, *ff* Hea - ven and earth are full of thy glo - ry. *mp* Lord God of hosts, *mf* Hea - ven and earth are full of thy glo - ry.

T. *mf* Lord God of hosts, *ff* Hea - ven and earth are full of thy glo - ry. *mp* Lord God of hosts, *mf* Hea - ven and earth are full of thy glo - ry.

B. *mf* Lord God of hosts, *ff* Hea - ven and earth are full of thy glo - ry. *mp* Lord God of hosts, *mf* Hea - ven and earth are full of thy glo - ry.

13

S. *p* *f* , *p* *f* , *p* *f* ,  
 Glo - - ry, Glo - - ry, Glo - ry b to thee,

A. *p* *f* , *p* *f* , *p* *f* ,  
 Glo - - ry, Glo - - ry, Glo to thee,

T. *mf* < *f* *mf* < *f* *mf* < *f* ,  
 Glo - ry, Glo - ry, Glo - ry,

B. *mf* < *f* *mf* < *f* *mf* < *f* ,  
 Glo - ry, Glo - ry, Glo - ry,

19

S. *mf* *f* *soff* ' *p*  
 O Lord most high. is he that co-meth in the Name of the Lord. Ho-

A. *mf* *f* *voce* ' *p*  
 O Lord most Bles-sed is he that co-meth in the Name of the Lord. Ho-

T. *mf*  
 O agh.

B. *mf* *f*  
 Lord most high.

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26

S. *f* *p* *f* *p*  
san - - na, Ho - san - - na, Ho -

A. *f* *p* *f* *p*  
san - - na, Ho - san - - na, Ho -

T. *mf* *f* *mf*  
Ho - san - na, san - na,

B. *mf* *f* *f*  
Ho - san - na, Ho - san - na,

30

S. *f* *mf* *f*  
san - - in the high - est.

A. *mf* *f*  
san - na in the high - est.

T. *f* *mf* *f*  
Ho - san - na in the high - est.

B. *mf* *f* *mf* *f*  
Ho - san - na in the high - est.

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# Mass of St. Mary Magdalene

## V. Agnus Dei

Jared Tomlinson

♩ = 76-92

The musical score is arranged in five staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "that ta - way the" for Soprano; "O Lamb of God, kest a - way the" for Alto; "O Lamb of God, that ta - kest a - way the" for Tenor; and "O Lamb of God, that ta - kest a - way the" for Bass. The piano part is marked "rehearsal only". Dynamics include *p*, *mf*, and *mp*. A large watermark "PERUSAL SCORE ONLY - PLEASE DO NOT COPY" is overlaid diagonally across the score.

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S. sin of the world,

A. sin of the world, have mer - cy

T. sin of the world, have mer - cy u -

B. sin of the world, have mer - cy u - po

*mf*

*mp*

*mf*

*p*

*accel.* . . . . *a poco piu*

S. O Lamb of God, that ta - kest a -

A. us. O Lamb of God, that ta - kest a -

T. us. Lamb of God, that ta - kest a -

B. O Lamb of God, that ta - kest a -

*p*

*mp*

*mp*

*mp*

*mp*

*enarm.*

*enarm.*

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rit. . . . .

17 *mf* *f*

S. way the sin of the world, have mer - cy u - pon us.

A. way the sin of the world, have mer - cy u - pon us.

T. way the sin of the world, have mer - cy u - pon us.

B. way the sin of the world, have mer - cy u - pon us. O

22 *tempo primo* *p* *p* *mp* *mf* *p* *mf* *p*

S. that ta - kest a - way the

A. Lamb of God, that ta - kest a - way the

T. .b of God, that ta - kest a - way the

B. God, that ta - kest a - way the

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28

S. *sotto voce*  
 sin of the world, grant us thy peace.

A. *sotto voce*  
 sin of the world, grant us peace.

T. *sotto voce*  
 sin of the world, grant us thy peace.

B. *sotto voce*  
 sin of the world, grant us peace.



A native of Toronto and a graduate of York University with a B.F.A., Spec. Hons. Music degree, Jared Tomlinson is the composer of his 'Mass of St. Mary Magdalene' for an international choir. This new choral setting of the Mass, held in celebration of the historic Toronto parish' anniversary.

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**The Church of St. Mary Magdalene** is an Anglo-Catholic parish of the Anglican Church of Canada located in Toronto. It is famous for its association with composer Healey Willan who was organist and choir-master for well over four decades; it was part of the composite Robertson Davies used to form "St. Aidan's" in his novel "The Cunning Man". Robertson Davies attended Mass there while still a Presbyterian and a student at Upper Canada College. The church is also mentioned in Marian Engel's "The Glassy Sea". Former Governor General Adrienne Clarkson has been a parishioner for many years and the late Queen Elizabeth The Queen Mother visited, participated in the Solemn Mass and unveiled a national historic plaque to the memory of Healey Willan [3 July 1989].

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