

29TH SUNDAY OF
ORDINARY TIME
YEAR C

NOVUS ORDO
LATIN MASS

October 19, 2025 at 12:00nn

Holy God, We Praise Thy Name

GROSSER GOTT 78 78 77

F C F/A Gm/Bb C F A7 Dm

S.A.

1. Ho - ly God, — we praise thy name; Lord of all, —
 2. Hark! The loud — ce - les - tial hymn An - gel choirs —
 3. Lo! The ap - os - tol - ic train Join, the sa -
 4. Ho - ly Fa - ther, Ho - ly Son, Ho - ly Spir -

T.B.

F/A Bb F C F C F/A Gm/Bb C F

1. we bow — be - fore thee! All on earth thy rule — ac - claim,
 2. a - bove — are rais - ing, Cher - u - bim — and ser - a - phim,
 3. cred name to hal - low; Proph - ets swell the loud — re - frain,
 4. it, Three we name thee; While in es - sence on - ly One,

F A7 Dm F/A Bb F C C D7/A Gm F

1. All in heav'n a - bove — a - dore thee; In - fi - nite —
 2. In un - ceas - ing cho - rus prais - ing; Fill — the heav'ns
 3. And the white - robed mar - tyrs fol - low; And — from morn —
 4. Un - di - vid - ed God — we 'claim thee; And — a - dor -

C F Bb/D C Bb Gm C7/E F Gm C F

1. thy vast — do - main, Ev - er - last - ing is — thy reign.
 2. with sweet ac - cord: "Ho - ly, ho - ly, ho - ly Lord."
 3. to set — of sun, Through the Church the song — goes on.
 4. ing bend — the knee, While we own — the mys - ter - y.

Te Deum laudamus
 Attr. to Ignaz Franz, 1719–1790
 Tr. by Clarence A. Walworth, 1820–1900
 A complete score is available, WLP 008531.

Allgemeines Katholisches Gesangbuch, Vienna, 1774

Kyrie VIII • Graduale Romanum

Vatican II Hymnal • Page 163 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

#2

Lf - choir

Rh - swell

Ky - ri - e * e - lé - i - son .

V.

This system shows the beginning of the accompaniment for the first vocal part. It features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody in the treble clef is marked with a 'V.' and includes a fermata over the final note. The bass line provides a harmonic accompaniment with a '2' marking under the first measure.

Ky - ri - e e - lé - i - son .

This system continues the accompaniment for the first vocal part. It maintains the same musical notation and structure as the first system, with a treble and bass clef, one sharp key signature, and 6/8 time signature.

Chri - ste e - lé - i - son .

This system shows the beginning of the accompaniment for the second vocal part. It features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody in the treble clef includes a fermata over the final note. The bass line provides a harmonic accompaniment.

Chri - ste e - lé - i - son .

This system continues the accompaniment for the second vocal part. It maintains the same musical notation and structure as the third system, with a treble and bass clef, one sharp key signature, and 6/8 time signature.



Ky - ri - e e - lé - i - son .

Ky - ri - e * ** e - lé - i - son .

MISSA SIMPLEX

Gloria 134

#3: turn off midi

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

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

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

O God, al - might - y Fa - ther. Lord Je - sus Christ,

MISSA SIMPLEX

On-ly Be-got-ten Son, Lord God, Lamb of God, Son of the Fa - ther,

The first system of the musical score features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "On-ly Be-got-ten Son, Lord God, Lamb of God, Son of the Fa - ther,". Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes chords and melodic lines that support the vocal melody.

you take a - way the sins of the world, have mer - cy on us;

The second system continues the vocal line with the lyrics: "you take a - way the sins of the world, have mer - cy on us;". The piano accompaniment continues with similar harmonic and melodic patterns, providing a steady accompaniment for the vocal part.

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

The third system continues the vocal line with the lyrics: "you take a - way the sins of the world, re - ceive our prayer;". The piano accompaniment remains consistent, supporting the vocal melody.

you are seat-ed at the right hand of the Fa-ther, have mer-cy on us.

The fourth and final system on this page continues the vocal line with the lyrics: "you are seat-ed at the right hand of the Fa-ther, have mer-cy on us." The piano accompaniment concludes the system with a final chord and melodic flourish.

MISSA SIMPLEX

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

The first system of the musical score features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are: "For you a - lone are the Ho - ly One, you a - lone are the Lord,". Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes a sharp sign (#) on the second staff.

you a - lone are the Most High, Je - sus Christ, with the Ho - ly Spir - it,

The second system continues the musical score. The vocal line lyrics are: "you a - lone are the Most High, Je - sus Christ, with the Ho - ly Spir - it,". The piano accompaniment continues with the same instrumental parts as the first system.

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

The third system concludes the musical score. The vocal line lyrics are: "in the glo - ry of God the Fa - ther. A - men." The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

29TH SUNDAY IN ORDINARY TIME

October 19

Responsorial Psalm: Psalm 121:1–2, 3–4, 5–6, 7–8 (147)

Response: (*Organ/SATB*)

Optional Descant

The Lord, _____ heav'n and earth.

Capo 2: (D) (Bm) (Em) (A7) (D) (A) (Bm7) (G) (Asus4) (A7) (D)
 E C#m F#m B7 E B C#m7 A Bsus4 B7 E

Our help is from the _____ Lord, _____ who _____ made _____ heav - en and earth.

Verses: (*Cantor or SATB*)

<p>(D) E</p>	<p>(A) B</p>	<p>(Bm) C#m</p>
<p>1. I lift up my My help is</p> <p>2. May he not suffer your Indeed he neither</p> <p>3. The LORD is your guardian; the The sun shall not</p> <p>4. The LORD will The LORD will guard your</p>	<p>eyes toward the from the</p> <p>foot to slumbers nor</p> <p>LORD is your harm you by</p> <p>guard you from all coming and your</p>	<p>mountains; LORD,</p> <p>slip; sleeps,</p> <p>shade; day,</p> <p>evil; going,</p>

<p>(Em) F#m</p>	<p>(D) E</p>
<p>1. Whence shall help come to Who made heaven and</p> <p>2. May he slumber not who The guardian of</p> <p>3. He is beside you at your right Nor the moon by</p> <p>4. He will guard your Both now and</p>	<p>me? earth.</p> <p>guards you: Israel.</p> <p>hand. night.</p> <p>life. for - ever.</p>

Gospel Acclamation: Hebrews 4:12

Acclamation: (Organ/SATB) No. VI

Optional Descant

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Verse: (Cantor or SATB)

The word of God is liv - ing and ef - fec - tive,

dis - cern - ing re - flec - tions and thoughts of the heart. _____

Music: Owen Alstott, © 1977, 1990, OCP. All rights reserved.

You Are Mine



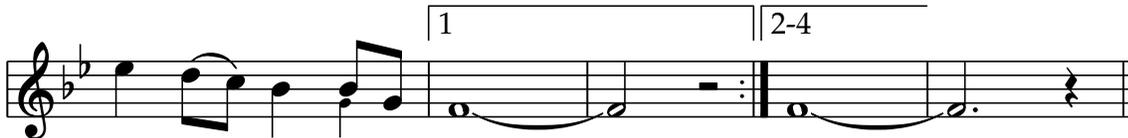
1. I will come to you in the si - lence, _____
 2. I am hope for all who are hope - less, _____
 3. I am strength for all the de - spair - ing, _____
 4. am the Word that leads all to free - dom, I



I will lift you from all your fear. _____
 I am eyes for all who long to see. In the _____
 heal - ing for the ones who dwell in shame. _____
 am the peace the world can - not give. _____



You will hear my voice, I claim you as my choice, be
 shad - ows of the night, I will be your light,
 All the blind will see, the lame will all run free, and
 I will call your name, em - brac - ing all your pain, stand



still and know I am here. _____
 come and rest in me. _____
 all will know my name. _____
 up now walk and live! _____

Refrain



Do not be a-fraid, I am with you. I have called you each by



name. Come and fol - low me, I will bring you

STRENGTH IN TRIBULATION



home; I love you and you are mine. _____

The first line of music is written on a single staff in 4/4 time with a key signature of one flat (Bb). The melody consists of the following notes: a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a half note F4, and a quarter note E4. The lyrics 'home; I love you and you are mine.' are aligned under the notes, with a blank line following 'mine.'.



Repeat ending *D.C.* *Song ending*

The ending section is written on a single staff. It begins with a double bar line. The first measure contains a whole rest. The second measure contains a whole rest. The third measure contains a quarter rest followed by a quarter note G4. The fourth measure contains a whole rest. The fifth measure contains a whole rest. The section ends with a double bar line.

- 3. —
- 4. I

Sanctus VIII • Graduale Romanum

Vatican II Hymnal • Pages 166-167 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

San - ctus, * San - ctus, San - ctus, Dó - -

VI.

- mi - nus De - us Sá - - - - ba - oth.

Ple - ni sunt cœ - li et ter - ra gló - ri - a tu - a.

Ho - sán - na in ex - cél - sis. Be - ne - dí - ctus qui

ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na

in ex - cél - sis.

ROMAN MISSAL CHANTS

129 Memorial Acclamation B

Priest *All*

The mys - ter - y of faith. When we eat this Bread and drink this Cup,

we pro-claim your Death, O Lord, un - til you come a - gain.

Text and chant © 2010, ICEL
Acc. by Charles Thatcher
Acc. © 2011, WLP

Doxology / Amen

String quartet does not need to play here

Presider

Through him, and with him, and in him, O God, almighty Father, in the

Capo 3: (Em) Gm (D/E) F/G

3

unity of the Holy Spirit, all glory and honor is yours, for

(C/E) Eb/G (Am/E) Cm/G

5

Introduction if Doxology is not sung

ev - er and ev - er.

(Am⁷) Cm⁷ (Bm⁷) Dm⁷ (Em) Gm (C) Eb (Bm⁷) Dm⁷

mf

Assembly

7 *f*

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

S, A f

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

T, B f

(Em) (D) (G) (Am)(Em) (B) (C) (D) (A)
 Gm F B_b Cm Gm D E_b F C

11 *rit.* *molto rit.*

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

ff *S div.* *rit.* *molto rit.* *fff*

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

ff *rit.* *molto rit.* *fff*

(Em) (D) (G) (Am) (Em) (B) (C) (Bm⁷) (E)
 Gm F B_b Cm Gm D E_b Dm⁷ G

Agnus Dei VIII • Graduale Romanum

Vatican II Hymnal • Page 167 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :



mi - se - ré - re no - bis. A - gnus De - i, * qui tol -



- lis pec - cá - ta mun - di : mi - se - ré - re no - bis.



A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :



do - na no - bis pa - cem.



F. P.

For Father Paul Kenny, on the occasion of his appointment as
Administrator of the Parish of St. Nicholas of Myra, Francis St., Dublin, Ireland, November 26, 2005.

PRAYER OF SAINT PATRICK

Attr. St. Patrick
Tr. Cecil Frances Alexander, 1818–1895

Bernard Sexton

Andante sostenuto ♩ = 60

S, A *mp* *p*

Christ — be with me, Christ — with - in — me.

T, B *mp* *p*

5 *mp* *p*

Christ — be - hind me, Christ — be - fore — me.

9 *mp poco cresc.* *mp poco cresc.*

Christ — be - side — me, Christ — to win — me.

13 *mf* Christ — to *dim.* com - fort

Christ to — com - fort and — re - store — me.

mf *dim.*

17 *mp* Christ — be - neath me, *p* Christ — a - bove — me.

mp *p*

21 *mp* Christ — in qui - et, *mp* Christ — in dan - ger.

mp *mp*

poco cresc. 25 Christ — in hearts of all,

poco cresc. Christ — in hearts — of all who love — me.

29 *mf* Christ in mouth of friend *dim.*

Christ in friend and of

mf *dim.*

Detailed description: This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key with one flat (B-flat major or D minor). The music starts at measure 29. The lyrics 'Christ in mouth of friend' are written above the top staff. The dynamics are *mf* (mezzo-forte) and *dim.* (diminuendo). The bottom staff has lyrics 'Christ in friend and of' below it. The dynamics are *mf* and *dim.*. There are slurs and phrasing marks throughout the system.

32 *rall.* *Solo* *p* Christ be with me.

S, A unis.

stran - ger. Hmm.

rall. *p*

Detailed description: This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key with one flat. The music starts at measure 32. The lyrics 'Christ be with me.' are written above the top staff. The dynamics are *rall.* (rallentando), *Solo*, and *p* (piano). The bottom staff has lyrics 'stran - ger. Hmm.' below it. The dynamics are *rall.* and *p*. There are slurs and phrasing marks throughout the system.

G-7150 Code A4



424

PRAISE TO THE LORD

1. Praise to the Lord, the Al-might-y, the king of cre - a -
 2. Praise to the Lord, who shall pros-per our work and de - fend
 3. Praise to the Lord! O let all that is in us a - dore

1. tion! O my soul, praise him, for he is your health and sal -
 2. us; Sure - ly his good - ness and mer - cy shall dai - ly at -
 3. him! All that has life and breath come now with prais - es be -

1. va - tion! Come, all who hear: Now to his al - tar draw
 2. tend us. Pon - der a - new what the Al - might - y can
 3. fore him! Let the "A - men" sound from his peo - ple a -

1. near, Join - ing in glad ad - o - ra - tion!
 2. do, Who with his love will be - friend us.
 3. gain, Now as we wor - ship be - fore him!

Text: 14 14 47 8; Joachim Neander, 1650–1680; tr. by Catherine Winkworth, 1827–1878, alt.

Music: LOBE DEN HERREN; *Ernewerten Gesangbuch*, Stralsund, 1665; arr. fr. *The Chorale Book for England*, 1863.