

# Mass of St. Mary Magdalene

## I. Kyrie

Jared Tomlinson

♩ = 76-92 **Rubato**

S. *p* Ky - ri - e e - lei -

A. *mf* Ky - ri - e *p* Ky - ri - e e lei -

T. *mp* Ky - ri - e *mf* e - lei - son. *p*

B. *p* Ky - ri - e *mf* e - lei - son. *p*

*rehearsal only*

7

S. *mp* son. **Fine** Chris -

A. *mf* son. *mp* Chris -

T. *mp* Ky - ri - e *mf* e - lei - son. *p* Chris -

B. *p* Ky - ri - e *mf* e - lei - son. *p* Chris -

**Fine**

13

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

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

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

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

D.C. al Fine

18

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

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

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

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

# Mass of St. Mary Magdalene

## II. Gloria

Jared Tomlinson

$\text{♩} = 60-66$

*solo* *tutti*

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

5

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

9

wor - ship you, we 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, Lamb of God,

17

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

21

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

25

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

Sample Only

29

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

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33

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

# Mass of St. Mary Magdalene

## III. Credo

Jared Tomlinson

♩ = 60-66

*solo* *tutti*

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

Sample Only

7 **A**

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

12 **B**

pow'r of the Ho - ly Spir - it 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 score is in 2/2 time and B-flat major. It features a vocal line and a piano accompaniment. The lyrics are: "Pi-late, was cru-ci-fied, died and was bur-ied. He de-scend-ed to the dead." The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Pi-late, was cru-ci-fied, died and was bur-ied. He de-scend-ed to the dead.

22

C

Musical score for measures 22-27. The score is in 2/2 time and C major. It features a vocal line and a piano accompaniment. The lyrics are: "On the third day He rose a-gain. He as-cend-ed in-to heav'n, and is". The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

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 score is in 2/2 time and C major. It features a vocal line and a piano accompaniment. The lyrics are: "seat-ed at the right hand of the Fa-ther. He will come a-gain to judge the liv-ing". The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

seat-ed at the right hand 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 Ho - ly Cath' lic

39

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

44

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

Sample Only



# 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,

A. *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 downbeat*

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

S. *mp* *mf* *mp* *mf*

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

T. *mf* Lord God of hosts, *ff* Heav'n and earth are full of thy glo - ry.

B. *mf* Lord God of hosts, *ff* Heav'n and earth are full of thy glo - ry.

13

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

A. *p* *f* , *p* *f* , *p* *f* ,  
 Glo - - ry, Glo - - ry, Glo - ry be 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,

Sample Only

19

S. *mf* *f* , *sotto voce* , *p*  
 O Lord most high. Bles- sed is he that co- meth in the Name of the Lord. Ho -

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

T. *mf* *f*  
 O Lord most high.

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

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* *f*  
 Ho - san - na, Ho - san - na,

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

30

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

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

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

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

# Mass of St. Mary Magdalene

## V. Agnus Dei

Jared Tomlinson

♩ = 76-92

The musical score is arranged in five systems. The first four systems are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The fifth system is for the piano accompaniment, labeled "rehearsal only".

**Soprano (S.):** The vocal line begins with a rest for the first three measures. It then enters with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are "that ta - kest a - way the". A dynamic marking of *p* is placed above the first note.

**Alto (A.):** The vocal line begins with a rest for the first three measures. It then enters with a half note G3, followed by quarter notes A3, B3, and C4. The lyrics are "O Lamb of God, that ta - kest a - way the". Dynamic markings include *mf* with an accent (<) above the first note and *p* above the final note.

**Tenor (T.):** The vocal line begins with a rest for the first three measures. It then enters with a half note G3, followed by quarter notes A3, B3, and C4. The lyrics are "O Lamb of God, that ta - kest a - way the". Dynamic markings include *mp* above the first note, *mf* above the second note, and *p* above the final note.

**Bass (B.):** The vocal line begins with a rest for the first three measures. It then enters with a half note G2, followed by quarter notes A2, B2, and C3. The lyrics are "O Lamb of God, that ta - kest a - way the". Dynamic markings include *p* above the first note, *mf* above the second note, and *p* above the final note.

**Piano:** The piano part is labeled "rehearsal only". It features a 3/4 time signature for the first three measures, which then changes to 4/4 for the final measure. The accompaniment consists of chords in the right hand and a bass line in the left hand.

S. sin of the world,

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

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

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

13 *accel.* . . . . . *a poco piu mosso*

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

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

T. *p* us. O Lamb of God, that ta - kest a - *enharmon.*

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

17 *mf* *f* *rit.*

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* *mf* *mp* *mf* *p*

S. that ta - kest a - way the

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

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

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

28

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

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

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

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



A native of Toronto and graduate of York University with a B.F.A., Spec. Hons. Music degree, **Jared Tomlinson** is the composer of numerous short film scores and choral works. Most notably, his 'Mass of St. Mary Magdalene' was the winning entry in The Church of St. Mary Magdalene's international competition for a new choral setting of the Mass, held in celebration of the historic Toronto parish's 125th anniversary.

Aside from his professional musical pursuits, Jared sings tenor in the Pax Christi Chorale, is an active member of Jarvis Street Baptist Church, and works in the arboricultural industry for Karmatree, Inc.



**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].