

# 18TH SUNDAY IN ORDINARY TIME

Anticipated Mass

August 1, 2026 at 4:30pm

Traditional/Contemporary Mass

August 2, 2026 at

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

Novus Ordo Latin Mass

August 2, 2026 at 12:00nn

## 487

## TABLE OF PLENTY

REFRAIN *Lively* (♩ = ca. 152)

Melody

Keyboard

D D9/C# G6/B D/A

Come to the feast — of heav - en and earth!

G/B D A7sus4 A7 D

Come to the ta - ble of plen - ty! God will pro - vide —

D9/C# G/B D/A G/B D

— for all that we need, here at the ta - ble of

Text: Dan Schutte, b. 1947.

Music: Dan Schutte; keyboard acc. by Randall DeBruyn, b. 1947.

Text and music © 1992, Daniel L. Schutte. Published by OCP. All rights reserved.

1-4

A D D9/C# G/B A7sus4 D D9sus4 to Verses

plen - ty.

Final

D D9/C# G/B A7sus4 D Fine

ty.

Final Fine

VERSES

D Am7 D D9sus4 D

1. O come and sit at my ta - ble where  
 2. O come and eat with - out mon - ey;  
 3. My bread will ev - er sus - tain you through  
 4. Your fields will flow - er in full - ness; your

Am7 D Dsus4 D G

1. saints and sin - ners are friends. I wait to  
 2. come to drink with - out price. My feast of  
 3. days of sor - row and woe. My wine will  
 4. homes will flour - ish in peace. For I, the

A D D9/C# G6/B Em

1. wel - come the lost and lone - ly to share the cup of my  
 2. glad - ness will feed your spir - it with faith and full - ness of  
 3. flow like a sea of glad - ness to flood the depths of your  
 4. giv - er of home and har - vest, will send my rain on the

C C/B A7sus4 A7 D.C.

1. love.  
 2. life.  
 3. soul.  
 4. soil.

D.C.



# 18TH SUNDAY IN ORDINARY TIME

August 2

**Responsorial Psalm:** Psalm 145:8–9, 15–16, 17–18 (112)

**Response:** (*Organ/SATB*)

Optional Descant

The hand of the Lord an-swers all our needs.

The hand of the Lord feeds us; he an-swers all our needs.

**Verses:** (*Cantor or SATB*)

1. The LORD is gracious and mer - ci - ful, Slow to anger and of great kindness.  
 2. The eyes of all look hopefully to you, And you give them their food in due season;  
 3. The LORD is just in all his ways And holy in all his works.

1. The LORD is good to all And compassionate toward all his works.  
 2. You open your hand And satisfy the desire of every living thing.  
 3. The LORD is near to all who call up - on him, To all who call upon him in truth.

# Gospel Acclamation: Matthew 4:4b

Acclamation: (Organ/SATB) No. V

Optional Descant

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

C F G Am Am/G Fmaj7 C Em Dm G C

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

Verse: (Cantor or SATB)

One does not live on bread a - lone, but on

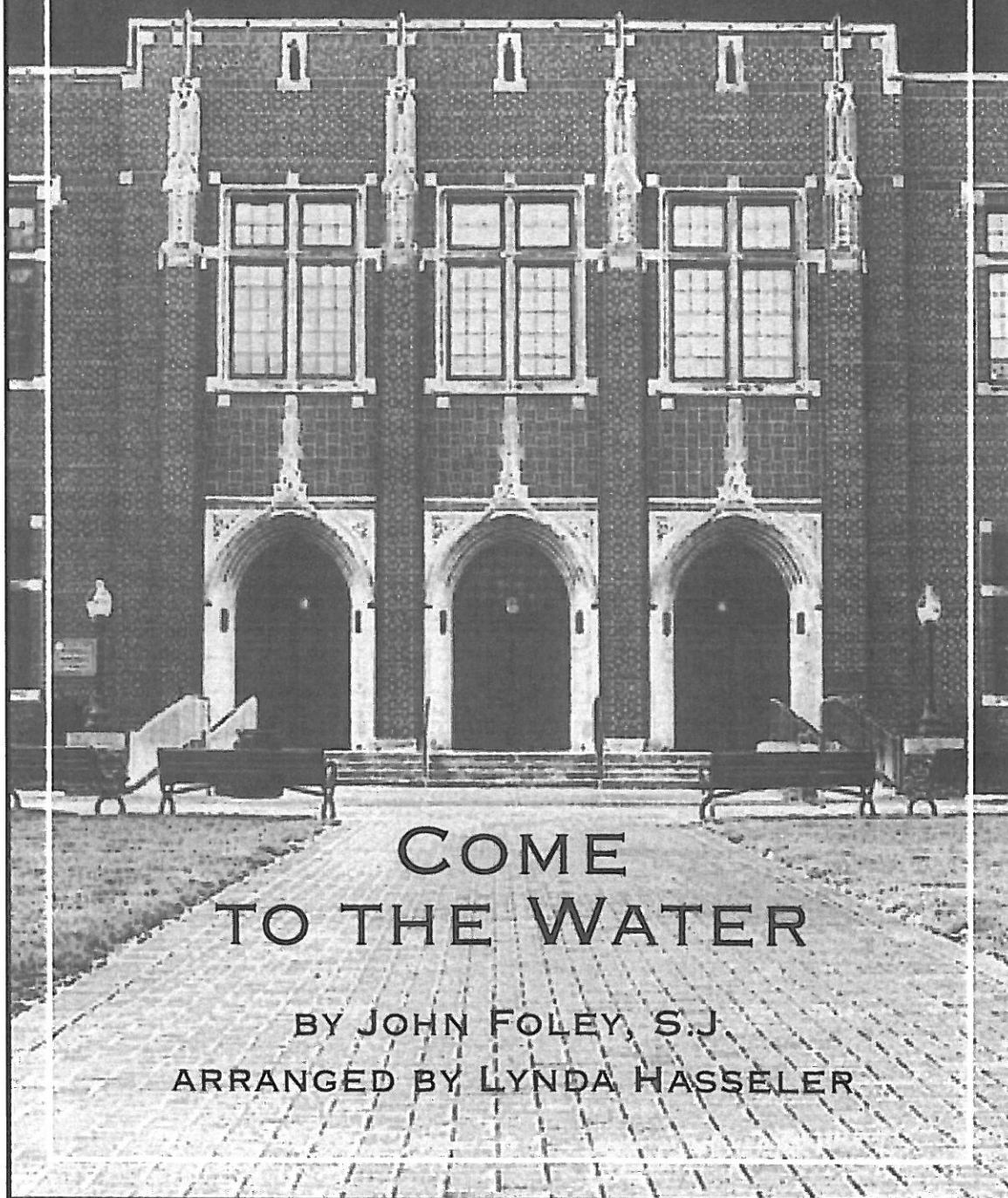
C F/C C F G Am Dm7 Gsus4 G

ev - 'ry word that comes forth from the mouth of God.

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

# CAPITAL UNIVERSITY CHORAL SERIES

CRAIG COURTNEY LYNDA HASSELER  
EDITORS



## COME TO THE WATER

BY JOHN FOLEY, S.J.  
ARRANGED BY LYNDA HASSELER

# Come To The Water

For SATB Choir and Piano

John Foley, S. J.

Arranged by LYNDY HASSELER

This piece might be too high.  
I am happy to play this in G  
major or F major.

Humbly  $\text{♩} = \text{ca. } 50$   
Solo *mp*

O let all who thirst, \_\_\_\_\_ let them

Piano *mp*

1 2 3 4

come \_\_\_\_\_ to the wa - ter. \_\_\_\_\_

5 6 7 8

Sop. *mp*  
Alto  
Ten. *mp*  
Bass

And let all who have noth - ing, \_\_\_\_\_ let them

9 10 11 12

Come To The Water © Copyright 1978, John B Foley, sj and OCP, 5536 NE Hassalo, Portland, OR 97213  
All rights reserved. Used by permission. Beckenhorst Press, Inc. is the sole distributor of this arrangement.

CU1002-3

The CCLI License does not grant permission to photocopy this music.

come to the Lord: with - out

13 14 15 16

Detailed description: This system contains measures 13 through 16. The vocal line (treble and bass staves) has lyrics 'come to the Lord: with - out'. The piano accompaniment (grand staff) features chords and moving lines. Measure 15 has a long note in the bass line.

mon - ey, with - out price.

17 18 19 20

Detailed description: This system contains measures 17 through 20. The vocal line has lyrics 'mon - ey, with - out price.'. The piano accompaniment continues with harmonic support.

Why should you pay the price, ex-cept for the

*poco rit.* 3 *poco rit.* 3 *poco rit.* 3

21 22 23 24

Detailed description: This system contains measures 21 through 24. The vocal line has lyrics 'Why should you pay the price, ex-cept for the'. The piano accompaniment includes triplets in measures 23 and 24. The tempo marking 'poco rit.' appears three times, once above each of the triplet measures.

*a tempo*

Lord?  
*a tempo*

*a tempo*

25 26 27 28 29

*mf*

And let all who

*mf*

*mf*

30 31 32 33 34

seek, \_\_\_\_\_ let them come \_\_\_\_\_ to the

35 36 37 38



wa - ter. And let all who have

39 40 41 42

This system contains measures 39 through 42. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#). The lyrics are 'wa - ter.' followed by 'And let all who have'.

noth - ing, let them come to the

43 44 45 46

This system contains measures 43 through 46. The vocal melody continues with the lyrics 'noth - ing, let them come to the'. The piano accompaniment provides harmonic support.

Lord: with - out mon - ey, with - out

47 48 49 50

This system contains measures 47 through 50. The vocal melody concludes with the lyrics 'Lord: with - out mon - ey, with - out'. The piano accompaniment continues with chords and moving lines.

strife. Why should you spend your

51 52 53 54

life, ex-cept for the Lord?

*poco rit.* *a tempo*

55 56 57 58

59 60 61 62 63



*f*

And let all who toil, ——— let them

*f*

64 65 66 67 68

come ——— to the wa - ter. ———

69 70 71 72

And let all who are wea - ry, ——— let them

73 74 75 76

come to the Lord: all who la - bor,

with-out rest. How can your

soul find rest, ex-cept for the Lord?

*mp* *mp* *mp*

*poco rit.* *a tempo* *poco rit.* *a tempo* *poco rit.* *a tempo*

77 78 79 80 81 82 83 84 85 86 87 88 89

Measures 90-94 of the musical score. The system includes vocal staves (soprano and bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#). Measures 90 and 91 show vocal entries with long notes. Measures 92-94 continue the vocal lines with sustained notes and some movement. The piano accompaniment provides harmonic support with chords and moving lines.

Measures 95-99 of the musical score. The system includes vocal staves and a piano accompaniment. The key signature is three sharps. Measures 95-96 show vocal lines with sustained notes. Measures 97-99 continue the vocal lines, with the lyrics "And let all the poor," appearing under the vocal staves. The piano accompaniment features chords and moving lines, with a *p* (piano) dynamic marking in measure 97.

Measures 100-103 of the musical score. The system includes vocal staves and a piano accompaniment. The key signature is three sharps. Measures 100-101 show vocal lines with sustained notes, with the lyrics "let them come" appearing under the vocal staves. Measures 102-103 continue the vocal lines, with the lyrics "to the wa - ter." appearing under the vocal staves. The piano accompaniment features chords and moving lines.

*cresc. poco a poco*

Bring the ones who are lad - en, bring them

*cresc. poco a poco*

104 105 106 107 108

*f a tempo*

all to the Lord: bring the

*f a tempo*

*f a tempo*

109 110 111 112

chil - dren with - out might.

113 114 115 116

8<sup>va</sup>



*mf* Eas - y the load and light, *poco rit.* *mp* come to the

*mf* *poco rit.* *mp*

*mf* *mp* *poco rit.*

117 118 119 120

*a tempo* Lord. *a tempo*

*a tempo*

121 122 123 124 125

*rit.* *rit.*

*dim* *rit.* *p*

126 127 128 129 130

# Oceans (Where Feet May Fail)

(based on the recording from the Hillsong UNITED album "Zion")  
www.praisecharts.com/23742

Matt Crocker, Joel Houston, and Salomon Ligthelm

Arr. by Dan Galbraith

Female key

Ballad ♩ = 64

Bm<sup>7</sup> A C# D A G(no3)

pno/synth only

## 1 Verse

Bm A C# D A

5 1. You call me out up - on the wa - ters, the great un - known where feet may  
2. Your grace a - bounds in deep - est wa - ters, Your sov - 'reign hand will be my

G Bm A C# D

8 fail. And there I find You in the mys - t'ry, in o - ceans  
guide. Where feet may fail and fear sur - rounds me, You've nev - er

## 2 Chorus

A G G D A

11 deep, my faith will stand. And I will call u - pon Your name  
failed and You won't start now.

G D A G D

15 and keep my eyes a - bove the waves. When o - ceans rise, my soul will rest in Your em -

A G A Bm A C#

18 brace for I am Yours and You are mine.

Band in

21

D A A C# G

24

Inst. 2 G A Bm A C# D D F# A G

Yours and You are mine, Oh And You are

29

Bm A C# D D F# A G Bm Synth 1xo

mine, Oh

*mf* Piano only

34

G D A

37

3 Bridge Bm 1x - Pno/organ. only 3x - Bass, drums in sustained G

Spi-rit lead me where my trust is with - out bor - ders, let me walk

39

D A Bm

u-pon the wa - ters where ev - er You would call me. Take me deep - er than my feet

42

G D

could ev - er wan - der and my faith will be made strong - er in the pres -

44

1,2 A 3 A

ence of my Sav - ior. - ence of my Sav - ior.

Back to chorus

Male key

# Oceans (Where Feet May Fail)

(as published by Capitol CMG Publishing)

Structure: Verse 1, refrain, verse 2, refrain,  
bridge (2x or repeat as needed), refrain.

Words and Music by  
Matt Crocker, Joel Houston  
and Salomon Ligthelm

♩ = 60

G#m

F#m

B

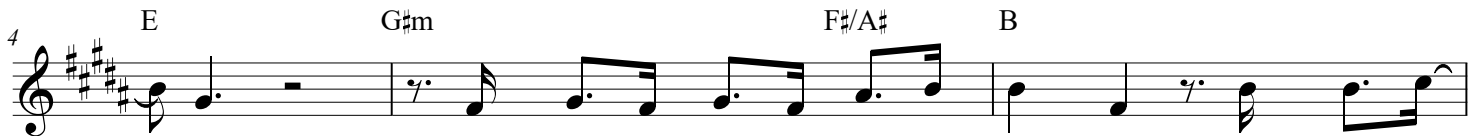
F#

## VERSE



1. You call me out up - on the wa - ters, the great un - known where feet may

2. Your grace a - bounds in deep - est wa - ters, Your sov - 'reign hand will be my



fail.

guide.

And there I find You in the mys - t'ry,

Where feet may fail and fear sur - rounds me,

in o - ceans

You've nev - er

F#

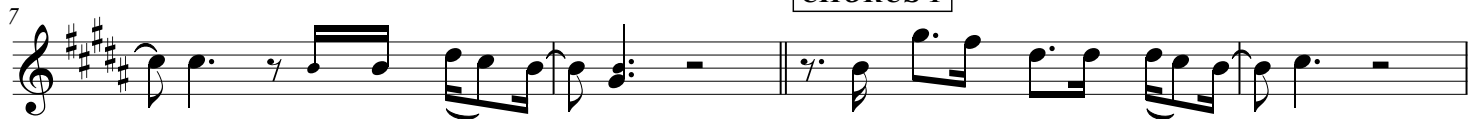
E

E

B

F#

## CHORUS 1



deep, my faith will stand.

failed and You won't start now.

And I will call up - on Your name



and keep my eyes a - bove the waves. When o - ceans rise, my soul will rest in Your em-

1

F#

E

F#

G#m

F#m B

B/D# F#

F#m E6

E6/F#

## INSTRUMENTAL 1



brace for I am Yours and You are mine.

CCLI Song # 6428767

© 2012 Hillsong Music Publishing Australia

For use solely with the SongSelect® Terms of Use. All rights reserved. www.ccli.com

CCLI License # 2221348



2

E F# G#m F#/A# B B/D# F# E6 E6/F# G#m F#/A#

20

INTERLUDE 1

Yours and You are mine. Oh. And You are mine. Oh.

B B/D# F# E6 G#m E B F#

26

INSTRUMENTAL 2

G#m E B

33

BRIDGE 1a

Spir - it lead me where my trust is with - out bor - ders, let me walk up - on the wa - ters wher

36

ev - er You would call me. Take me deep - er than my feet could ev - er wan - der and my faith

39

1, 2

B F#

will be made strong - er in the pres - ence of my Sav - iour.

Back to chorus

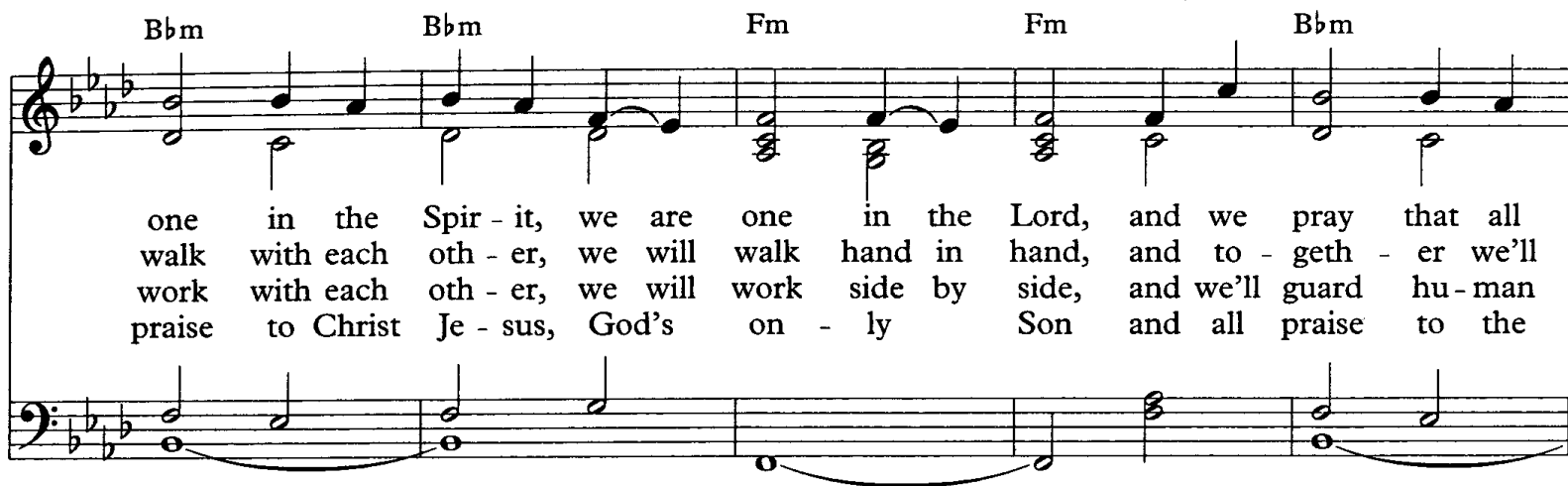
# They'll Know We Are Christians by Our Love 2223

Fm Fm Fm Fm



1. We are one in the Spir- it, we are one in the Lord, we are  
 2. We will walk with each oth- er, we will walk hand in hand, we will  
 3. We will work with each oth- er, we will work side by side, we will  
 4. All praise to the Fa- ther, from whom all things come, and all

Bbm Bbm Fm Fm Bbm



one in the Spir- it, we are one in the Lord, and we pray that all  
 walk with each oth- er, we will walk hand in hand, and to- geth- er we'll  
 work with each oth- er, we will work side by side, and we'll guard hu- man  
 praise to Christ Je- sus, God's on- ly Son and all praise to the

Bbm Fm Fm *Refrain* Db Db



u - ni - ty may one day be re- stored:  
 spread the news that God is in our land: And they'll know we are Chris- tians by our  
 dig - ni - ty and save hu- man pride:  
 Spir - it, who makes us one:

Fm Bbm Fm Bbm Cm Fm Bbm Fm



love, by our love; yes, they'll know we are Chris- tians by our love.

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

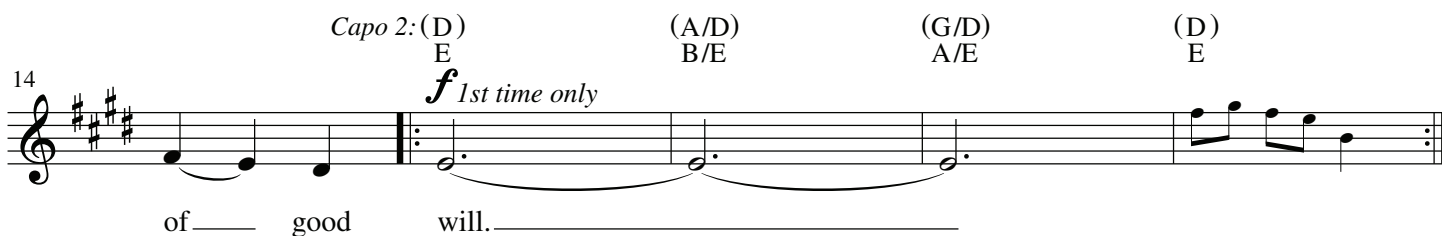
e e - lé - i - son. Ký - ri - e e - lé - i - son.

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.

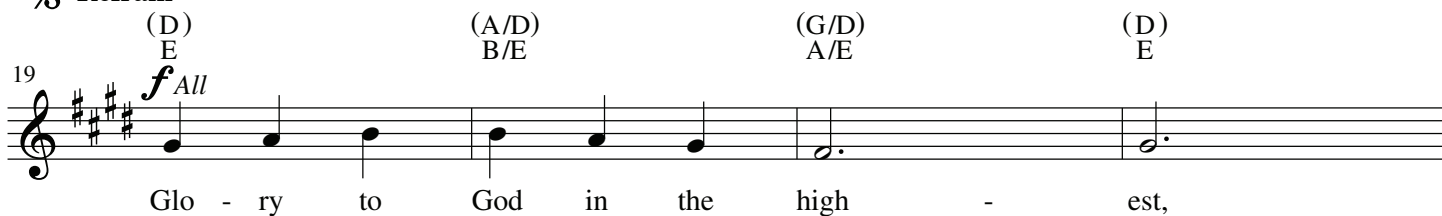
# Glory to God

Brightly, with excitement! ♩ = 176

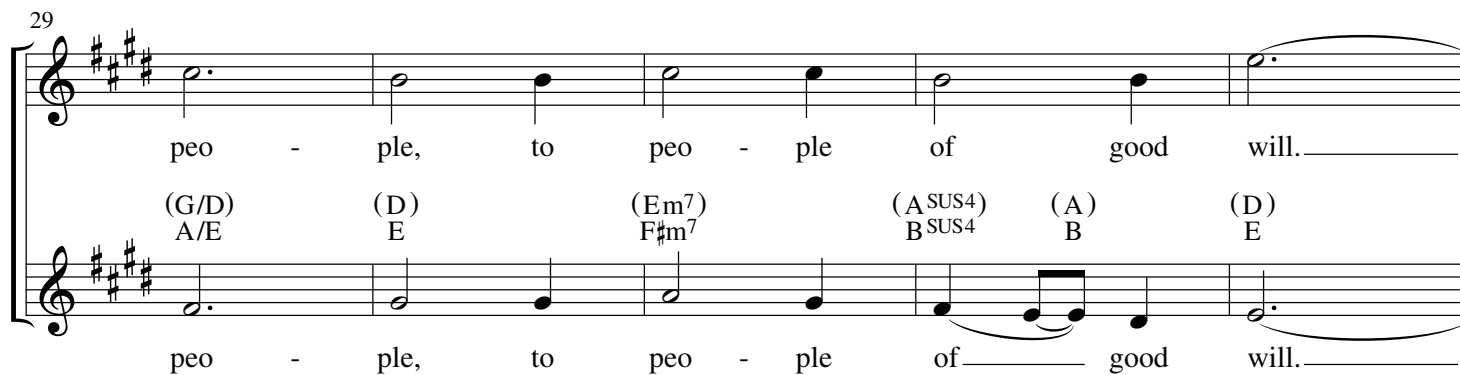
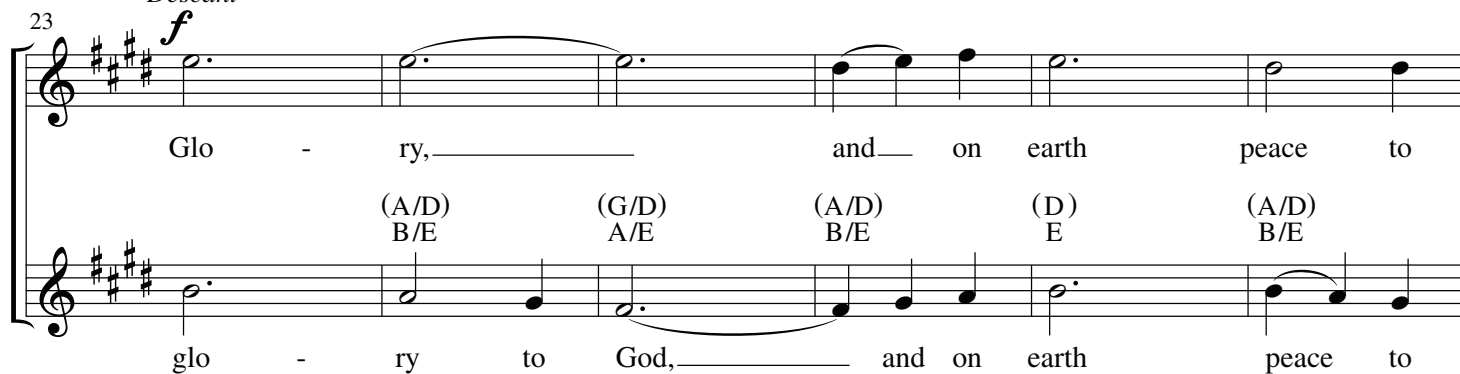
*Cantor*



## Refrain



*Descant*



34

*To Verses* *Final rit.*

(A/D) B/E (G/D) A/E (D) E (G/D) A/E (A<sup>7</sup>) B<sup>7</sup> (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 (Em<sup>7</sup>) F#m<sup>7</sup>

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 - might - y 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

(Em<sup>7</sup>)  
F<sup>♯</sup>m<sup>7</sup>

(A<sup>SUS4</sup>)  
B<sup>SUS4</sup>

(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

(Em<sup>7</sup>)  
F<sup>♯</sup>m<sup>7</sup>

(A<sup>SUS4</sup>)  
B<sup>SUS4</sup>

(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

(Em<sup>7</sup>)  
F<sup>♯</sup>m<sup>7</sup>

(A<sup>SUS4</sup>)  
B<sup>SUS4</sup>

(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 Cmaj<sup>7</sup> Am<sup>7</sup> *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 Bm<sup>7</sup> C Bm<sup>7</sup> 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 Bm<sup>7</sup> Em Am<sup>7</sup> Bm C G/B

*Assembly*

Death, O Lord, un - til you come, —

*S, A*

Death, O Lord, un - til you come,

*T, B*

9 Cmaj<sup>7</sup> Bm<sup>7</sup> ESUS4 *ff* E

un - til you come a - gain. —

*div.* *ff*

un - til you come a - gain. —

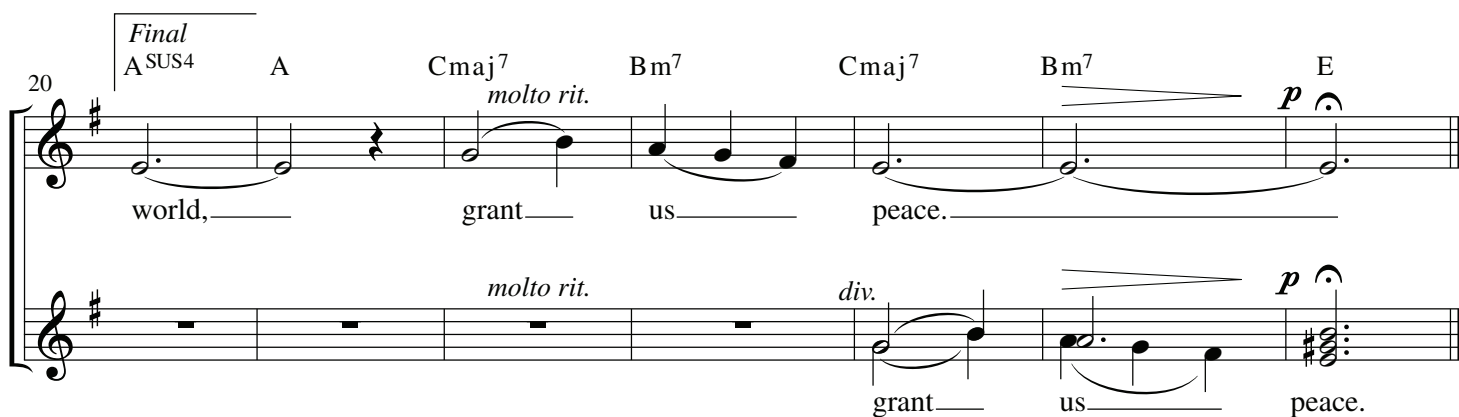
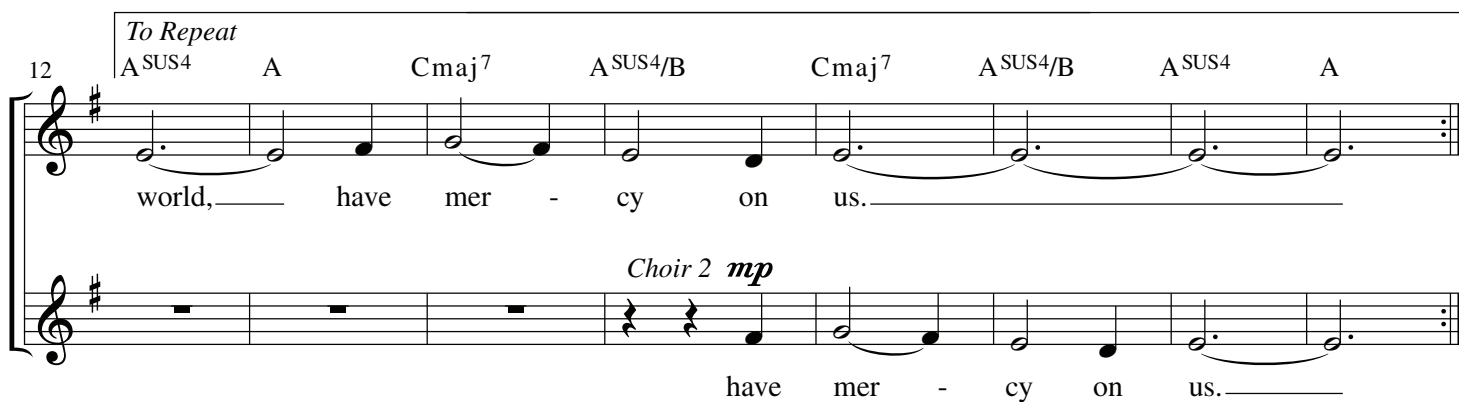
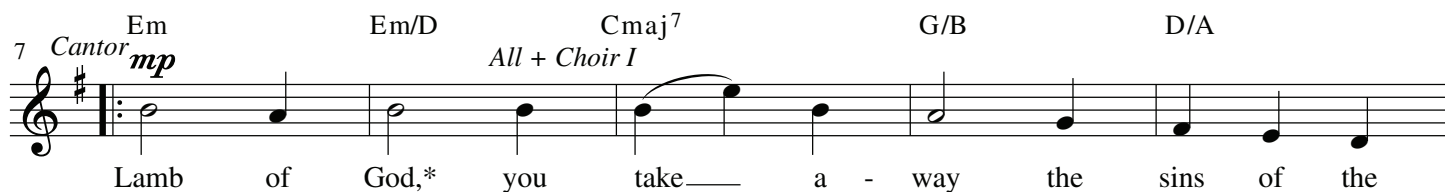
*div.* *ff*

un - til you come a - gain. —



# Lamb of God

Sustained ♩ = 88-92



\*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

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 -

6  
ry to God, \_\_\_\_\_ and on earth peace— to

11  
peo - ple, to peo - ple of \_\_\_\_\_ good

15 *1st time only*  
will.

*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 -

**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 (A<sup>7</sup>) B<sup>7</sup> (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 **f** (forte) and a piano accompaniment. The vocal line has a long note with a fermata. The piano accompaniment has a descant marked **f** 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 (A<sup>7</sup>) B<sup>7</sup> (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

— 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. The vocal line has a long note with a slur over it, followed by a descant marked **f** and *Descant*. The piano accompaniment has a section marked **f** and *All*. 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.*

*To Verses* *Final*

(A/D) (G/D) (D) (G/D) (A<sup>7</sup>) (D)  
B/E A/E E B<sup>7</sup> 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.*

**C Instrument (tacet 1st time)**

19

19 C Instrument (lacet 1st time)

*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<sup>SUS4</sup> B<sup>SUS4</sup>) (A) B (D) E

34

*To Verses* *Final rit.*

*rit.*

*rit.*

*To Verses* *Final*

(A/D) (G/D) (D) (G/D) (A<sup>7</sup>) (D)  
B/E A/E E B<sup>7</sup> 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<sub>SUS4</sub> Em E<sub>SUS4</sub> Em D Bm Em Em<sup>7</sup>/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: E<sub>SUS4</sub>, Em, E<sub>SUS4</sub>, Em, D, Bm, Em, and Em<sup>7</sup>/D. The vocal line (represented by the piano part in this score) has the lyrics 'Ho - ly, — Ho - ly,'. Dynamics include *mp*, *sfz*, *mf*, and *f*. The piano part starts with *mf* and the vocal line with *All f*.

5

*C Inst.*

*Tpt.*

*Tbn.*

*Timp.*

Ho - ly Lord\_ God\_ of hosts. Heav-en and earth are full of your

5 C Bm Bm<sup>7</sup> Em Cmaj<sup>7</sup> D/F# G A

9

*C Inst.*

*Tpt.*

*Tbn.*

*Timp.*

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

9 B<sup>SUS4</sup> B Em Am Bm Em Em<sup>7</sup>/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 Cmaj<sup>7</sup> D/F# G Em G BSUS<sup>4</sup> 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.

[illegible]

# 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*

*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  $Bm^7$   $Em$   $Am^7$   $Bm$   $C$   $G/B$

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*

Cmaj<sup>7</sup> Bm<sup>7</sup> ESUS<sup>4</sup> 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*

*rit.*

*ff*

a - men, — a - men.

*div. rit.*

*ff*

a - men, — a - men.

*div. rit.*

*ff*

9

C Bm<sup>7</sup> C Bm<sup>7</sup> E

*rit.*

*ff*



# Lamb of God

**Sustained** ♩ = 88-92

*C Instrument*

*mp*

The score is written for a C Instrument (likely a trumpet or cornet), a Cantor, and a Choir, with piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Sustained' with a quarter note equal to 88-92 beats per minute. The piano part is marked 'mp' (mezzo-piano). The C Instrument part is marked 'mp'. The Cantor part is marked 'mp' and 'mf'. The Choir parts are marked 'mp'. The score includes lyrics and musical notation for all parts.

*mp*

*Cantor*

*All + Choir 1*

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

*mp / mf*

*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.

*molto rit.* *div.* *p*

*Final* ASUS4 A Cmaj7 Bm7 Cmaj7 Bm7 E

MISSA DE  
ANGELIS

WITH GLORIA  
MISSA SIMPLEX

# Kyrie VIII • Graduale Romanum

Vatican II Hymnal • Page 163 • Accompaniment by Flor Peeters • [ccwatershed.org/vatican](http://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 lyrics are written above the staff, and the notes are connected by slurs. The bottom staff shows the piano accompaniment with chords and moving lines.

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 lyrics are written above the staff, and the notes are connected by slurs. The bottom staff shows the piano accompaniment with chords and moving lines.

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 lyrics are written above the staff, and the notes are connected by slurs. The bottom staff shows the piano accompaniment with chords and moving lines.

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 lyrics are written above the staff, and the notes are connected by slurs. The bottom staff shows the piano accompaniment with chords and moving lines.

Ky - ri - e e - lé - i - son .

Ky - ri - e \* \*\* e - lé - i - son .

# 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 concludes the system with sustained chords in the bass and moving lines in the treble.

# MISSA SIMPLEX

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

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

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



# Sanctus VIII • Graduale Romanum

Vatican II Hymnal • Pages 166-167 • Accompaniment by Flor Peeters • [ccwatershed.org/vatican](http://ccwatershed.org/vatican)

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

VI.

The first system of the Sanctus. The vocal line (treble clef) 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' with a long dash. The piano accompaniment (bass clef) consists of a series of eighth and sixteenth notes, with a dotted line indicating a continuation of the melody.

- mi - nus De - us Sá - - - ba - oth.

The second system of the Sanctus. The vocal line (treble clef) begins with a half note '- mi', followed by a quarter rest, then 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.' with a long dash. The piano accompaniment (bass clef) consists of a series of eighth and sixteenth notes, with a dotted line indicating a continuation of the melody.

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

The third system of the Sanctus. The vocal line (treble clef) begins with a half note 'Ple', followed by a quarter rest, then 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' with a long dash. The piano accompaniment (bass clef) consists of a series of eighth and sixteenth notes, with a dotted line indicating a continuation of the melody.

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*

*(Am<sup>7</sup>) Cm<sup>7</sup> (Bm<sup>7</sup>) Dm<sup>7</sup> (Em) Gm (C) Eb (Bm<sup>7</sup>) Dm<sup>7</sup>*

*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 rit. 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](http://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.