

15TH SUNDAY IN ORDINARY TIME

Anticipated Mass

July 11, 2026 at 4:30pm

Traditional/Contemporary Mass

July 12, 2026 at

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

Novus Ordo Latin Mass

June 12, 2026 at 12:00nn

Unless a Grain of Wheat 699

Refrain

up -

Un - less a grain of wheat shall fall up -

A⁷ D Dmaj⁷ Bm Bm⁷

on the ground and die, it re - mains

on the ground and die, it re - mains

G A^{SUS2} A⁷ F^{#m} Bm Gmaj⁷

but a sin - gle grain with no life.

a sin - gle grain, a grain with no life.

A⁷ F[#]m Bm Em⁷ A

1. - 6. To verses Last time

2. If

Em⁷ A A D

Verses

1. If we have died with him then we shall
 2. an - y - one serves me then they must
 3. ⚡ Make your home in me as I make
 4. If you re - main in me and my word
 5. ⚡ Those who love me are loved by my
 6. ⚡ Peace I leave with you, my peace I

F G A

live with him; if we hold firm, we shall
 fol - low me; where - ev - er I am, my
 mine in you; those who re - main in me -
 lives in you, then you will be my dis -
 Fa - ther; we shall be with them and
 give to you; peace which the world can - not

reign with him.
 ser - vants will be.
 bear much fruit.
 ci - ples.
 dwell in them.
 give is my gift.

Chords: F, G, F, Em7/A, A, Em7/A, A7, D.C.

Text: John 12:24; Bernadette Farrell, b.1957
 Tune: Bernadette Farrell, b.1957
 © 1983, Bernadette Farrell. Published by OCP Publications.

15TH SUNDAY IN ORDINARY TIME

July 12

Responsorial Psalm: Psalm 65:10, 11, 12–13, 14 (103)

Response: (*Organ/SATB*)

Optional Descant

The seed that falls will yield a fruit - ful har - vest.

The seed that falls on good ground will yield a fruit - ful har - vest.

good ground will

Verses: (*Cantor or SATB*)

1. You have visited the land and watered it;
God's watercourses are filled;

2. Thus have you prepared the land:
Softening it with showers,

3. You have crowned the year with your bounty,
The untilled meadows o - ver - flow with it,

4. The fields are garmented with flocks
(-----)

1. Greatly have you enriched it.
You have pre - pared the grain.

2. Drenching its furrows, breaking up its clods,
Bless - ing its yield.

3. And your paths overflow with a rich harvest;
And rejoicing clothes the hills.

4. And the valleys blanket - ed with grain.
They shout and sing for joy.

Gospel Acclamation:

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)

The seed is the word of God, ____ Christ is the sow - er. ____

All who come to him will have life for - ev - er. ____

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

GIFT OF FINEST WHEAT

791

REFRAIN *Legato*

Chords: Db Bbm Gb Fm Bbm Ebm Fm Db Ab

You sat - is - fy the hun - gry heart With gift of fin - est wheat, Come

Chords: Bbm Gb Fm Bbm7 Ebm Ab Db Fine

give to us, O sav - ing Lord, The bread of life to eat.

VERSES

Chords: Db Bbm Gb Db Gb Ab Bbm7

1. As when the shep - herd calls his sheep, They know and heed his voice;
 2. With joy - ful lips we sing to you Our praise and grat - i - tude,
 3. Is not the cup we bless and share The blood of Christ out - poured?
 4. The mys - t'ry of your pres - ence, Lord, No mor - tal tongue can tell:
 5. You give your - self to us, O Lord; Then self - less let us be,

Chords: Ebm Ebm7 Ab Ebm Gb Ab D.C.

1. So when you call your fam - 'ly, Lord, We fol - low and re - jice.
 2. That you should count us wor - thy, Lord, To share this heav'n - ly food.
 3. Do not one cup, one loaf, de - clare Our one - ness in the Lord?
 4. Whom all the world can - not con - tain Comes in our hearts to dwell.
 5. To serve each oth - er in your name In truth and char - i - ty.

Text: CM with refrain; Omer Westendorf, 1916-1997.

Music: BICENTENNIAL; Robert E. Kreutz, 1922-1996.

Text and music © 1977, Archdiocese of Philadelphia. Published by International Liturgy Publications, PO Box 50476, Nashville, TN 37205.

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Goodness Of God

(based on the recording by Jenn Johnson)

Female Key

Words and Music by
Jenn Johnson, Ed Cash, Jason Ingram,
Ben Fielding and Brian Johnson

VERSE

♩ = 63

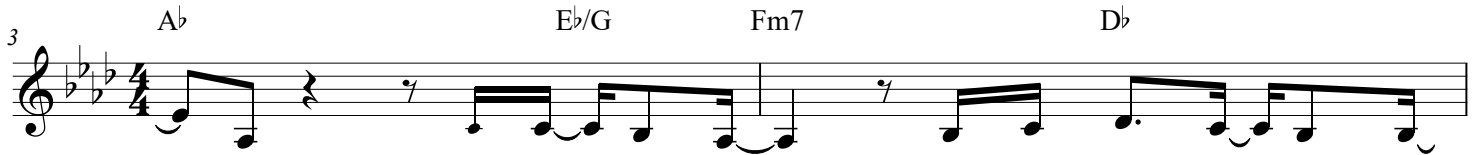
A^b

D^b



I love You, Lord.
I love Your voice.)

Oh, Your mer - cy nev - er fails
You have led me through the fi -



me.
re.

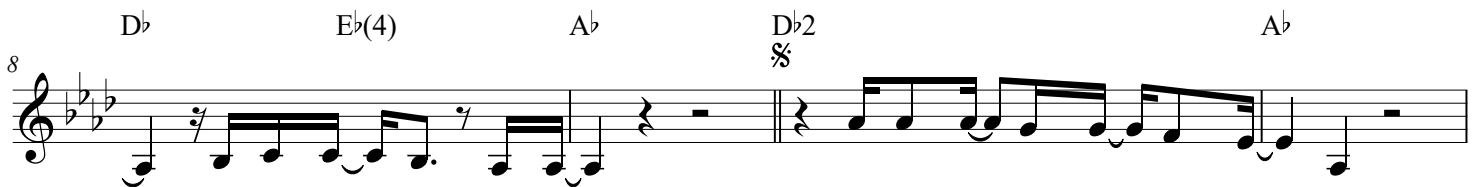
All my days
In dark - est night,

I've been held in Your hands.
You are close like no oth -



From the mo - ment that I wake up un - til I lay my head, I will sing
er. I've known You as a fa - ther, I've known You as a friend. I have lived

CHORUS



of the good - ness of God.
in the good - ness of God.

All my life You have been faith - ful.



All my life You have been so, so good.

With ev - 'ry breath that I am a -

CCLI Song # 7117726

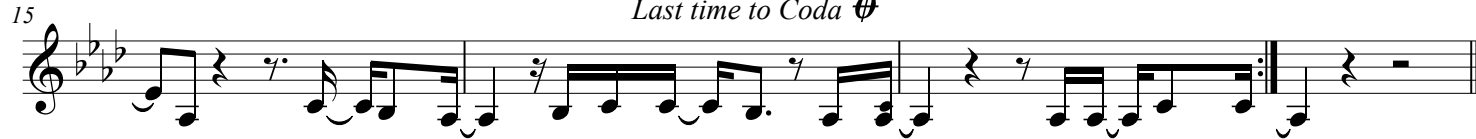
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15

$A\flat$ $E\flat/G$ $Fm7$ $D\flat2$ $E\flat(4)$ $A\flat$ $A\flat$

Last time to Coda Φ



ble I will sing of the good - ness of God. I love Your voice.

BRIDGE

$A\flat/C$ $D\flat2$ $E\flat(4)$ $A\flat$



Your good - ness is run - ning af - ter, it's run - ning af - ter me.

21

$A\flat/C$ $D\flat2$ $E\flat(4)$ $A\flat$



Your good - ness is run - ning af - ter, it's run - ning af - ter me. With my life

23

$A\flat/C$ $D\flat2$ $E\flat(4)$ $Fm7$



laid down, I'm sur - ren - dered now; I give You ev - 'ry - thing.

25

$A\flat/C$ $D\flat2$ $E\flat(4)$ $A\flat$ $E\flat(4)$

1 2



Your good - ness is run - ning af - ter, it's run - ning af - ter me. run - ning af - ter me.

28

$A\flat$

D.S. al Coda



TAG

30 *Coda* Fm7 D $\flat$ 2 E $\flat$ (4) A $\flat$

I will sing of the good - ness of God. —

Goodness Of God

(based on the recording by Jenn Johnson)

Male Key

Words and Music by
Jenn Johnson, Ed Cash, Jason Ingram,
Ben Fielding and Brian Johnson

VERSE

♩ = 63

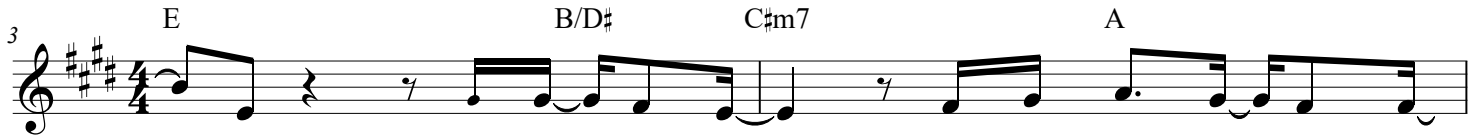
E

A



I love You, Lord.
I love Your voice.)

Oh, Your mer - cy nev - er fails
You have led me through the fi -



me. All my days I've been held in Your hands.
re. In dark - est night, You are close like no oth -



From the mo - ment that I wake up un - til I lay my head, I will sing
er. I've known You as a fa - ther, I've known You as a friend. I have lived

CHORUS

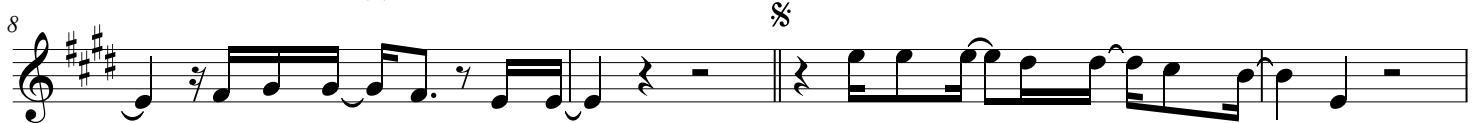
A

B(4)

E

A2

E



of the good - ness of God. All my life You have been faith - ful.
in the good - ness of God.



All my life You have been so, so good. With ev - 'ry breath that I am a -

CCLI Song # 7117726

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E B/D# C#m7 A2 B(4) E E

15 *Last time to Coda* Φ

ble I will sing of the good - ness of God. I love Your voice.

BRIDGE

E/G# A2 B(4) E

Your good - ness is run - ning af - ter, it's run - ning af - ter me.

E/G# A2 B(4) E

21

Your good - ness is run - ning af - ter, it's run - ning af - ter me. With my life

E/G# A2 B(4) C#m7

23

laid down, I'm sur - ren - dered now; I give You ev - 'ry - thing.

E/G# A2 B(4) E B(4)

25

Your good - ness is run - ning af - ter, it's run - ning af - ter me. run - ning af - ter me.

E

28 *D.S. al Coda*

C#m7 A2 B(4) E

30 *Coda* **TAG**

I will sing of the good - ness of God._

Holy God, We Praise Thy Name

GROSSER GOTT 78 78 77

#9

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

MASS SETTING FOR
TRADITIONAL/
CONTEMPORARY
MASSES

MASS OF LIGHT

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

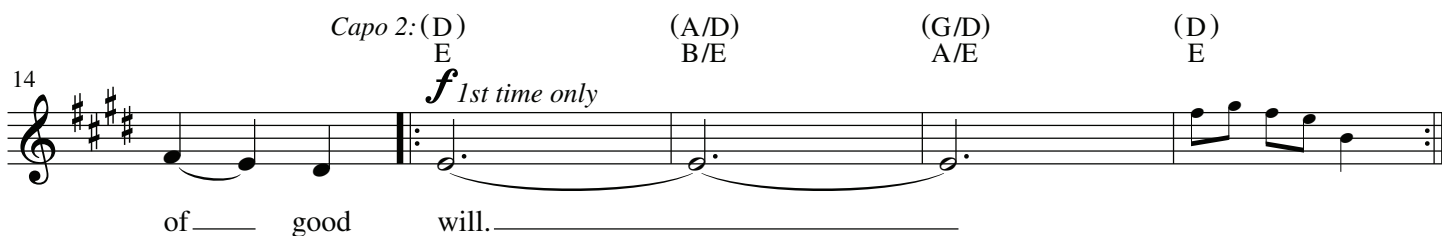
e e - lé - i - son. Ký - ri - e e - lé - i - son.

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.

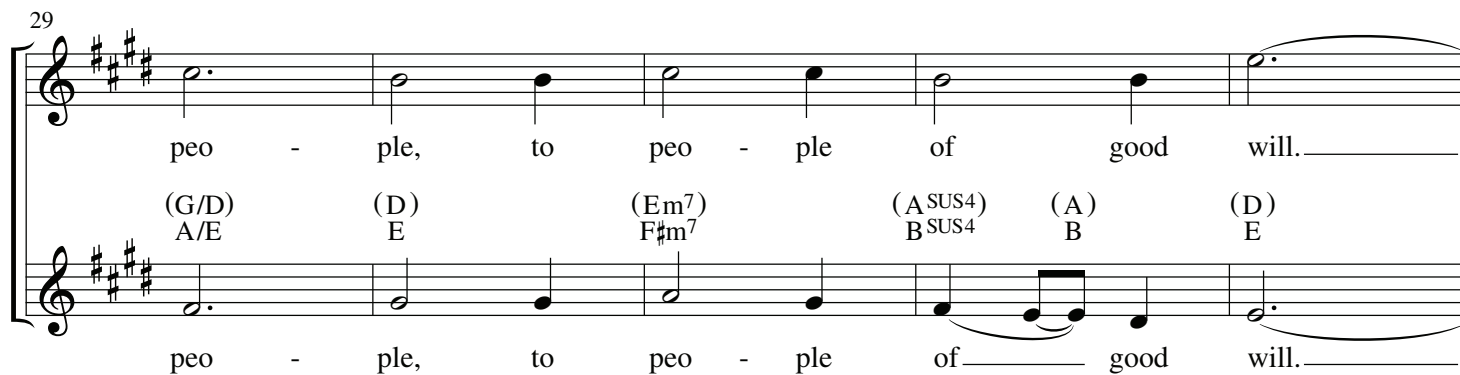
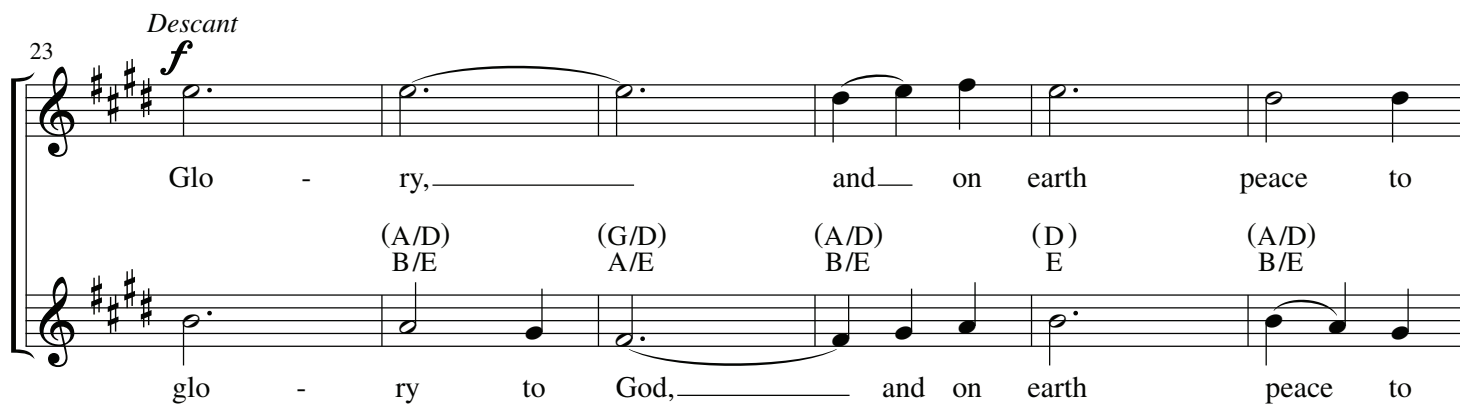
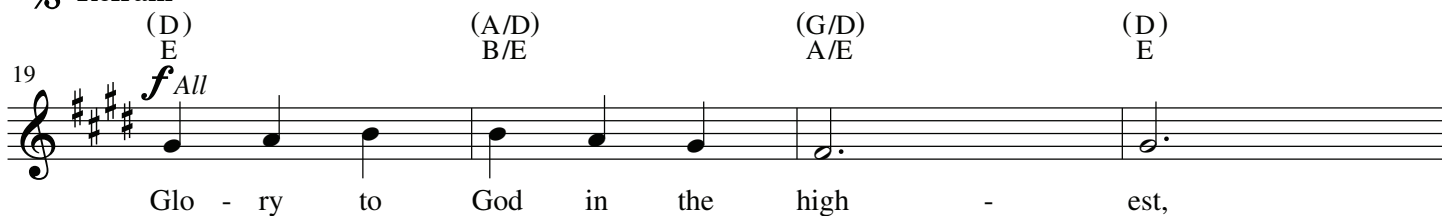
Glory to God

Brightly, with excitement! ♩ = 176

Cantor



Refrain



34

To Verses *Final rit.*

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

Verse 1

40

mf Cantor

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

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

46

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

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

52

f

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

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

58

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

heav - en - ly King, _____ O God, al - might - y Fa - ther. **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 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 E

ff

un - til you come a - gain. —

div. ff

un - til you come a - gain. —

div. ff

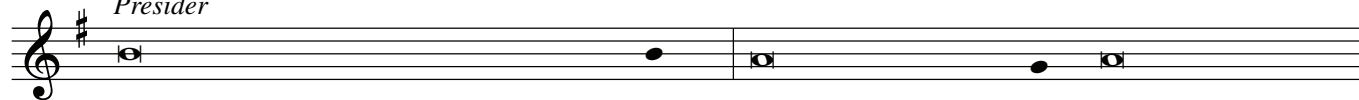
un - til you come a - gain. —

Doxology and Amen

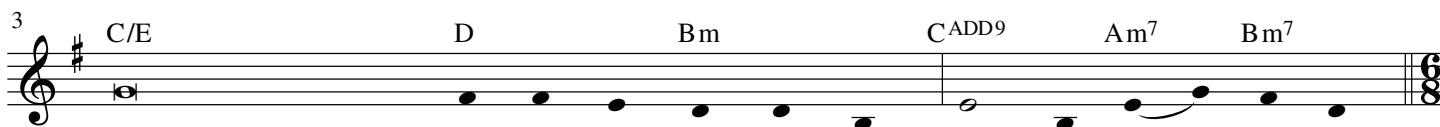
Freely, building

Em
Presider

D/E



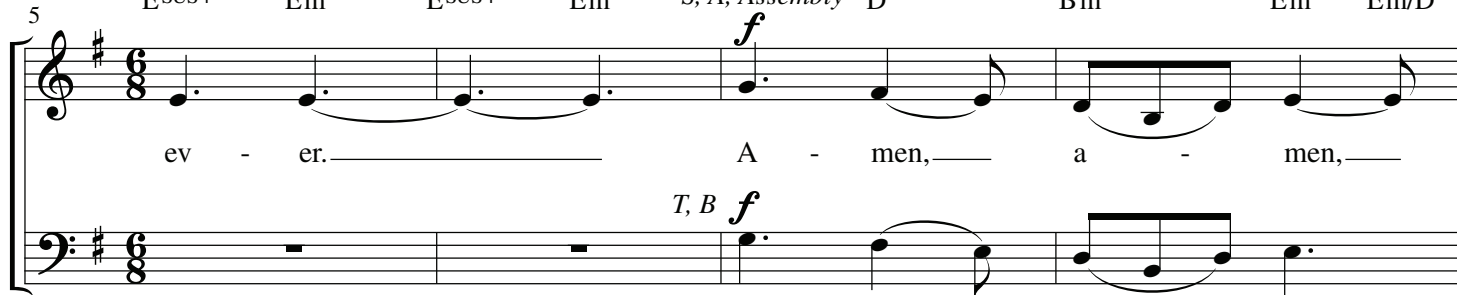
Through him, and with him, and in him, O God, almighty Father, in the



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

With vigor ♩. = 52-56

ESUS4 Em ESUS4 Em S, A, Assembly D Bm Em Em/D



C Bm7 C Bm7 E
Assembly rit. ff
a - men, a - men.

S, A div. rit. ff
a - men, a - men.

rit. ff

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

MASS OF LIGHT

PIANO AND
CONDUCTOR SCORE

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.

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)
E

(G ADD9)
A ADD9

(A SUS4)
B SUS4

(A)
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 has three sharps (F#, C#, G#) and the time signature is common time (C). The score begins with a vocal line marked with a forte (*f*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic and includes a descant section marked *Descant f*. 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 is marked with a section symbol (§) at the beginning of the refrain and the descant section.

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.*

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

mf

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

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.

To Verses *Final*

(A/D) B/E (G/D) A/E (D) E (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 marked **f**. The vocal line has a long note value spanning several measures. The piano accompaniment consists of a series of eighth notes. The lyrics are: "Glo - ry to God in the high - est, glo -".

Below the vocal line, there is a section labeled **Descant f** for the piano. The piano part features a series of chords: (D) E, (A/D) B/E, (G/D) A/E, and (D) E. The piano part is marked **f** and includes a series of eighth notes.

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 Em⁷/D

The musical score is for the hymn 'Holy, Holy, Holy'. It is written in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'With strength' and the tempo indicator is a half 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 chords and a bass line. The lyrics 'Ho - ly, — Ho - ly,' are written under the piano part. The score includes dynamics such as *mp*, *sfz*, *mf*, and *f*. The piano part includes chords *E_{SUS4}*, *Em*, *D*, *Bm*, and *Em⁷/D*.

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 as follows:

- C Instrument:** Measures 16-20. Measure 16: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 17: Quarter note B4, eighth note A4, eighth note G4, quarter note F#4. Measure 18: Quarter note E4, eighth note D4, eighth note C4, quarter note B3. Measure 19: Quarter note A3, eighth note G3, eighth note F#3, quarter note E3. Measure 20: Quarter note D3, eighth note C3, eighth note B2, quarter note A2.
- Trumpet:** Measures 16-20. Measure 16: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 17: Quarter note B4, eighth note A4, eighth note G4, quarter note F#4. Measure 18: Quarter note E4, eighth note D4, eighth note C4, quarter note B3. Measure 19: Quarter note A3, eighth note G3, eighth note F#3, quarter note E3. Measure 20: Quarter note D3, eighth note C3, eighth note B2, quarter note A2.
- Trombone:** Measures 16-20. Measure 16: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 17: Quarter note B4, eighth note A4, eighth note G4, quarter note F#4. Measure 18: Quarter note E4, eighth note D4, eighth note C4, quarter note B3. Measure 19: Quarter note A3, eighth note G3, eighth note F#3, quarter note E3. Measure 20: Quarter note D3, eighth note C3, eighth note B2, quarter note A2.
- Timpani:** Measures 16-20. Measure 16: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 17: Quarter note B4, eighth note A4, eighth note G4, quarter note F#4. Measure 18: Quarter note E4, eighth note D4, eighth note C4, quarter note B3. Measure 19: Quarter note A3, eighth note G3, eighth note F#3, quarter note E3. Measure 20: Quarter note D3, eighth note C3, eighth note B2, quarter note A2.
- Soprano/Alto:** Measures 16-20. Measure 16: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 17: Quarter note B4, eighth note A4, eighth note G4, quarter note F#4. Measure 18: Quarter note E4, eighth note D4, eighth note C4, quarter note B3. Measure 19: Quarter note A3, eighth note G3, eighth note F#3, quarter note E3. Measure 20: Quarter note D3, eighth note C3, eighth note B2, quarter note A2.
- Tenor/Bass:** Measures 16-20. Measure 16: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 17: Quarter note B4, eighth note A4, eighth note G4, quarter note F#4. Measure 18: Quarter note E4, eighth note D4, eighth note C4, quarter note B3. Measure 19: Quarter note A3, eighth note G3, eighth note F#3, quarter note E3. Measure 20: Quarter note D3, eighth note C3, eighth note B2, quarter note A2.
- Piano:** Measures 16-20. Measure 16: Chord Bm (B2, D3, F#3). Measure 17: Chord Em (E2, G2, B2). Measure 18: Chord Am (A2, C3, E3). Measure 19: Chord Bm (B2, D3, F#3). Measure 20: Chord Em (E2, G2, B2).

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. *a 2 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.

div.

Death, — O Lord, un - til you come, —

Death, — O Lord, un - til you come,

6 Bm^7 Em Am^7 Bm C G/B

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

Tpt. *Tbn.* *Timp.*

mf *sfz* *sfz* *sfz* *p* *mf* *f*

S, A

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*

ff

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.

grant us peace.

Final ASUS4 A Cmaj7 Bm7 Cmaj7 Bm7 E

molto rit. *p*

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 and bass staff in G major (one sharp). The melody in the treble staff is a series of eighth notes with a final quarter note, while the bass staff provides a harmonic accompaniment of eighth notes. The lyrics 'Ky - ri - e * e - lé - i - son .' are written above the staff, with an asterisk above the 'e' in 'eleison'.

Ky - ri - e e - lé - i - son .

This musical system continues the melody from the first system. The treble staff continues with eighth notes, and the bass staff continues with its accompaniment. The lyrics 'Ky - ri - e e - lé - i - son .' are written above the staff.

Chri - ste e - lé - i - son .

This musical system continues the melody. The treble staff continues with eighth notes, and the bass staff continues with its accompaniment. The lyrics 'Chri - ste e - lé - i - son .' are written above the staff.

Chri - ste e - lé - i - son .

This musical system continues the melody. The treble staff continues with eighth notes, and the bass staff continues with its accompaniment. The lyrics 'Chri - ste e - lé - i - son .' are written above the staff.



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,'. The piano part consists of chords and moving lines in both hands.

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 similar harmonic support.

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 similar harmonic support.

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 concludes with the lyrics 'you are seat - ed at the right hand of the Fa - ther, have mer - cy on us.' The piano accompaniment concludes with a final chord in the bass and a melodic line in the treble.

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 sixteenth 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 - 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 note 'ctus', a half note rest, a quarter note 'San', a half note 'ctus', a quarter note rest, a half note 'San', a quarter note rest, a half note 'ctus', and a half note 'Dó'. 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 note 'nus', a half note 'De', a quarter note 'us', a half note 'Sá', followed by three half note rests, and ends with a half note 'ba' and a quarter note 'oth.'. 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 note 'ni', a half note 'sunt', a quarter note 'cœ', a half note 'li', a quarter note 'et', a half note 'ter', a quarter note 'ra', a half note 'gló', a quarter note 'ri', a half note 'a', and ends with a half note 'tu' and a quarter note 'a.'. 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

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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.

The musical score is written for a VI. part (likely a voice or instrument) and piano accompaniment. The VI. part is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. The music is in a slow, solemn tempo, with long, flowing lines and many ties. The lyrics are in Latin and are placed above the VI. part staff. The score is divided into five systems, each with a line of lyrics. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line. The fourth system ends with a double bar line. The fifth system ends with a double bar line.

F. P.