

# **MASS OF THE SACRED HEART**

**JOE ONYEKWELU**

B.A. (Hons.) Music

M.A. (Ethnomusicology)

Ph.D (Ethnomusicology)



**Rex Charles & Patrick Publications**



Copyright @ Joe Onyekwelu, 2011  
E-mail: bolajoe,onyekwelu@yahoo.com.

First Published, 2011

# MASS OF THE

**All Rights Reserved.** This publication or any part of it **MUST** not be copied or reproduced or repackaged or stored in any retrieval system and sold; or used to develop another publication by anybody without the signified consent of the author.

ISBN: 978 - 978 - 50530 - 2 - 9

*Printed and Published by:*  
**Rex Charles & Patrick Limited,**  
Booksmith House, Harmony Place,  
P.O. Box 575, Nimo,  
Anambra State, Nigeria.  
07086845197, 08080608127



Rex Charles & Patrick Publications



## DEDICATION

I dedicate this book to the HOLY SPIRIT from whom I draw a lot of inspiration and power.

**Dr. Joe Onyekwelu**

B.A. (Hons.) Music

M.A. (Ethnomusicology)

Ph.D (Ethnomusicology)

Dr. Joe Onyekwelu, one of the best composers in the Roman Catholic Church in Nigeria, has written this Mass of the Sacred Heart in English. It is a choral setting of the Ordinary of the Mass, which includes the Kyrie, Gloria, Credo, Sanctus with Benedictus and Agnus Dei. The text of the Mass varies with occasions. It is a beautiful and easy to learn. In addition to the other essential parts of a Mass like the Entrance hymn, Homily, Communion and Dismissal hymns. All these are included in the book.

I very much commend Joe Onyekwelu for this great contribution to Church music, which is in line with the local tradition taking place in the Roman Catholic Church today. Although the official language of the Catholic Church, singing in the language of the people brings Christ closer to them. This book is intended for Church choir, choral conductors/choirmasters, liturgical music directors but also to all lovers of religious music. I strongly recommend it.

**Professor Richard C. Okafor**

(Professor of Music Education and Ethnomusicology)



First Published 2014

I dedicate this book to the HOLY SPIRIT from whom I have received inspiration and power.

Foreword I

v

Foreword II

vi

Preface

vii

Acknowledgement

viii

All Rights Reserved. This publication or any part of it MUST not be copied, stored or used in any retrieval system or for any other purpose without the written permission of the publisher.

We Have Come (Entrance)

1

Lord Have Mercy (Kyrie)

10

Glory be to God (Gloria)

12

He is Already Here (Homily)

17

I Believe in God (Credo)

19

ISBN: 978 - 978 - 50530 - 2 - 9

Holy Holy Holy (Sanctus)

28

Our Father (Pater Nostra)

30

Lamb of God (Agnus Dei)

32

Printed and Published by:

Rex C. Books

35

Booksmith House, Harmony Place

P.O. Box 1234

50

Anambra State, Nigeria.

07086845197, 08080608127



## FOREWORD

The Mass is a part of the text of the Roman Catholic liturgy set to music and sung by a choir or congregation. It is the chief ritual or the principal service of the Roman Catholic Church. High Mass is sung, Low Mass said. It is a choral setting of the Ordinary, or Common, or invariable parts of the Mass, that is, *Kyrie, Gloria, Credo, Sanctus* with *Benedictus* and *Agnus Dei*. The Proper of the Mass varies with occasions.

Masses have been written by many great composers such as Palestrina, Byrd, Bach, Beethoven, Mozart, Terry, Turner, etc. Examples are *Mass in' B Minor* by Bach; Beethoven's *Missa Solemnis*; Mozart's *Twelfth Mass* and *Mass of St. Cecilia in B Flat* by J. E. Turner.

Mr. Joe Onyekwelu, one of the best composers of the Roman Catholic Church in Nigeria, has written this *Mass of the Sacred Heart* in English, apart from his numerous compositions in Igbo. The tunes are enchanting and easy to learn. In addition, there are compositions for other essential parts of a Mass like the Entrance hymn, Homily, Communion and Dismissal hymns. All these are for the spiritual uplifting of the faithful.

I very much commend Joe Onyekwelu for this great contribution to Church music, which is in line with the Inculturation taking place in the Roman Catholic Church today. Although, Latin is still the official language of the Catholic Church, singing in the language of the people brings Christ closer to them. This book will not only be very useful to Church choir, choral conductors/choirmasters, liturgical music directors but also to all lovers of religious music. I strongly recommend it.

**Professor Richard C. Okafor**

*(Professor of Music Education and Ethnomusicology)*



## FOREWORD

Music has become an inseparable aspect of the Catholic liturgy. It drives active participation with favour and solemnity. In accordance with the minds of the fathers of the Vatican II Council, "the liturgy, is the summit towards which the activity of the church is directed; it is also the fount from which all her power flows". (SC, 10). In article 119, the same document acknowledges that "there are people who have their own musical tradition, and this plays a great part in their religious and social life. For this reason, their music should be held in proper esteem and a suitable place is to be given to it, not only in forming their religious sense but also in adapting worship to their native genius".

The present volume of **"MASS OF THE SACRED HEART"** by Joe Onyekwelu is a genuine response to both the fathers and to the particular needs of the church in our land. The long-standing contribution of the composer to liturgy is an eloquent testimony of his commitment to the Catholic faith in general and the Sacred Heart devotion in particular.

His usual style of combining native idioms with devotion and harmony is apparent in this volume only in a more lucid way. The melodic contours are easy to manage which makes it ideal for easy congregational consumption.

To all who come across this work of arts and liturgy, I highly encourage its immediate adoption and use.

**FR. UMEZINWA, CHUKWUEMENAM E. (Ph. D)**

*Department of Music, Unizik*



## **PREFACE**

The Mass is the most solemn service of the Catholic Church. It is the commemoration and symbolic re-enactment of the last supper of Christ with His twelve apostles. The liturgy of the Mass is divided into two parts:

- i. The ordinary (using those texts that do not change from day to day) and
- ii. The proper (using those texts that vary according to the religious nature of the specific day in the church year).

Over time, five of the text from the Ordinary came to be favoured for musical settings: Kyrie, Gloria, Credo, Sanctus/Benedictus, and Agnus Dei.

These texts have been a source of inspiration for composers since the fourteenth century, including Machaut, Josquin des Prex, Palestrina, Bach, Haydn, Beethoven, Berlioz, Stravinsky, Terry and Turner. Many of these compositions are monuments in the musical landscape.

Despite all these, over the years, I have lived in the Catholic faith, it continued to pester my mind that the five parts of the mass which have been the practice for centuries are not enough-that something is missing, which is the beginning and end of the mass. And so through the inspiration of the Holy Spirit, the entrance hymn - "We have come" was composed, and was followed by the dismissal hymn. - "The Mass Is Ended". These two compositions are considered to give the Mass a good shape-as a ritual that has a beginning and an end.

**Dr. Joe Onyekwelu**  
B.A. (Hons.) Music  
M.A. (Ethnomusicology)  
Ph.D (Ethnomusicology)

To God be the Glory



## ACKNOWLEDGEMENT

My special gratitude goes to Almighty God-the creator who gives me the inspiration to contribute meaningfully to the liturgy of the mass. I shower Him with all praises, honour and adoration forever.

I am very much indebted to Prof. Richard Chijioke Okafor -a renowned choral director, ethnomusicologist and music educator for accepting to write the *Foreword*. May God bless him abundantly.

I thank in a special way, Rev. Fr. Doctor Chukwuemenam E. Umezina of the Department of Music, Nnamdi Azikiwe University, Awka for writing the second Foreword - the first of its kind. I pray that God will give him double success in all his aspiration.

This acknowledgment cannot be complete without showing special appreciation to Rex Charles and Patrick Ltd, Nimo, and Africana First Publishers Plc, Onitsha for making the publication of this book possible despite my financial constrain. God Almighty will continue to shower His blessings on them.

For those who contributed in anyway to the success of this publication, the sky is the limit of their success in life-my prayer.

**Dr. Joe Onyekwelu**

B.A. (Hons.) Music

M.A. (Ethnomusicology)

Ph.D (Ethnomusicology)



# We Have Come (Entrance)

Tempo de march

Doh is Ab

Soprano

Alto

Tenor

Bass

We have come Al migh - ty fa - ther we all have come in - to your house

6

S.

A.

T.

B.

we have come to ho - nour you Al-migh-ty Al-migh-ty fa - ther we have come to ho - nour and



# We Have Come (Cont'd)

12

Fine

S. *s :- f | - : t | d :- | - : | : s | f : m | r :- r | r : m | f :- r | - : | d :- r | - : m*

A. *t :- t | - : s | s :- | - : | : s | f : m | r :- r | r : m | f :- r | - : | d :- r | - : m*

T. *wor- ship\_ you Lord. Al-migh-ty fa-ther we have co-me-o We have come*  
*r :- r | s : f | m :- | - : | : s | f : m | r :- r | r : m | f :- r | - : | d :- r | - : m*

B. *s :- s | - : s | d :- | - : | : s | f : m | r :- r | r : m | f :- r | - : | d :- r | - : m*

18

S. *d | f : m | r :- s | - : | : r | s : f | m :- d | - : | : d | f : m | r :- s | - :*

A. *t | r : d | t :- s | - : | : t | d : r | d :- s | - : | : t | r : d | t :- s | - :*


T. *to give you prai-ses\_ to give you ho-nour to give you po-wer\_*  
*m | l : s | f :- r | - : | : r | m : f | s :- m | - : | : m | l : s | f :- r | - :*


B. *d | m.r : d | r :- t | - : | : s | d : t | d :- d | - : | : d | m.r : d | r :- t | - :*



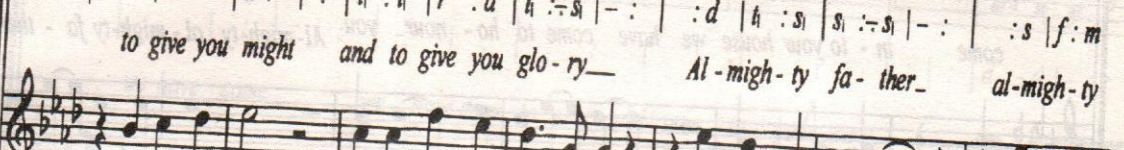
# We Have Come (Cont'd)

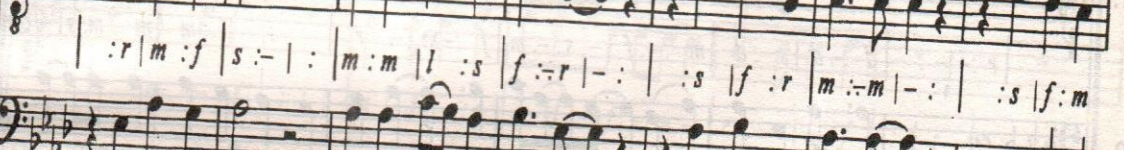
24

S.   
 | : r | s : f | m : - | : | d : d | f : m | r : - s | - : | : m | r : t | d : - d | - : | : s | f : m


A.   
 | : t | d : r | d : - | : | t : t | r : d | t : - s | - : | : d | t : s | s : - s | - : | : s | f : m

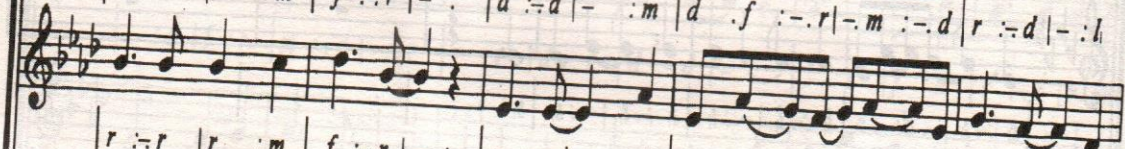
to give you might and to give you glo-ry— Al-migh-ty fa-ther— al-migh-ty

T.   
 | : r | m : f | s : - | : | m : m | l : s | f : - r | - : | : s | f : r | m : - m | - : | : s | f : m

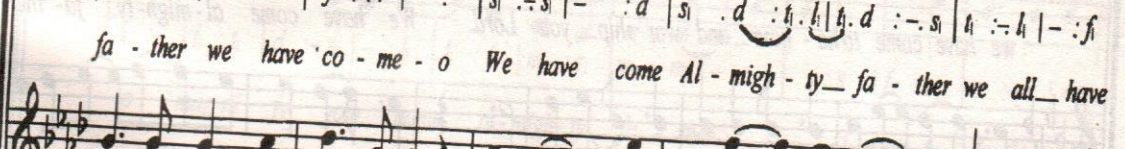
B.   
 | : s | d : t | d : - | : | d : d | m : r : d | r : - t | - : | : d | r : s | d : - d | - : | : s | f : m

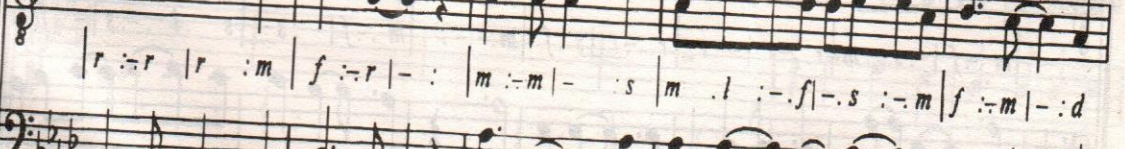
31

S.   
 | r : - r | r : m | f : - r | - : | d : - d | - : m | d . f : - . r | - . m : - . d | r : - d | - : t

A.   
 | r : - r | r : m | f : - r | - : | s : - s | - : d | s . d : t . t | t . d : - . s | t : - t | - : f

fa-ther we have co-me-o We have come Al-migh-ty— fa-ther we all have


T.   
 | r : - r | r : m | f : - r | - : | m : m | - : s | m . l : - . f | - . s : - m | f : - m | - : d


B.   
 | n : - n | n : m | f : - n | - : | d : - s | - : d | d . d : - . t | - . d : - . s | n : - m | - : f




# We Have Come (Cont'd)


36

S.   
 | t<sub>1</sub> :- | : | d :- d | s<sub>1</sub> : d | d :- r | - m :- d | r :- t<sub>1</sub> | - : s<sub>1</sub> | : | : d | d : d. m | - : d


A.   
 | s<sub>1</sub> :- | : | d :- d | s<sub>1</sub> : d | s<sub>1</sub> :- t<sub>1</sub> | - d :- t<sub>1</sub> | t<sub>1</sub> :- t<sub>1</sub> | - : s<sub>1</sub> | : | : s<sub>1</sub> | s<sub>1</sub> : s<sub>1</sub>. d | - : s<sub>1</sub>

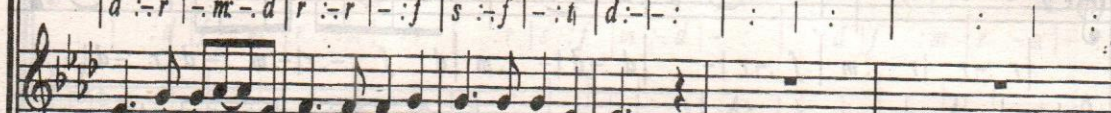
come in - to your house we have come to ho - nour\_ you Al-migh-ty al-migh-ty fa - ther

T.   
 | r :- | : | d :- d | s<sub>1</sub> : d | m :- f | - s :- m | f :- m | - : r | : | : m | m : m. s | - : m

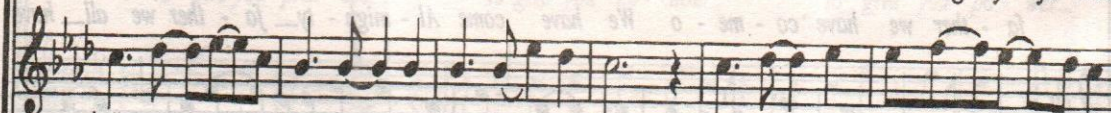
B.   
 | s<sub>1</sub> :- | : | d :- d | s<sub>1</sub> : d | d :- t<sub>1</sub> | t<sub>1</sub> :- d :- m | r :- d | - : t<sub>1</sub> | s<sub>1</sub> : t<sub>1</sub> | t<sub>1</sub> : d | d : d. d | - : d


42

S.   
 | d :- r | - m :- d | r :- r | - : f | s :- f | - : t<sub>1</sub> | d :- | : | : | : | : | : |

A.   
 | s<sub>1</sub> :- t<sub>1</sub> | - d :- s<sub>1</sub> | t<sub>1</sub> :- t<sub>1</sub> | - : t<sub>1</sub> | t<sub>1</sub> :- t<sub>1</sub> | - : s<sub>1</sub> | s<sub>1</sub> :- | : | : | : | : | : |

we have come to ho - nour\_ and wor ship\_ you Lord. We have come al-migh-ty\_ fa- ther

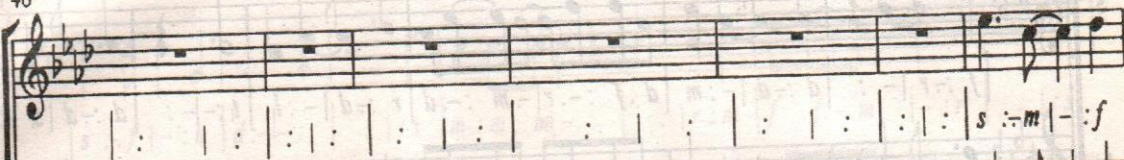
T.   
 | m :- f | - s :- m | r :- r | - : r | r :- r | s : f | m :- | : | m :- f | - : s | s . l :- s | - . f : m

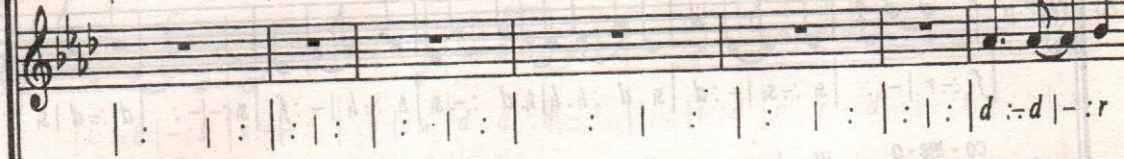
B.   
 | d :- s<sub>1</sub> | - d :- d | f<sub>1</sub> :- f<sub>1</sub> | - : n | s<sub>1</sub> :- s<sub>1</sub> | - : s<sub>1</sub> | d :- | : | d :- r | - : m | m . f :- m | - . r : d

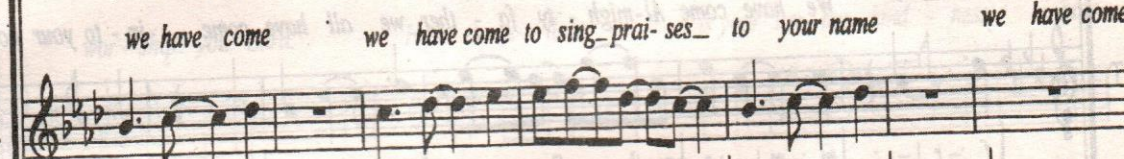



# We Have Come (Cont'd)

48

S. 

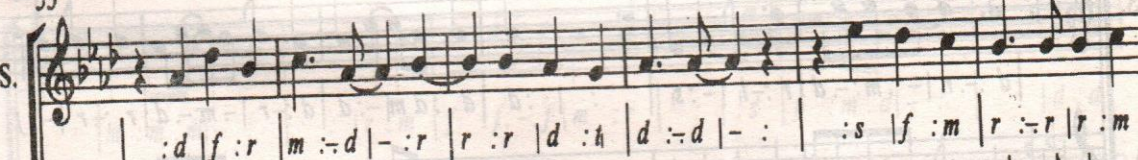
A. 


T. 

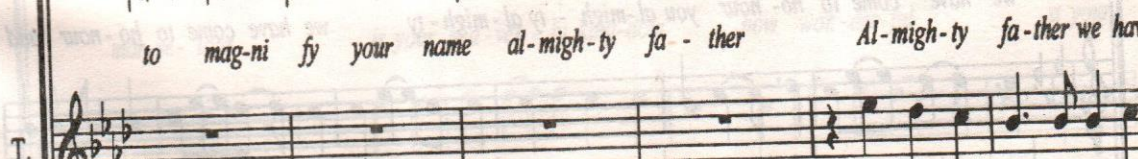
B. 

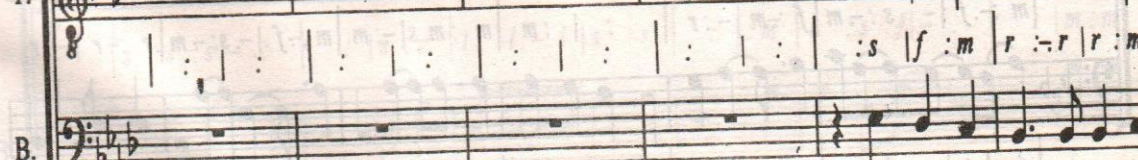
we have come we have come to sing prai-ses to your name we have come

55

S. 

A. 

T. 

B. 

to mag-ni fy your name al-migh-ty fa - ther Al-migh-ty fa-ther we have