

14TH SUNDAY IN ORDINARY TIME

Vigil Mass

July 4, 2026 at 4:30pm

Traditional/Contemporary Mass

July 5, 2026 at

7:00am, 9:00am, and 6:00pm

Latin Mass

June 5, 2026 at 12:00nn

424

PRAISE TO THE LORD

#10: off
midi after
intro

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.

14TH SUNDAY IN ORDINARY TIME

July 5

Responsorial Psalm: Psalm 145:1–2, 8–9, 10–11, 13–14 (100) [or: Alleluia.]

Response: (Organ/SATB)

Optional Descant

I will praise my God.

Capo 3: (A) C (Asus4) Csus4 (A) C (D) F (G) Bb (Em) Gm (A) C

I will praise your name for ev - er, my king and my God.

Verses: (Cantor or SATB)

(Em) Gm

1. I will extol you, O my God and King,
Every day will I bless you,

2. The LORD is gracious and merciful,
The LORD is good to all

3. Let all your works give you thanks, O LORD,
Let them discourse of the glory of your kingdom

4. The LORD is faithful in all his words
The LORD lifts up all who are falling

(Bm) Dm (Em) Gm (A) C

1. And I will bless your name for - ever and ever.
And I will praise your name for - ever and ever.

2. Slow to anger and of great kindness.
And compassionate toward all his works.

3. And let your faithful ones bless you.
And speak of your might.

4. And holy in all his works.
And raises up all who are bowed down.

Gospel Acclamation: cf. Matthew 11:25

Acclamation: (*Organ/SATB*) No. IV

Optional Descant

div.

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

Capo 1: (G) (Bm7/F#) (Em) (C) (G/B) (Am7) (C) (D)
 Ab Cm7/G Fm Db Ab/C Bbm7 Db Eb

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

Verse: (*Cantor or SATB*)

(G) (Em) (C) (F#7/C#) (B)
 Ab Fm Db G#7/D C

Bless - ed are you, Fa - ther, Lord of heav - en and earth;

(Cmaj7) (G/B) (Am7) (Bm) (Em7) (Am7) (Dsus4) (D)
 Dbmaj7 Ab/C Bbm7 Cm Fm7 Bbm7 Eb sus4 Eb

you have re - vealed to lit - tle ones the mys - t'ries of the king - dom.

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

Come to Me

REFRAIN

Come to me, all who la - bor and are heav - y bur - dened, and

F Bb Gm Dm

I shall give you rest. ———— Take up my yoke and

Eb Fsus F F7/Eb Bb/D

learn from me, for I am meek and hum - ble of

Eb Bb Gm Dm Eb

heart, and you'll find rest for — your souls.

Fsus F/A Gm Eb Bbsus Bb

Yes, my yoke is eas - y and my bur -

Gm Dm Gm Eb/G

den is light.

F7sus F Bb Eb Bb Bbsus Bb

To Verses

light.

Final Bb Eb Bbsus Bb

VERSES

1. You, God, are my shep-herd. I shall nev - er be in need. Fresh and
 2. Be - side peace-ful wa - ters you re - store - my true self; There you
 3. Should I be sur-round-ed by the shad - ows of death, I will
 4. Be fore my deep hun - ger you spread out - your - feast. My -
 5. Pur - sue me, O God, - with your fath - om - less love. In your

Gm Bb Gm

1. green are the mead-ows where you give me - rest.
 2. lead me to walk - in the path of new life.
 3. not fear, for you are stead-fast in your - love.
 4. skin you a - noint - with the rich - est of oil.
 5. tent let me dwell - all the days of my life.

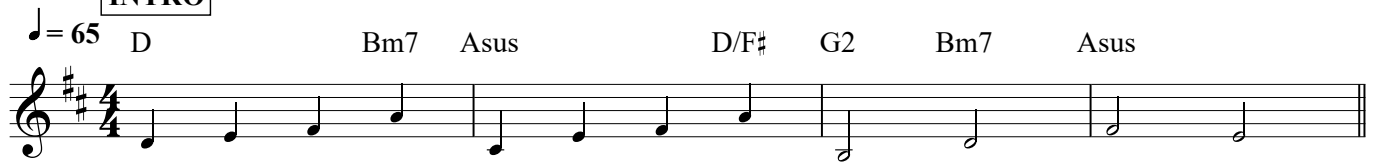
Eb Cm7 Eb F F7 To Refrain

Psalm 23

(based on the recording by Phil Wickham, feat. Tiffany Hudson)

Words and Music by
Phil Wickham

INTRO



VERSE 1

D Bm7 Asus D/F#

The Lord is my shep - herd; there's noth - ing I need. You lead me to the

7 G2(no3) Bm7 Asus A D Bm7

saf - est plac - es, You lead me to the saf - est plac - es. To walk in the mead - ow and lie by

10 Asus D/F# G2(no3) Bm7

the stream, You meet me in the qui - et plac - es, You meet me in the

CHORUS 1

12 Asus A(4) G D Asus Bm7

qui - et plac - es. Your good - ness and Your mer - cy will fol - low me all the days of my

15 G D Asus G D

life, all the days of my life. And I'll dwell in Your house for e - ter -

18 Asus Bm7 G D Asus A(4)

ni - ty. I'll be there by Your side, I'll be there by Your side.

CCLI Song # 7144224

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VERSE 2

D Bm7 A(4) D/F#

Though I walk through the val - ley, the shad - ow of death, I don't have to

24 G2 Bm7 A(4) D Bm7

fear no e - vil for I know that You are with me. With oil of bless - ing You cov - er

27 Asus D/F# G2 Bm7 Asus A(4)

my head. You fill me to o - ver - flow - ing; my cup is o - ver - flow - ing. Your good-

CHORUS 2

G2 D A(4) D/F# G2 Bm7

ness and Your mer - cy will fol - low me all the days of my life, all the days

33 A(4) G2 D A(4) D/F#

of my life. And I'll dwell in Your house for e - ter - ni - ty. I'll be there by Your

36 G2 Bm7 A(4) D/F# G2 Bm7

side, I'll be there by Your side all the days of my life, all the days

INSTRUMENTAL

39 A(4) D A(4) D/F# G2 Bm7 A(4)

of my life.

BRIDGE

D A(4) D/F# G2

(1st x 8vb)

You pre - pare a ta - ble be - fore me, right in front of my en - e - mies. You're the shep-

47 Bm7 A(4) D A(4) D/F#

herd of my soul. You lead me in the right di - rec - tion, my com - fort and my pro -

50 G2 Bm7 A(4) Bm7 A(4)

tec - tion. You're the shep - herd of my soul. herd of my soul. Your good-

CHORUS 2

G2 D A(4) D/F# G2 Bm7

ness and Your mer - cy will fol - low me all the days of my life, all the days

56 A(4) G2 D A(4) D/F#

of my life. And I'll dwell in Your house for e - ter - ni - ty. I'll be there by Your

59 G2 Bm7 A(4) D/F# G2 Bm7

side, I'll be there by Your side all the days of my life, all the days

ENDING

62 A(4) D/F# G2 Bm7 Asus A(4) D

of my life. I'll be there by Your side all the days of my life. _____

America, the Beautiful

MATERNA

Katharine L. Bates, 1893, 1904

Samuel A. Ward, 1882



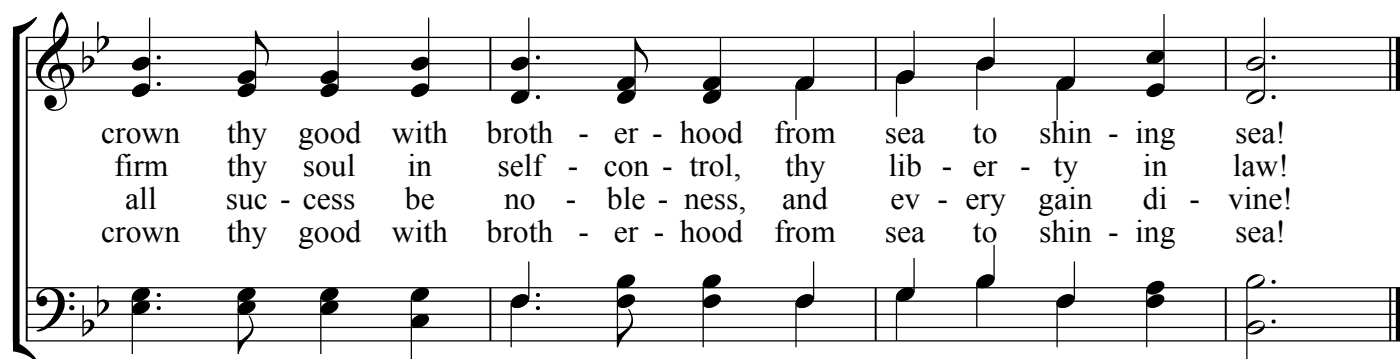
1. O beau - ti - ful for spa - cious skies, for am - ber waves of grain, for
 2. O beau - ti - ful for pil - grim feet whose stern, im - pas - sioned stress a
 3. O beau - ti - ful for he - ros proved in lib - er - at - ing strife, who
 4. O beau - ti - ful for pa - triot dream that sees be - yond the years thine



pur - ple moun - tains maj - es - ties a - bove the fruit - ed plain!
 thor - ough - fare for free - dom beat a - cross the wil - der - ness!
 more than self their coun - try loved, and mer - cy more than life!
 al - a - bas - ter cit - ies gleam, un - dimmed by hu - man tears!



A - mer - i - ca! A - mer - i - ca! God shed his grace on thess, and
 A - mer - i - ca! A - mer - i - ca! God mend thine ev - ery flaw, con -
 A - mer - i - ca! A - mer - i - ca! May God thy gold re - fine, till
 A - mer - i - ca! A - mer - i - ca! God shed his grace on thee, and



crown thy good with broth - er - hood from sea to shin - ing sea!
 firm thy soul in self - con - trol, thy lib - er - ty in law!
 all suc - cess be no - ble - ness, and ev - ery gain di - vine!
 crown thy good with broth - er - hood from sea to shin - ing sea!

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MASS OF LIGHT

PIANO AND
CONDUCTOR SCORE

KYRIE

168

Melody

Keyboard

Dm Gm Dm Gm Dm F Bb

Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son. Chri - ste e -

Gm7 F Bb Gm7 F Dm

lé - i - son. Chri - ste e - lé - i - son. Ký - ri -

Gm Dm Gm Dm Gm Dm

e e - lé - i - son. Ký - ri - e e - lé - i - son.

Text: *Graduale Romanum*, 1974.Music: *Chant Mass*; *Mass XVI*; Chant, Mode III; *Graduale Romanum*, 1974; keyboard acc. by Owen Alstott, b. 1947, © 1976, OCP. All rights reserved.

For the people of the Church of St. Thomas Aquinas, St. Paul Park, Minnesota.

Glory to God

#4 - bass and 15

- turn off swells

Brightly, with excitement! ♩ = 176

Cantor

Glo - ry to God in the high - est, glo -

ry to God, _____ and on earth peace— to

peo - ple, to peo - ple of _____ good

will.

1st time only

Capo 2: (D) E (A/D) B/E (G/D) A/E (D) E

f

Refrain
C Instrument (tacet 1st time)

19 **f**

Descant **f**

All **f**

Glo - ry to God in the high - est, glo -

Glo - ry to God in the high - est, glo -

(D) E (A/D) B/E (G/D) A/E (D) E

f

24

ry, _____ and _____ on earth peace to

ry to God, _____ and on earth peace _____ to

(A/D) B/E (G/D) A/E (A/D) B/E (D) E (A/D) B/E

29

Stems down after Verse 3

peo - ple, to peo - ple of good will. _____

peo - ple, to peo - ple of _____ good will. _____

(G/D) A/E (D) E (Em7) F#m7 (A SUS4) B SUS4 (A) B (D) E

34

To Verses *Final rit.*

rit. *rit.*

(A/D) B/E *To Verses* (G/D) A/E (D) E *Final* (G/D) A/E (A⁷) B⁷ (D) E *rit.*

40 **Verse 1**

Cantor mf *mf*

1. We praise you, we _____ bless you, _____

(A) B (D) E (A) B (D) E (C/G) D/A

45

we a - dore you, we glo - ri - fy you,

(G) A (A SUS4) B SUS4 (A) B (C/G) D/A (G) A

50

we give you thanks for your great

(C/G) D/A (G) A (A) B (D) E (A) B (D) E (A) B (D) E (A) B

55

glo - ry, Lord God, heav - en - ly King,

(C/G) D/A (G) A (Em7) F#m7 (D/F#) E/G#

60

D.S.

O God, al - might - y Fa - ther.

D.S.

D.S.

(D)
E

(G ADD9)
A ADD9

(A SUS4)
B SUS4

(A)
B

For the people of the Church of St. Thomas Aquinas, St. Paul Park, Minnesota.

Glory to God

Refrain
C Instrument (tacet 1st time)

19 ***f***

f ***Descant f***

All f

Glo - ry to God in the high - est, glo -

f

(D) E (A/D) B/E (G/D) A/E (D) E

24

ry, _____ and _____ on earth peace to

ry to God, _____ and on earth peace _____ to

(A/D) B/E (G/D) A/E (A/D) B/E (D) E (A/D) B/E

29

Stems down after Verse 3

peo - ple, to peo - ple of good will. _____

peo - ple, to peo - ple of _____ good will. _____

(G/D) A/E (D) E (Em7) F#m7 (A SUS4) B SUS4 (A) B (D) E

34

To Verses *Final* *rit.*

rit. *rit.*

(A/D) B/E *To Verses* (G/D) A/E (D) E *Final* (G/D) A/E (A⁷) B⁷ (D) E *rit.*

65 Verse 2

Cantor *mf*

2. Lord Je - sus Christ, On - ly Be - got - ten Son,

(A) (G) (A) (D) (A) (D) (A) (D) (A) (C/G)
B A B E B E B E B D/A

70

— Lord — God, — Lamb of God, —

(G) (A SUS4) (A) (C/G) (G)
A B SUS4 B D/A A

75

Son of the Fa - ther, you take a - way the

(C/G) D/A (G) A (A) B (D) E (A) B (D) E

79

sins of the world, have mer - cy on

(A) B (D) E (A) B (C/G) D/A (G) A (A SUS4) B SUS4 (A) B

84

us;

(C/G) D/A (G) A (C/G) D/A (G) A

88

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

(A) (D) (A) (D) (A) (D) (A) (C/G) (G)
B E B E B E B D/A A

93

prayer; you are seat - ed at the right hand of the

(C/G) (G) (Em7) (D/F#)
D/A A F#m7 E/G#

f

98

Fa - ther, have mer - cy on us.

(D) (Em7/G) (Em7) (A SUS4) (A)
E F#m7/A F#m7 B SUS4 B

D.S.

For the people of the Church of St. Thomas Aquinas, St. Paul Park, Minnesota.

Glory to God

Refrain

C Instrument (tacet 1st time)

19

The musical score is written for a vocal part and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score begins with a vocal line marked **f** (forte) and a piano accompaniment marked **f**. The vocal line has a long note value spanning several measures, with a descant marked **f** and *Descant* above it. The piano accompaniment features a melody with a descant marked **f** and *Descant* above it. The lyrics are: "Glo - ry to God in the high - est, glo -". The score includes a section marked **f** with a descant, and a section marked **f** with a descant. The descant section includes the following chords: (D) E, (A/D) B/E, (G/D) A/E, and (D) E. The score ends with a double bar line.

24

ry, _____ and _____ on earth peace to

ry to God, _____ and on earth peace _____ to

(A/D) B/E (G/D) A/E (A/D) B/E (D) E (A/D) B/E

29

Stems down after Verse 3

peo - ple, to peo - ple of good will. _____

peo - ple, to peo - ple of _____ good will. _____

(G/D) A/E (D) E (Em7) F#m7 (A SUS4) B SUS4 (A) B (D) E

34

To Verses *Final* *rit.*

rit. *rit.*

(A/D) B/E *To Verses* (G/D) A/E (D) E *Final* (G/D) A/E (A⁷) B⁷ (D) E *rit.*

Verse 3

103

mp

S, A *mp legato*

3. For you a - lone are the Ho -

(D)
E

(A/D)
B/E

(G/D)
A/E

mp

108

ly One, you a - lone are the

(A/D)
B/E

(D)
E

(A/C#)
B/D#

(Bm)
C#m

(Bm7)
C#m7

113

Lord, you a - lone are the Most High, Je - sus

(G) A (D/F#) E/G# (Em7) F#m7 (D/F#) E/G# (GADD9) A ADD9

118

f *All f*

Christ, with the Ho - ly Spir - it, in the

(A) B (C) D (G/B) A/C# (D) E

123

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

(C) D (G/B) A/C# (Em7) F#m7 (D/F#) E/G# (G) A (A) B

D.S. *D.S.* *D.S.*

For the people of the Church of St. Thomas Aquinas, St. Paul Park, Minnesota.

Glory to God

Refrain

C Instrument (tacet 1st time)

19

The musical score is written for a vocal part and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score begins with a vocal line marked **f** (forte) and a piano accompaniment. The vocal line has a long note with a fermata. The piano accompaniment has a descant marked **f** (forte) and *Descant*. The lyrics are: "Glo - ry to God in the high - est, glo -". The piano accompaniment features a series of chords: (D) E, (A/D) B/E, (G/D) A/E, and (D) E. The score ends with a double bar line.

f

Descant **f**

All **f**

Glo - ry to God in the high - est, glo -

(D) E (A/D) B/E (G/D) A/E (D) E

f

24

ry, _____ and _____ on earth peace to

ry to God, _____ and on earth peace _____ to

(A/D) B/E (G/D) A/E (A/D) B/E (D) E (A/D) B/E

29

Stems down after Verse 3

peo - ple, to peo - ple of good will. _____

peo - ple, to peo - ple of _____ good will. _____

(G/D) A/E (D) E (Em7) F#m7 (A SUS4) B SUS4 (A) B (D) E

34

To Verses *Final* *rit.*

rit. *rit.*

(A/D) B/E *To Verses* (G/D) A/E (D) E *Final* (G/D) A/E (A⁷) B⁷ (D) E *rit.*

Holy, Holy, Holy

With strength ♩. = 52-56

C Instruments I, II

Trumpet I, II

Trombone I, II

Timpani

All f

Ho - ly, — Ho - ly,

E^{SUS4} *Em* *E*^{SUS4} *Em* *D* *Bm* *Em* *Em*^{7/D}

The musical score is for the hymn 'Holy, Holy, Holy'. It is written in G major (one sharp) and 6/8 time. The tempo is marked 'With strength' with a quarter note equal to 52-56 beats per minute. The score includes parts for C Instruments I, II; Trumpet I, II; Trombone I, II; Timpani; and Piano. The piano part includes a bass line and chords. The lyrics 'Ho - ly, — Ho - ly,' are written under the vocal line. The piano accompaniment includes the following chords: *E*^{SUS4}, *Em*, *E*^{SUS4}, *Em*, *D*, *Bm*, *Em*, and *Em*^{7/D}. Dynamics include *mp*, *sfz*, *mf*, and *f*. The piano part starts with a *mf* dynamic. The vocal line starts with a *f* dynamic. The piano part has a *p* dynamic at the beginning of the second measure.

5

C Inst.

Tpt.

Tbn.

Timp.

Ho - ly Lord_ God_ of hosts. Heav-en and earth are full of your

5 C Bm Bm⁷ Em Cmaj⁷ D/F# G A

9

C Inst.

Tpt.

Tbn.

Timp.

glo - ry. Ho - san - na in the high - est.

9 B^{SUS4} B Em Am Bm Em Em⁷/D

12

C Inst. *mp* *mf*

Tpt. *p* *sfz* *mf*

Tbn. *sfz*

Timp. Triangle

Assembly *mp* *f*

Bless-ed is he who comes in the name of the Lord. Ho - san - na in the

Choir *mp*

Bless-ed is he who comes in the name of the Lord.

12 Cmaj⁷ D/F# G Em G BSUS⁴ B Em Am

mp *f*

16

C Inst.

Tpt.

Tbn.

Timp.

high - est. Ho -

S, A f

Ho - san - na in the high - est. Ho -

T, B f

Bm Em Am Bm Em

16

The musical score for measures 16-20 is written for a full orchestra and choir. The key signature is one sharp (F#). The tempo is marked 'pesante'. The score includes parts for C Instrument, Trumpet, Trombone, Timpani, Soprano/Alto, Tenor/Bass, and Piano. The lyrics are 'Ho - san - na in the high - est. Ho -'. The piano part includes chords Bm, Em, Am, Bm, and Em.

19

C Inst.

Tpt.

Tbn.

Cymbal mf

Timp.

Descant

Melody

san - na in the high - est.

san - na, ho - san - na in the high - est.

Cmaj7 *Am7* *Bm7* *C* *Bm7* *E*

19

When We Eat This Bread

With vigor ♩. = 52-56

Presider *All f*

The mys - ter - y of faith. When we

Em D Bm ESUS4 Em

mf

C Inst. *f*

Tpt. *mf*

Tbn. *mf*

Timp. *mf*

Assembly

eat this Bread and drink— this Cup, we pro - claim your

S, A

eat this Bread and drink— this Cup, we pro - claim your

T, B

Em D Bm Em Em/D C Bm

f

6

C Inst.

Tpt.

Tbn.

Timp.

Death, — O Lord, un - til you come, —

Death, — O Lord, un - til you come,

6 Bm⁷ Em Am⁷ Bm C G/B

The musical score is arranged in a system of seven staves. The first four staves are for instrumental parts: C Instrument (C Inst.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The fifth and sixth staves are for vocal parts, with lyrics: "Death, — O Lord, un - til you come, —". The seventh staff is for piano accompaniment, with chord markings: Bm⁷, Em, Am⁷, Bm, C, and G/B. The tempo is marked '6'. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings.

9

C Inst.

ff

Tpt.

Tbn.

Cymbal *ff*

ff

un - til you come a - gain.

div. *ff*

un - til you come a - gain.

div. *ff*

Cmaj⁷ Bm⁷ ESUS⁴ E

9

ff

Doxology / Amen

Freely, building

Presider

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

Em D/E

mf

unity of the Holy Spirit, all glo - ry and hon - or is yours, for ev - er and

C/E D Bm CADD9 Am7 Bm7

With vigor ♩. = 52-56

mf sfz sfz

p mf

S, A *f*

ev - er. A - men, a - men,

ESUS4 Em ESUS4 Em D Bm Em Em/D

9

C Inst.

rit.

ff

Tpt.

rit.

ff

Tbn.

rit.

Cymbal mf

ff

ff

rit.

ff

div. rit.

ff

rit.

div.

ff

9

C *Bm7* *C* *Bm7* *E*

rit.

ff

a - men, — a - men.

a - men, — a - men.

Lamb of God

Sustained ♩ = 88-92

C Instrument

mp

Em Em/D Cmaj⁷ G/B D/A A SUS⁴ A

7

mp / mf

Cantor mp *All + Choir 1*

Lamb of God,* you take a - way the sins of the

Em Em/D Cmaj⁷ G/B D/A

12 *To Repeat*

world, have mer - cy on

Choir 2 mp

have

To Repeat

A SUS⁴ A Cmaj⁷ A SUS⁴/B

*Other possibilities: Bread of Life; Life of the World; Son of God; Saving Cup; Hope for the World; Tree of Life; Prince of Peace; God of Love

16

us.

mer - cy on us.

Cmaj7 ASUS4/B ASUS4 A

20 *Final* *molto rit.*

world, grant us peace.

grant us peace.

molto rit. *p*

molto rit. *p*

molto rit. *div.* *p*

grant us peace.

Final ASUS4 A Cmaj7 Bm7 Cmaj7 Bm7 E

molto rit. *p*

MASS SETTING FOR
TRADITIONAL/
CONTEMPORARY
MASSES

MASS OF LIGHT

KYRIE

168

Melody

Dm Gm Dm Gm Dm F Bb

Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son. Chri - ste e -

Keyboard

Gm7 F Bb Gm7 F Dm

lé - i - son. Chri - ste e - lé - i - son. Ký - ri -

Gm Dm Gm Dm Gm Dm

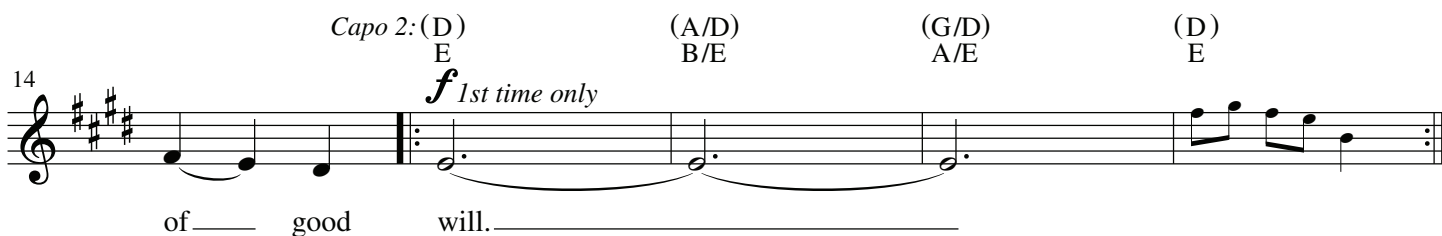
e e - lé - i - son. Ký - ri - e e - lé - i - son.

Text: *Graduale Romanum*, 1974.Music: *Chant Mass*; *Mass XVI*; *Chant, Mode III*; *Graduale Romanum*, 1974; keyboard acc. by Owen Alstott, b. 1947, © 1976, OCP. All rights reserved.

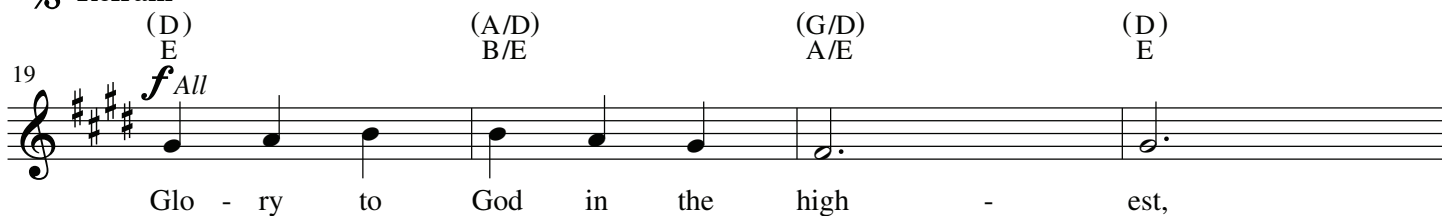
Glory to God

Brightly, with excitement! ♩ = 176

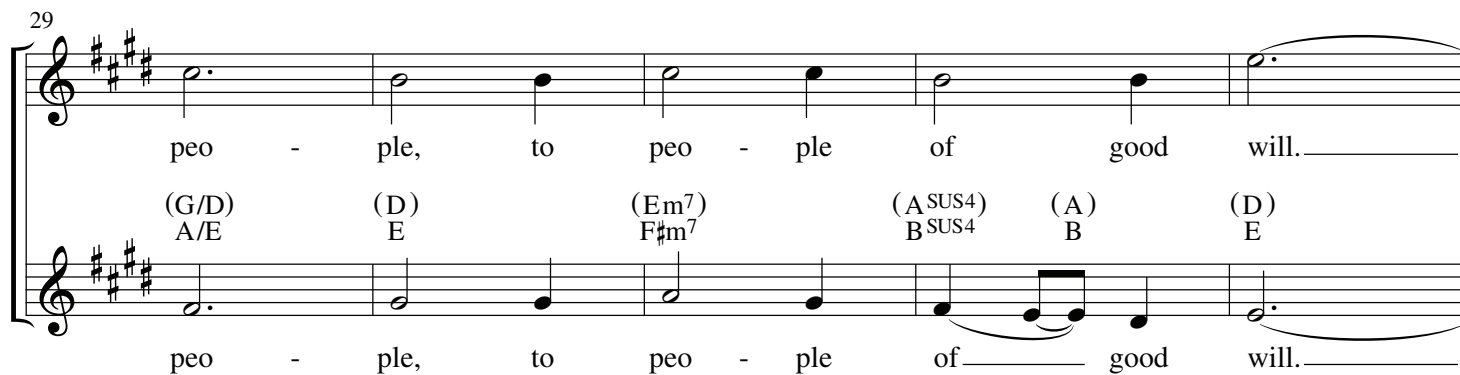
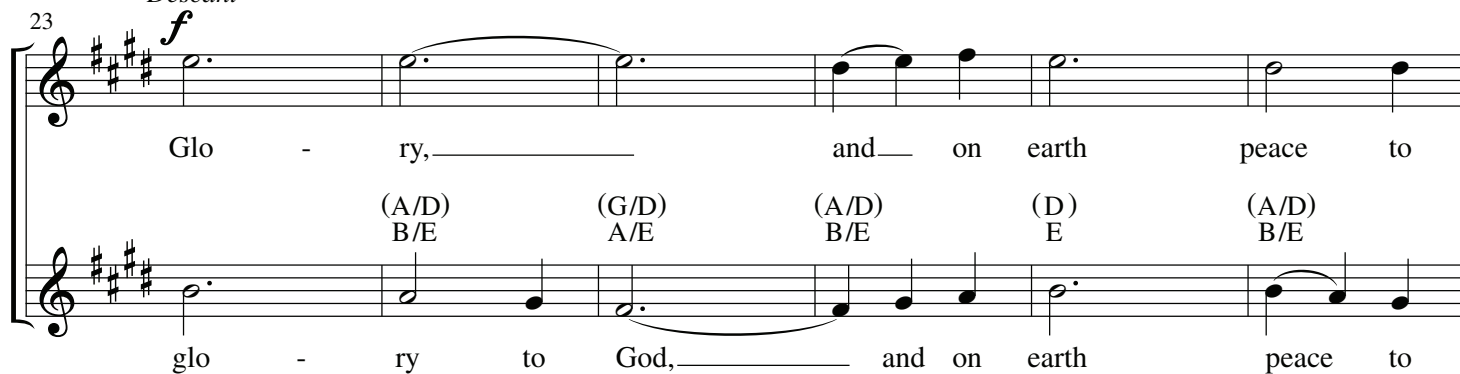
Cantor



Refrain



Descant



34

To Verses *Final rit.*

(A/D) B/E (G/D) A/E (D) E (G/D) A/E (A⁷) B⁷ (D) E

Verse 1

40

mf Cantor

(A) B (D) E (A) B (D) E (C/G) D/A (G) A

1. We praise you, we bless you, we a -

46

(A SUS4) B SUS4 (A) B (C/G) D/A (G) A (C/G) D/A (G) A

dore you, we glo - ri - fy you,

52

f

(A) B (D) E (A) B (D) E (A) B (D) E (A) B (C/G) D/A (G) A (Em⁷) F#m⁷

we give you thanks for your great glo - ry, Lord God,

58

(D/F#) E/G# (D) E (G ADD9) A ADD9 (A SUS4) B SUS4 (A) B **D.S.**

heav - en - ly King, O God, al - mighty Fa - ther.

Glory to God

Refrain

19 *f* *All*

(D)
E

(A/D)
B/E

(G/D)
A/E

(D)
E

Glo - ry to God in the high - est,

Descant

23 *f*

Glo - ry, _____ and on earth peace to

(A/D)
B/E

(G/D)
A/E

(A/D)
B/E

(D)
E

(A/D)
B/E

glo - ry to God, _____ and on earth peace to

29

peo - ple, to peo - ple of good will. _____

(G/D)
A/E

(D)
E

(Em⁷)
F[♯]m⁷

(A^{SUS4})
B^{SUS4}

(A)
B

(D)
E

peo - ple, to peo - ple of good will. _____

Verse 2

65 *mf* Cantor

(A) (G) (A) (D) (A) (D) (A) (D) (A) (C/G) (G)
B A B E B E B E B D/A A

2. Lord Je - sus Christ, On - ly Be - got - ten Son, Lord

71

(A SUS4) (A) (C/G) (G) (C/G) (G)
B SUS4 B D/A A D/A A

God, Lamb of God, Son of the Fa - ther,

77

(A) (D) (A) (D) (A) (D) (A) (C/G) (G) (A SUS4)
B E B E B E B D/A A B SUS4

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

83

(A) (C/G) (G) (C/G) (G) (A) (D) (A) (D)
B D/A A D/A A B E B E

on us; you take a - way the

90

(A) (D) (A) (C/G) (G) (C/G) (G) (Em7)
B E B D/A A D/A A F#m7

sins of the world, re - ceive our prayer; you are seat - ed

96

(D/F#) (D) (Em7/G) (Em7) (A SUS4) (A)
E/G# E F#m7/A F#m7 B SUS4 B

at the right hand of the Fa - ther, have mer - cy on us. D.S.

Glory to God

Refrain

19 *f* *All*

(D)
E

(A/D)
B/E

(G/D)
A/E

(D)
E

Glo - ry to God in the high - est,

Descant

23 *f*

Glo - ry, _____ and on earth peace to

(A/D)
B/E

(G/D)
A/E

(A/D)
B/E

(D)
E

(A/D)
B/E

glo - ry to God, _____ and on earth peace to

29

peo - ple, to peo - ple of good will. _____

(G/D)
A/E

(D)
E

(Em⁷)
F[♯]m⁷

(A^{SUS4})
B^{SUS4}

(A)
B

(D)
E

peo - ple, to peo - ple of good will. _____

Verse 3

103 S, A *mp* *legato*

(D) E (A/D) B/E (G/D) A/E (A/D) B/E (D) E

3. For you — a - lone — are the Ho - ly One, —

110

(A/C#) B/D# (Bm) C#m (Bm7) C#m7 (G) A (D/F#) E/G# (Em7) F#m7

— you a - lone — are the Lord, you — a - lone are the

116

(D/F#) E/G# (GADD9) A ADD9 (A) B (C) D (G/B) A/C# (D) E

All f

Most High, Je - sus Christ, — with the Ho - ly Spir - it, — in the

123

(C) D (G/B) A/C# (Em7) F#m7 (D/F#) E/G# (G) A (A) B

glo - ry of God — the Fa - ther. A - men. — **D.S.**

Glory to God

Refrain

19 *f* *All*

(D)
E

(A/D)
B/E

(G/D)
A/E

(D)
E

Glo - ry to God in the high - est,

Descant

23 *f*

Glo - ry, _____ and _____ on earth peace to

(A/D)
B/E

(G/D)
A/E

(A/D)
B/E

(D)
E

(A/D)
B/E

glo - ry to God, _____ and on earth peace to

29

peo - ple, to peo - ple of good will. _____

(G/D)
A/E

(D)
E

(Em⁷)
F[♯]m⁷

(A^{SUS4})
B^{SUS4}

(A)
B

(D)
E

peo - ple, to peo - ple of _____ good will. _____

Holy, Holy, Holy

ESUS4 Em ESUS4 Em *All f* D Bm Em Em7/D

mf Ho - ly, Ho - ly,

5 C Bm Bm7 Em Cmaj7 D/F# G A

Ho - ly Lord_ God_ of hosts. Heav - en and earth are full of your

9 BSUS4 B Em Am Bm Em Em7/D

glo - ry. Ho - san - na in the high - est.

12 Cmaj7 D/F# G Em G BSUS4 B Em Am *f*

mp Bless - ed is he who comes in the name of the Lord. Ho - san - na in the

Choir mp Bless - ed is he who comes in the name of the Lord.

16 Bm Em Am Bm Em Cmaj⁷ Am⁷ *Descant*

high - est. Ho - san - na in *Melody* the

S, A *f* *div.*

Ho - san - na in the high - est. Ho - san - na, ho -

T, B *f* *div.*

20 Bm⁷ C Bm⁷ E

high - est. *rit.* *ff*

san - na in the high - est. *rit.* *ff*

rit. *ff*

When We Eat This Bread

With vigor ♩. = 52-56

Em *Presider* D Bm ESUS4 Em *All f*

The mys - ter - y of faith. When we

3 Em D Bm Em Em/D C Bm

S, A, Assembly

eat this Bread and drink — this Cup, — we pro - claim your

T, B

6 Bm⁷ Em Am⁷ Bm C G/B

Assembly

Death, O Lord, un - til you come, —

S, A

Death, O Lord, un - til you come,

T, B

9 Cmaj⁷ Bm⁷ ESUS4 *ff* E

un - til you come a - gain. —

div. *ff*

un - til you come a - gain. —

div. *ff*

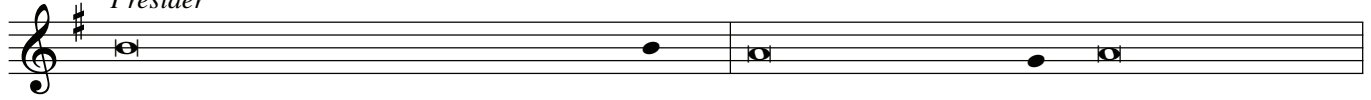
un - til you come a - gain. —

Doxology and Amen

Freely, building

Em
Presider

D/E



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

3

C/E

D

$$B_m$$

CADD9

$$\text{Am}^7$$
 B m^7 

unity of the Holy Spirit, all glo - ry and hon - or is yours, for ev - er and

With vigor ♩. = 52–56

E SUS4

Em

E SUS4

Em

S, A, Assembly D

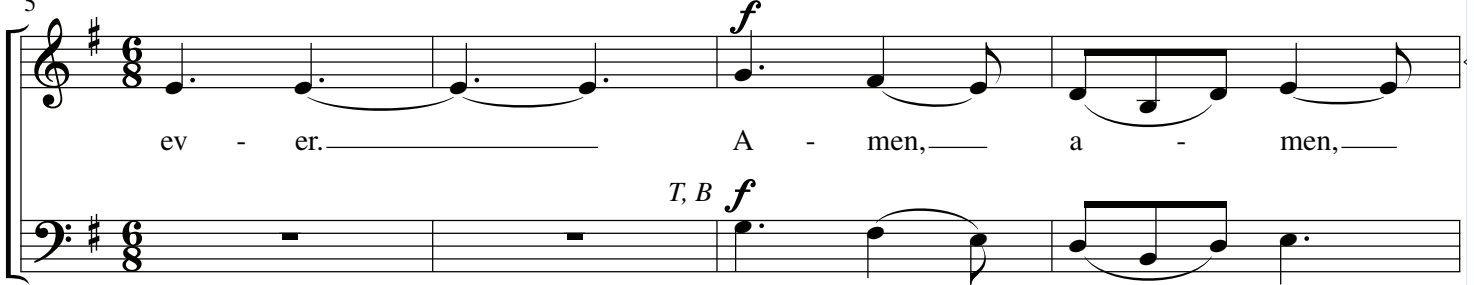
D

$$B_m$$

Em

 E_{m}/D

5



ev - er. _____ A - men, _____ a _____ - men, _____

 T, B, f f

9

C

Bm⁷

C

Bm⁷

E

Assembly

rit.

$$ff$$

a - men, _____ a - men. _____

 S, A

div. rit.

$$ff$$

a - men, — a - men.

rit.

$$ff$$

div.



Lamb of God

Sustained ♩ = 88-92

Em Em/D Cmaj⁷ G/B D/A A^{SUS4} A

mp

7 Cantor *mp* Em Em/D Cmaj⁷ G/B D/A

All + Choir I

Lamb of God,* you take a - way the sins of the

12 *To Repeat* A^{SUS4} A Cmaj⁷ A^{SUS4}/B Cmaj⁷ A^{SUS4}/B A^{SUS4} A

world, have mer - cy on us.

Choir 2 mp

have mer - cy on us.

20 *Final* A^{SUS4} A Cmaj⁷ Bm⁷ Cmaj⁷ Bm⁷ E

molto rit.

world, grant us peace.

molto rit. div. p

grant us peace.

*Other possibilities: Bread of Life; Life of the World; Son of God; Saving Cup; Hope for the World; Tree of Life; Prince of Peace; God of Love

MISSA DE
ANGELIS

WITH GLORIA
MISSA SIMPLEX

Kyrie VIII • Graduale Romanum

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

V. Ky - ri - e * e - lé - i - son .

This musical system is for the first voice part, marked 'V.'. It features a treble clef and a key signature of one sharp (F#). The melody for 'Ky - ri - e' is written on a single staff, with a fermata over the 'e'. The second system, for 'e - lé - i - son .', continues the melody with a fermata over the 'e'. The accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one sharp. It consists of a steady eighth-note accompaniment in the right hand and a more complex, flowing line in the left hand.

Ky - ri - e e - lé - i - son .

This musical system continues the first voice part. It features a treble clef and a key signature of one sharp (F#). The melody for 'Ky - ri - e' is written on a single staff, with a fermata over the 'e'. The second system, for 'e - lé - i - son .', continues the melody with a fermata over the 'e'. The accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one sharp. It consists of a steady eighth-note accompaniment in the right hand and a more complex, flowing line in the left hand.

Chri - ste e - lé - i - son .

This musical system is for the second voice part. It features a treble clef and a key signature of one sharp (F#). The melody for 'Chri - ste' is written on a single staff, with a fermata over the 'e'. The second system, for 'e - lé - i - son .', continues the melody with a fermata over the 'e'. The accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one sharp. It consists of a steady eighth-note accompaniment in the right hand and a more complex, flowing line in the left hand.

Chri - ste e - lé - i - son .

This musical system continues the second voice part. It features a treble clef and a key signature of one sharp (F#). The melody for 'Chri - ste' is written on a single staff, with a fermata over the 'e'. The second system, for 'e - lé - i - son .', continues the melody with a fermata over the 'e'. The accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one sharp. It consists of a steady eighth-note accompaniment in the right hand and a more complex, flowing line in the left hand.



MISSA SIMPLEX

Gloria 134

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 for 'Missa Simplex'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are 'On - ly Be - got - ten Son, Lord God, Lamb of God, Son of the Fa - ther,'.

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

The second system of the musical score. The vocal line continues with the lyrics 'you take a - way the sins of the world, have mer - cy on us;'. The piano accompaniment continues with chords and moving lines in both hands.

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

The third system of the musical score. The vocal line continues with the lyrics 'you take a - way the sins of the world, re - ceive our prayer;'. The piano accompaniment continues with chords and moving lines in both hands.

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

The fourth system of the musical score. The vocal line continues with the lyrics 'you are seat - ed at the right hand of the Fa - ther, have mer - cy on us.'. The piano accompaniment continues with chords and moving lines in both hands.

MISSA SIMPLEX

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

The first system of the musical score for 'Missa Simplex'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are 'For you a - lone are the Ho - ly One, you a - lone are the Lord,'. The piano part includes a prominent F# in the right hand and a sustained bass line in the left hand.

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

The second system of the musical score. The vocal line continues with the lyrics 'you a - lone are the Most High, Je - sus Christ, with the Ho - ly Spir - it,'. The piano accompaniment continues with similar harmonic support, featuring a mix of eighth and quarter notes in the right hand and block chords in the left hand.

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

The third system of the musical score, concluding the phrase. The vocal line ends with a long note on 'A' and a final note on 'men.' The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

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Richard Proulx, 1937-2010
Music © 2010, WLP

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.

The first system of musical notation for the Sanctus. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a half note 'San', followed by a quarter rest, then a half note 'ctus', a quarter rest, a half note 'San', a quarter rest, a half note 'ctus', a quarter rest, a half note 'San', a quarter rest, a half note 'ctus', a quarter rest, and finally a half note 'Dó' followed by a quarter rest. The piano accompaniment provides a harmonic foundation with various chords and melodic lines.

- mi - nus De - us Sá - - - ba - oth.

The second system of musical notation. The vocal line continues with a half note '- mi', a quarter rest, a half note 'nus', a quarter rest, a half note 'De', a quarter rest, a half note 'us', a quarter rest, a half note 'Sá', a quarter rest, a half note '-', a quarter rest, a half note '-', a quarter rest, a half note '-', a quarter rest, a half note 'ba', a quarter rest, and finally a half note 'oth.' followed by a quarter rest. The piano accompaniment continues with a similar harmonic structure.

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

The third system of musical notation. The vocal line begins with a half note 'Ple', a quarter rest, a half note 'ni', a quarter rest, a half note 'sunt', a quarter rest, a half note 'cœ', a quarter rest, a half note 'li', a quarter rest, a half note 'et', a quarter rest, a half note 'ter', a quarter rest, a half note 'ra', a quarter rest, a half note 'gló', a quarter rest, a half note 'ri', a quarter rest, a half note 'a', a quarter rest, and finally a half note 'tu' followed by a quarter rest, and a half note 'a.' followed by a quarter rest. The piano accompaniment continues with a similar harmonic structure.

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*

Doxology / Amen

Presider

Through him, and with him, and in him, O God, almighty - y Fa-ther, in the

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

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

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

ev - er and ev - er.

Introduction if Doxology is not sung

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

mf

The musical score is written for a vocal part (Presider) and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 2/4. The score is divided into three systems. The first system contains the first two lines of the Doxology. The second system contains the next two lines. The third system contains the final line of the Doxology and an introduction for when the Doxology is not sung. The piano part includes guitar chords and a dynamic marking of *mf* (mezzo-forte) for the introduction.

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 $\flat$ Cm Gm D E $\flat$ F C

f

11 *rit. molto rit.*

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

ff S div. rit. molto rit. fff

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

ff A div. molto rit. fff

div.

(Em) (D) (G) (Am) (Em) (B) (C) (Bm 7) (E)
Gm F B $\flat$ Cm Gm D E $\flat$ Dm 7 G

ff rit. molto rit. fff

Agnus Dei VIII • Graduale Romanum

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

VI. 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.