



THE CHAPLET OF THE
DIVINE MERCY



THE DIVINE MERCY CHAPLET

The Chaplet of Divine Mercy is recited using ordinary rosary beads of five decades. The Chaplet is preceded by two opening prayers from the Diary of Saint Faustina and followed by a closing prayer.

How to pray the Chaplet of Divine Mercy:

1. Begin with the Sign of the Cross

In the name of the Father, and of the Son, and of the Holy Spirit. Amen.

2. Opening Prayers

You expired, Jesus, but the source of life gushed forth for souls, and the ocean of mercy opened up for the whole world. O Fount of Life, unfathomable Divine Mercy, envelop the whole word and empty Yourself out upon us.
(Repeat three times)

O Blood and Water, which gushed forth from the Heart of Jesus as a fount of Mercy for us, I trust in You!

3. Our Father

Our Father, Who art in heaven, hallowed by Thy name; Thy kingdom come; Thy will be done on earth as it is in heaven.

Give us this day our daily bread; and forgive us our trespasses as we forgive those who trespass against us; and lead us not into temptation, but deliver us from evil, Amen.

4. Hail Mary

Hail Mary, full of grace. The Lord is with thee. Blessed art thou amongst women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death, Amen.

5. The Apostle's Creed

I believe in God, the Father almighty, Creator of heaven and earth, and in Jesus Christ, His only Son, our Lord, who was conceived by the Holy Spirit, born of the Virgin Mary, suffered under Pontius Pilate, was crucified, died and was buried; He descended into hell; on the third day He rose again from the dead; He ascended into heaven, and is seated at the right hand of God the Father almighty; from there He will come to judge the living and the dead. I believe in the Holy Spirit, the holy catholic Church, the communion of saints, the forgiveness of sins, the resurrection of the body, and life everlasting. Amen.

6. The Eternal Father

Eternal Father, I offer you the Body and Blood, Soul and Divinity of Your Dearly Beloved Son, Our Lord, Jesus Christ, in atonement for our sins and those of the whole world.

7. On the 10 Small Beads of Each Decade

For the sake of His sorrowful Passion, have mercy on us and on the whole world.

8. Repeat for the remaining decades

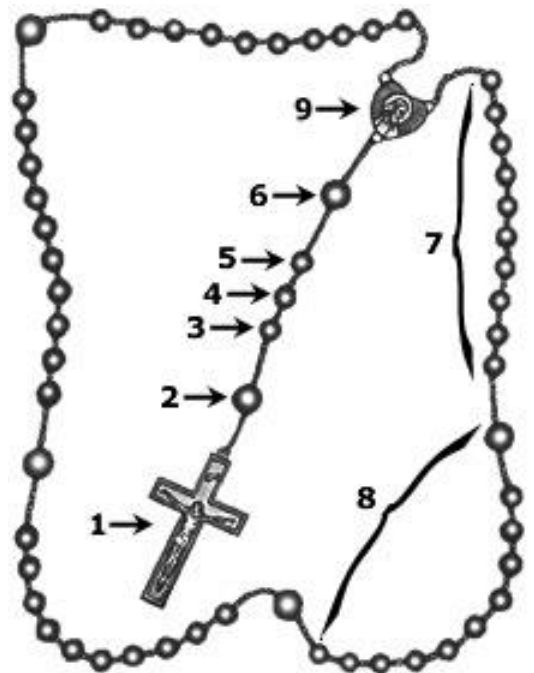
Saying the "Eternal Father" (6) on the "Our Father" bead and then 10 "For the Sake of His Sorrowful Passion" (7) on the following "Hail Mary" beads.

9. Conclude with Holy God (Repeat three times)

Holy God, Holy Mighty One, Holy Immortal One, have mercy on us and on the whole world.

10. Optional Closing Prayer

Eternal God, in whom mercy is endless and the treasury of compassion-inexhaustible, look kindly upon us and increase Your mercy in us, that in difficult moments we might not despair nor become despondent, but with great confidence submit ourselves to Your holy will, which is Love and Mercy itself.

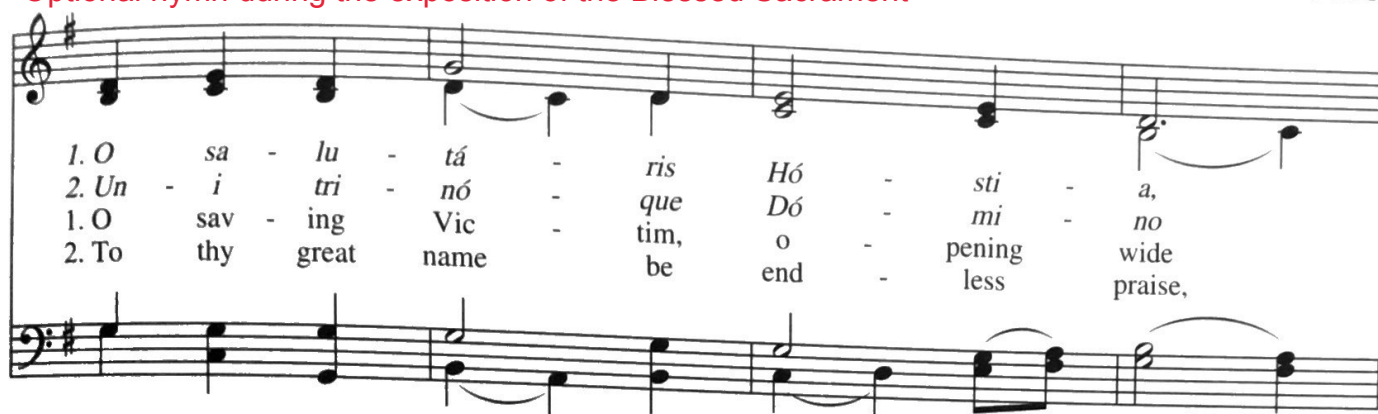


O salutaris Hostia/O saving Victim

BLESSED SACRAMENT

Optional hymn during the exposition of the Blessed Sacrament

520



1. O sa - lu - tá - ris Hó - sti - a,
2. Un - i - tri - nó - que Dó - mi - a,
1. O sav - ing Vic tim, Dó - mi - no
2. To thy great name be end - pening wide
less praise,



Quae cae - li pan - dis ó - sti - um,
Sit sem - pi - tér - na gló - ri - a:
The gate of heav'n to man be - low!
Im - mor - tal God head, One in Three:



Bel - la pre - munt ho - stí - li - a,
Qui vi - tam si - ne tér - mi - no
Our foes press on from ev - 'ry side:
Oh, grant us end - less length of days



Da ro - bur fer au - xí - li - um.
No - bis do - net in pá - tri - a. A - men.
Thine aid sup - ply, Thy strength be - stow.
When our true na - tive land we see. A - men.

Words from *Divine Mercy in My Soul*:
the Diary of Sister Faustina Kowalska,
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The Chaplet of Divine Mercy

Melody by Maria Smetkiewicz. Adapted
by Archbishop George H. Pierce, SM
and Rev. Gerald Farrell, MM. Organ
arrangement by Rev. Michael D. Barrett.
Transcribed by Michael A. Joseph.

Leader:

E - ter - nal Fa - ther, I of - fer You the Bo - dy and Blood, Soul and Di - vi - ni - ty of Your dear - ly be - lov - ed Son,

Ped. ad libitum

All:

Our Lord, Je - sus Christ, in a - tone - ment for our sins, and those of the whole world.

Leader: Decades 1, 3, & 5

All:

For the sake of His sor - row - ful pas - sion, have mer - cy on us and on the whole world.

Leader: Decades 2 & 4

All:

For the sake of His sor - row - ful pas - sion, have mer - cy on us and on the whole world.

Interlude to Holy God Gt.

Sw.

This section features a guitar interlude in G major. The melody is written on a single treble staff, while the piano accompaniment is on a grand staff (treble and bass). The piano part consists of chords and single notes, with a 'Sw.' (Swell) instruction at the beginning.

All: (3 times)

Ho-ly God, Ho-ly Might-y One, Ho-ly Im-mor-tal One, Have Mer-cy on us, and on the whole world.

This section contains the main hymn melody and piano accompaniment. The melody is on a single treble staff, and the piano accompaniment is on a grand staff. The lyrics are written below the melody. The section is marked 'All: (3 times)'.

(3rd time)

and on the whole world.

This section shows the final time of the hymn. The melody is on a single treble staff, and the piano accompaniment is on a grand staff. The lyrics are written below the melody.

Interlude I (opt.)

This optional interlude features a guitar melody on a single treble staff and piano accompaniment on a grand staff.

Interlude II (opt.)

This optional interlude features a guitar melody on a single treble staff and piano accompaniment on a grand staff.

Interlude III (opt.) Sw.

pp

This optional interlude features a guitar melody on a single treble staff and piano accompaniment on a grand staff. The piano part begins with a 'pp' (pianissimo) instruction.

WELL DONE

Words and Music by
MATT FUQUA, JOSH HAVENS
and JASON INGRAM

With a strong pulse ♩ = 136

The first system of music features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as 136 beats per minute with a strong pulse. The vocal line begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a piano (p) dynamic, featuring a bass line of whole notes (F#2, C#3, F#2, C#3) and a treble line of quarter notes (F#4, C#5, F#4, C#5). The system concludes with a fermata over the vocal line and a double bar line with a repeat sign.

What will it be —

Red. *

The second system continues the vocal melody and piano accompaniment. The vocal line has a whole rest for two measures, followed by a half note G4, a quarter note A4, a half note B4, and a whole note C5. The piano accompaniment continues with the same pattern. The system concludes with a fermata over the vocal line and a double bar line with a repeat sign.

— like when my — pain — is gone, and all the wor-

with pedal

The third system continues the vocal melody and piano accompaniment. The vocal line has a whole rest for two measures, followed by a half note G4, a quarter note A4, a half note B4, and a whole note C5. The piano accompaniment continues with the same pattern. The system concludes with a fermata over the vocal line and a double bar line with a repeat sign.

- ries of — this world — just fade — a-way? What will it be —

The fourth system continues the vocal melody and piano accompaniment. The vocal line has a whole rest for two measures, followed by a half note G4, a quarter note A4, a half note B4, and a whole note C5. The piano accompaniment continues with the same pattern. The system concludes with a fermata over the vocal line and a double bar line with a repeat sign.

— like when You — call — my name, — and that mo-

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F#m E D

- ment when I see You face to face? I'm

E F#m D

wait-ing my whole life to hear you say... Well

⌘ F#m E/G# A D A

(cues last time)

done, well done, my good and faith-ful one.

E F#m D

Wel-come to the place where you be-long. Well

F#m E/G# A D A

(cues last time)

done, well — done, my — be - lov - ed child. —

E F#m D

You have run — the race — and now — you're home, —

E F#m D

To Coda I ◊ To Coda II ◊◊

wel-come to — the place — where you — be - long. — What will it be —

A E/G#

— like when tears — are — washed — a - way, and ev-'ry bro -

F#m D

- ken thing _ will fi - n'ally be _ made whole? _ What will it be _

D.S. al Coda I \oplus

E F#m D

I will live _ my _ life _ to hear _ you say... _ Well _

Coda I

D A

What will it be _ like when I _ hear _

Esus F#m E(add4)

_ that sound? _ All of heav - en's, the an-gels cry - ing out: _

D A

Sing-ing ho - ly, _

F#m E D

- ment when I see You face to face? I'm

E F#m D

wait-ing my whole life to hear you say... Well

⌘ F#m E/G# A D A

(cues last time)

done, well done, my good and faith-ful one.

E F#m D

Wel-come to the place where you be-long. Well

F#m E/G# A D A

(cues last time)

done, well — done, my — be - lov - ed child. —

E F#m D

You have run — the race — and now — you're home, —

E F#m D

To Coda I ◊ To Coda II ◊◊

wel-come to — the place — where you — be - long. — What will it be —

A E/G#

— like when tears _ are _ washed _ a - way, and ev-'ry bro -

D.S. al Coda I \oplus

E F#m D

I will live _ my _ life _ to hear _ you say... _ Well _

Coda I

D A

What will it be _ like when I _ hear _

Esus F#m E(add4)

_ that sound? _ All of heav - en's, the an-gels cry - ing out: _

D A

Sing-ing ho - ly, _

E F#m

ho - ly, _____ ho - ly are _____ You, Lord. _

D A

_____ Sing-ing ho - ly, _____

E F#m

ho - ly, _____ ho - ly are _____ You, Lord. _

D A/C# E

_____ Sing-ing ho - ly, _____ ho - ly, _____

F#m D

ho - ly are You, Lord.

E F#m D

Wait-ing my whole life for that day,

D.S. al Coda II ☐☐

E F#m D

un - til then I'll live to hear You say... Well

Coda II

D F#m E/G# A D A

Well done.

rit.

F#m E D

- ment when I see You face to face? I'm

E F#m D

wait-ing my whole life to hear you say... Well

⌘ F#m E/G# A D A

(cues last time)

done, well done, my good and faith-ful one.

E F#m D

Wel-come to the place where you be-long. Well

F#m E/G# A D A

(cues last time)

done, well — done, my — be - lov - ed child. —

E F#m D

You have run — the race — and now — you're home, —

E F#m D

To Coda I ◊ To Coda II ◊◊

wel-come to — the place — where you — be - long. — What will it be —

A E/G#

— like when tears — are — washed — a - way, and ev-'ry bro -

F#m D

ho - ly are You, Lord.

E F#m D

Wait-ing my whole life for that day,

D.S. al Coda II ☐☐

E F#m D

un - til then I'll live to hear You say... Well

Coda II

D F#m E/G# A D A

Well done.

rit.

PIE JESU

(English translation)

Merciful Jesus, who takest away the sins of the world,
grant them rest.

O Lamb of God, who takest away the sins of the world,
grant them eternal rest.

Music by
ANDREW LLOYD WEBBER

Andante

I

II

Piano

mp

Pi - e

p

4

Je - su, pi - e Je - su, pi - e Je - su, pi - e

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7

Je - su, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em, ____

10

____ do - na e - is re - qui - em. *mp* Pi - e Je - su, ____ pi - e

13

Je - su, ____ pi - e Je - su, ____ pi - e Je - su, qui

16

tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em, _ do - na e - is

19

re - qui - em. _ Ag - nus

22

De - i, _ Ag - nus De - i, _ Ag - nus De - i, _ Ag - nus

4
25

p

De - i, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em, -

p

De - i, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em, -

p *pp*

28

mp *rall. p*

do - na e - is re - qui - em sem - pi - ter - nam, sem - pi -

mp *rall. p*

do - na e - is re - qui - em sem - pi - ter - nam, sem - pi -

rall.

31

Slow pp

ter - nam, re - qui - em.

Slow pp

ter - nam, sem - pi - ter - nam.

Slow pp

Pange, Lingua

PANGE, LINGUA, GLORIOSI 87 87 87

Bb Gm Cm7

1. Pan - ge, lin - gua, glo - ri - ó - si Cór - po - ris my -
 2. No - bis da - tus, no - bis na - tus Ex - in - tá - cta
 3. In su - pré - mae, noc - te coe - nae, Re - cúm - bens cum
 4. Ver - bum ca - ro, pa - nem ver - um Ver - bo car - num
 5. Tan - tum er - go Sa - cra - mén - tum Ve - ne - ré - mur
 6. Ge - ni - tó - ri, Ge - ni - tó - que Laus et ju - bi -

F Gm/Bb F/A

1. sté - ri - um, San - gui - nís - que pre - ti - ó - si,
 2. Vir - gi - ne, Et in mun - do con - ver - sá - tus,
 3. frá - tri - bus, Ob - ser - vá - ta le - ge ple - ne
 4. éf - fi - cit: Fit - que san - guis Chri - sti me - rum,
 5. cér - nu - i: Et an - ti - quum do - cu - mén - tum
 6. lá - ti - o, Sa - lus, ho - nor, vir - tus quo - que

Cm/Eb Dm7 Gm Fsus F Bb

1. Quem in mun - di pré - ti - um. Fruc - tus ven - tris ge -
 2. Spar - so ver - bi sé - mi - ne, Su - i mo - ras in -
 3. Ci - bis in le - gá - li - bus, Ci - bum tur - bae du -
 4. Et si sen - sus dé - fi - cit Ad fir - mán - dum cor
 5. No - vo ce - dat rí - tu - i: Prae - stet fi - des sup -
 6. Sit et be - ne - dí - cti - o: Pro - ce - dén - ti ab

Cm7 Bb F Cm Gm Gm7 Cm7 Gm

1. ne - ró - si Rex ef - fú - dit gén - ti - um.
 2. co - lá - tus Mi - ro clau - sit ór - di - ne.
 3. o - dé - nae Se dat su - is má - ni - bus.
 4. sin - cé - rum So - la fi - des súf - fi - cit.
 5. ple - mén - tum Sén - su - um de - fé - ctu - i.
 6. u - tró - que Com - par sit lau - dá - ti - o. A - men.

Thomas Aquinas, c. 1225–1274, alt.

Chant, Mode III
 Acc. by Chrysogonus Waddell, 1930–2008
 Acc. © 1959, WLP

English text at "Praise We Christ's Immortal Body."

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