

20TH SUNDAY IN ORDINARY TIME

Anticipated Mass (Choir Mass)

August 15, 2026 at 4:30pm

Traditional/Contemporary Mass

August 16, 2026 at
7:00am, 9:00am, and 6:00pm

Novus Ordo Latin Mass

August 16, 2026 at 12:00nn

Salve Regina

Tr. N. Rojas

Prelude Music

Eastern Melody

Sung by: Vanessa at 4:30pm and 12:00nn Masses only



HAIL, HOLY QUEEN

323

VERSES

1. Hail, — ho - ly Queen en - throned a - bove; O Ma - ri - a! Hail, —
 2. Our — life, our sweet - ness here be - low, O Ma - ri - a! Our —
 3. And — when our life - breath leaves — us, O Ma - ri - a! Show —

REFRAIN

1. moth - er of mer - cy and of love.
 2. hope — in sor - row and in woe. } O Ma - ri - a! Tri - umph, all ye —
 3. us — thy Son, Christ Je - sus. }

cher - u - bim; Sing with us, ye — ser - a - phim! Heav'n and earth re -

sound the hymn: Sal - ve, sal - ve, sal - ve, Re - gi - na!

Note: When guitar and keyboard play together, keyboardists should improvise using the chords above the melody.

Text: 84 84 with refrain; *Salve, mater misericordiae*, ca. 1080; tr. anon. in *Roman Hymnal*, 1884.

Music: *SALVE REGINA COELITUM*; Melchior Ludwig Herold, 1753–1810; *Choralmelodien zum Heiligen Gesänge*, 1808; keyboard acc. by Randall DeBruyn, b. 1947, © 1995, OCP. All rights reserved.

20TH SUNDAY IN ORDINARY TIME

August 16

Responsorial Psalm: Psalm 67:2–3, 5, 6, 8 (118)

Response: (*Organ/SATB*)

Optional Descant

O God, praise you!

O God, let all the nations praise you!

Verses: (*Cantor or SATB*)

1. May God have pity on us and bless us;
So may your way be known upon earth;

2. May the nations be glad and exult
(-----)

3. May the peoples praise you, O God;
May God bless us,

1. May he let his face shine up - on us.
Among all nations, your sal - vation.

2. Because you rule the peo - ples in equity;
The nations on the earth you guide.

3. May all the peo - ples praise you!
And may all the ends of the earth fear him!

Gospel Acclamation: cf. Matthew 4:23

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*)

F G Am Dm G

Jesus proclaimed the Gospel of the kingdom and cured every disease among the people.

Organ

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

545 Sing of Mary, Pure and Lowly

1. Sing of Mar - y, pure and low - ly, Vir - gin Moth - er
 2. Sing of Je - sus, son of Mar - y, In the home at
 3. Glo - ry be to God the Fa - ther; Glo - ry be to

Capo 1: (D) (G) (D) (G) (A⁷) (D) (G)
 E_b A_b E_b A_b B_b⁷ E_b A_b

un - de - filed. Sing of God's own Son most ho - ly,
 Naz - a - reth. Toil and la - bor can - not wea - ry
 God the Son; Glo - ry be to God the Spir - it;

(D/A) (A⁷) (D) (Bm) (G) (D) (G) (A⁷)
 E_b/B_b B_b⁷ E_b C_m A_b E_b A_b B_b⁷

Who be - came her lit - tle child. Fair - est Child of
 Love en - dur - ing un - to death. Con - stant was the
 Glo - ry to the Three in One. From the heart of

(D) (G) (D/A) (A⁷) (D) (D/F#)
 E_b A_b E_b/B_b B_b⁷ E_b E_b/G

fair - est Moth - er, God the Lord who came to earth,
 love he gave her, Though he went forth from her side,
 bless - ed Mar - y, From all saints the song as - cends,

(G) (D/A) (A) (D/F#) (D) (Bm) (G) (A)
 A $\flat$ E $\flat$ /B $\flat$ B $\flat$ E $\flat$ /G E $\flat$ C $\flat$ A $\flat$ B $\flat$

Word - made - flesh, our ver - y broth - er,
 Forth to preach, and heal, and suf - fer,
 And the Church the strain re - ech - oes

(D) (G) (D) (G) (A $\flat$)
 E $\flat$ A $\flat$ E $\flat$ A $\flat$ B $\flat$ ⁷

Takes our na - ture by his birth.
 Till on Cal - va - ry he died.
 Un - to earth's re - mot - est ends.

(D) (G) (Em $\flat$) (D/A) (A $\flat$) (D)
 E $\flat$ A $\flat$ F $\flat$ m $\flat$ E $\flat$ /B $\flat$ B $\flat$ ⁷ E $\flat$

Text: Roland F. Palmer, 1891-1985, © Parish of Saint John the Evangelist, Victoria, BC
 Tune: PLEADING SAVIOR, 8 7 8 7 D; *Christian Lyre*, 1830; harm. by Richard Proulx, 1937-2010, © 1986, GIA Publications, Inc.

This tune appears in a higher key at no. 990.

Hail Mary, Gentle Woman

INTRODUCTION

Hail, Ma - ry, full of grace, the

E A E

This system contains the first two staves of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal staff, with chord letters E, A, and E placed under specific notes.

Lord is with you. Bless-ed are you a-mong

A E A

This system contains the next two staves of the musical score. The vocal line continues with the lyrics "Lord is with you. Bless-ed are you a-mong". Chord letters A, E, and A are placed under the vocal notes.

wom-en, and blest is the fruit of your womb, Je - sus.

E D A E

This system contains the next two staves of the musical score. The vocal line continues with the lyrics "wom-en, and blest is the fruit of your womb, Je - sus.". Chord letters E, D, A, and E are placed under the vocal notes. A red bracket is visible at the end of the vocal staff.

Ho-ly Ma - ry, Moth-er of God,

A E

This system contains the final two staves of the musical score on this page. The vocal line continues with the lyrics "Ho-ly Ma - ry, Moth-er of God,". Chord letters A and E are placed under the vocal notes.

prayer for us sin - ners now _____ and at the hour of

A E D A

This system contains the first four measures of the song. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass and treble clefs. The lyrics are 'prayer for us sin - ners now' followed by a long note, then 'and at the hour of'.

death. A - men. _____

E

This system contains the next four measures. The vocal line continues with 'death.' followed by a long note, then 'A - men.' followed by a long note. A red bracket is drawn under the 'A - men.' phrase. The piano accompaniment continues with a steady eighth-note pattern in the bass and chords in the treble.

REFRAIN

Gen - tle wom - an, _____ qui - et light, _____

E A E

This system contains the first four measures of the refrain. The vocal line starts with 'Gen - tle wom - an,' followed by a long note, then 'qui - et light,' followed by a long note. The piano accompaniment features a more active bass line with eighth notes and chords in the treble.

morn - ing star, _____ so strong and bright, _____

B7 E

This system contains the next four measures of the refrain. The vocal line continues with 'morn - ing star,' followed by a long note, then 'so strong and bright,' followed by a long note. The piano accompaniment continues with a steady eighth-note pattern in the bass and chords in the treble.

[Hail Mary, Gentle Woman, p. 3]

gen-tle Moth-er, _____ peace-ful dove, _____

A E

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics 'gen-tle Moth-er,' and 'peace-ful dove,' are written below the staff with long horizontal lines for continuation. The piano accompaniment is on a grand staff (treble and bass clefs). Chord markers 'A' and 'E' are placed above the piano staff.

_____ teach us wis-dom; _____ teach us love. _____

B A E

This system contains the next two staves of music. The vocal line continues with the lyrics 'teach us wis-dom;' and 'teach us love.' The piano accompaniment continues. Chord markers 'B', 'A', and 'E' are placed above the piano staff. A red bracket is drawn on the vocal staff, spanning the notes for 'teach us love.'

VERSES

1. You were cho - sen _____ by the Fa-ther; _____

2. Bless-ed are you _____ a-mong wom-en, _____

A E

This section contains two verses of the song. The first two staves are for the vocal line, with lyrics for '1. You were cho - sen' and '2. Bless-ed are'. The piano accompaniment is on a grand staff. Chord markers 'A' and 'E' are placed above the piano staff.

1. — you were cho - sen — for the Son. —

2. — blest in turn — all wom-en, too. —

B E

1. — You were cho - sen — from all wom-en —

2. — Bless-ed they — with peace - ful spir - its. —

A E

1. — and for wom-an, — shin-ing one. — To Refrain

2. — Bless-ed they — with gen - tle hearts. — To Refrain

F# B B7 To Refrain

This arrangement is dedicated to victims of natural disaster

REQUIEM

This piece is for Saturday at 4:30pm Choir Mass only

Eliza Gilkyson

Arranged by Craig Hella Johnson

Simply $\text{♩} = 48$

Piano

p

with pedal

5 Sop. *p* Sop. only

Alto

oooh

Tenor *Stagger*

Bass

11 *molto legato poco cresc.* add Altos

moth-er ma-ry, full of grace, a-wak-en

p

poco cresc.

15 *ppoco cresc.*

all our homes are gone, our loved ones tak - en

ppoco cresc.

18 *Sim.* *NR*

tak - en by the sea moth - er ma - ry,

Sim. *NR*

21

calm our fears, have mer - cy

33

home - lands for - sak - en

36 *poco cresc.*

in the dark night of the soul bring some com - fort

poco cresc.

ooh

stagger

poco cresc.

39 *mp*

to us all, o moth - er ma - ry come and car - ry

mp

mp

42

dim.

us in your em - brace — that our sor - rows may be

dim.

dim.

45

p

faced

p

ma - ry, fill the

poco cresc.

poco cresc.

p

48

glass to o - ver - flow - ing il -

Sim.

Sim.

51

lu - mi - nate the path where we are go - ing have

54

mer - cy on us all in fu - n'ral fires

mp stagger

mp

ooh

mp

57

burn - ing each flame to your mys - t'ry re -

60

poco cresc.

turn - ing in the dark night

poco cresc.

ooh

Stagger

poco cresc.

63

of the soul your shat - tered dream - ers, make them whole, o

o

66

mf

moth - er ma - ry find us where we've fall - en out of

mf

mf

69

grace, — lead us to a high - er place

72

C *cresc.*

in the dark night of the soul our

cresc.

75

f warmly

bro - ken hearts you can make whole, o moth - er ma - ry

f warmly

78

come and car - ry us in your em - brace, — let us

mf

p

81

see your gen - tle face, ma - ry, ooh

mf

rit. e dim.

p

rit.

84

ANT.
V

S

Alve, Regí-na, * ma-ter mi-se-ri-córdi-æ: Vi-ta, dulcé-do,

et spes nostra, salve. Ad te clamámus, éxsu-les, fí-li-i Hevæ.

Ad te suspi-rámus, geméntes et flentes in hac lacri-márum val-

le. Eia ergo, Advocá-ta nostra, illos tu-os mi-se-ri-córdes ó-

culos ad nos convérte. Et Jesum, benedíctum fructum ventris

tu-i, nobis post hoc exsí-li-um osténde. O cle-mens: O

pi-a: O dulcis * Virgo Ma-rí-a.

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

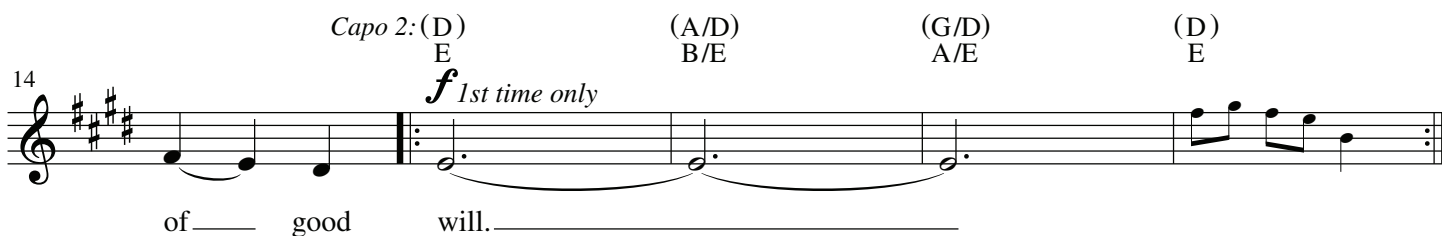
e e - lé - i - son. Ký - ri - e e - lé - i - son.

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.

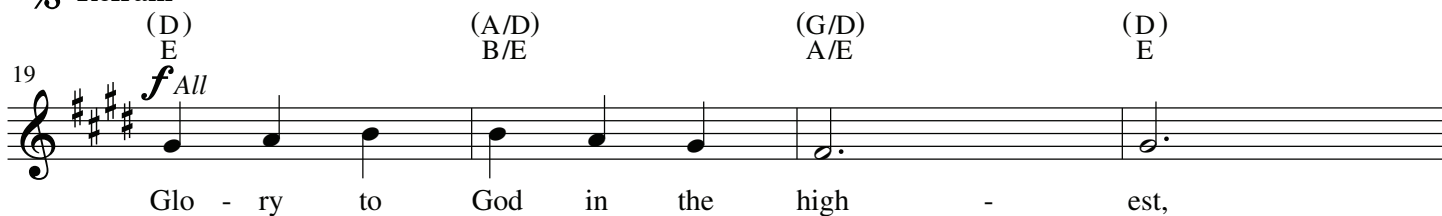
Glory to God

Brightly, with excitement! ♩ = 176

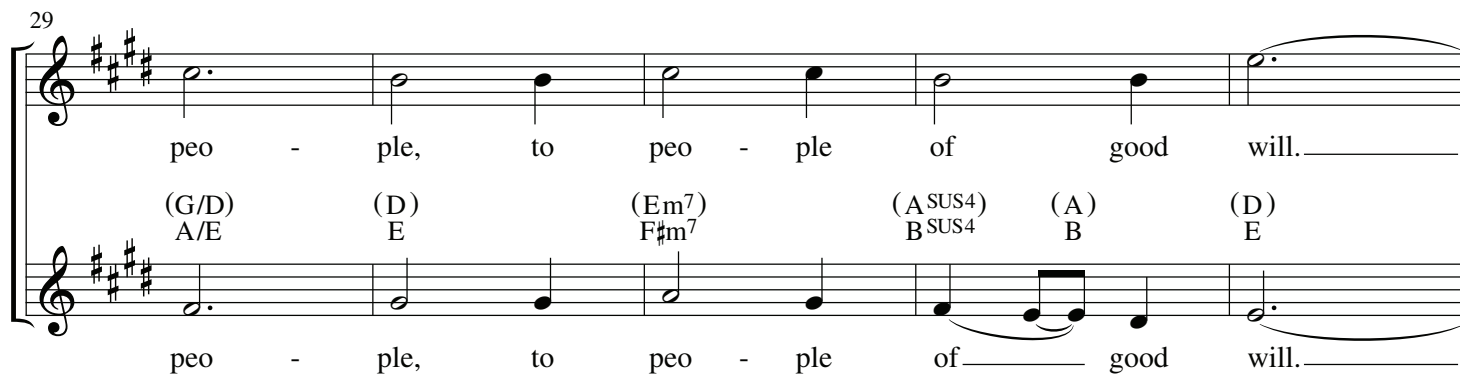
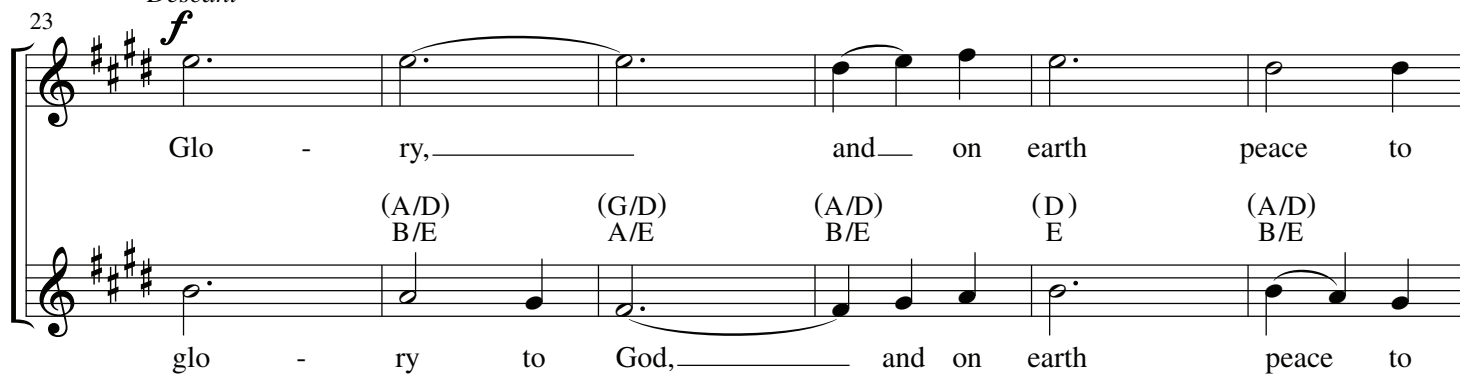
Cantor



Refrain



Descant



34

To Verses *Final rit.*

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

(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 E^{SUS4} 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 E^{SUS4} E

ff

un - til you come a - gain. —

div. ff

un - til you come a - gain. —

div. ff

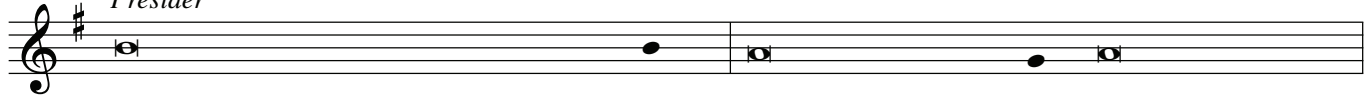
un - til you come a - gain. —

Doxology and Amen

Freely, building

Em
Presider

D/E



Through him, and with him, and in him, O God, almighty - 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

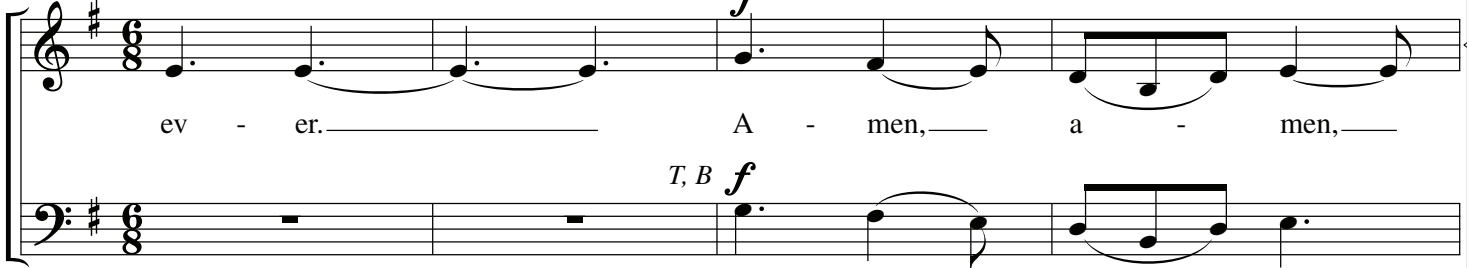
D

$$B_m$$

Em

 E_{m}/D

5



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

 T, B, f f

9

Assembly

Bm⁷

C

$$\mathbf{Bm}^7$$

E

Assembly

rit.

 f

a - men, _____ a - men. _____

 S, A

div. rit.

$$ff$$

a - men, — a - men.

rit.

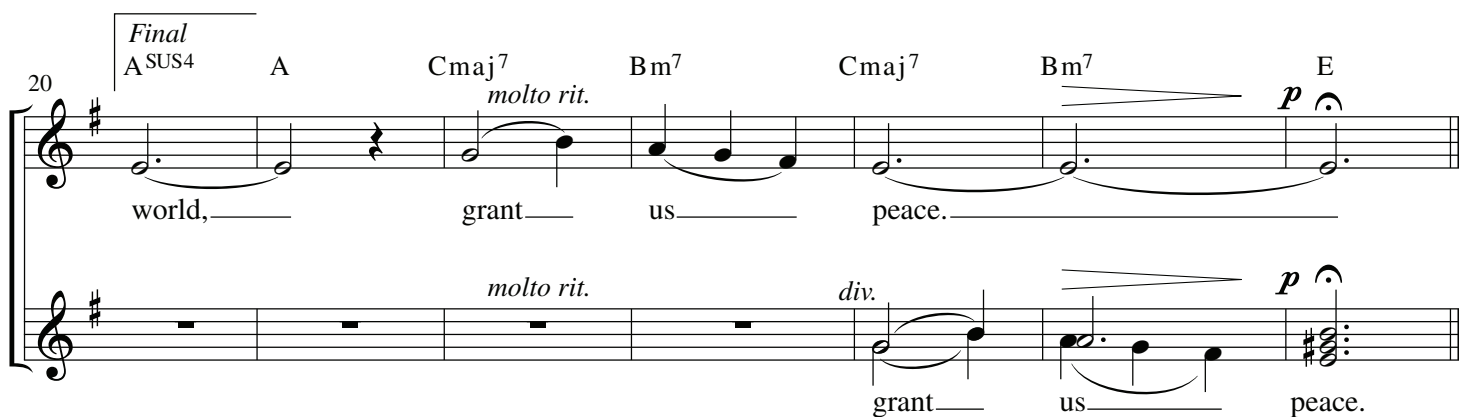
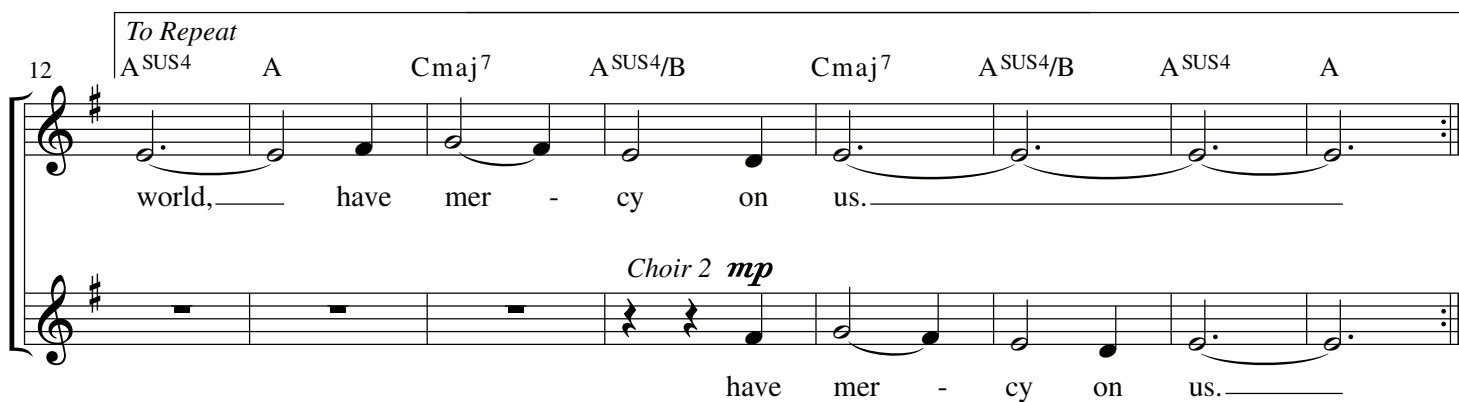
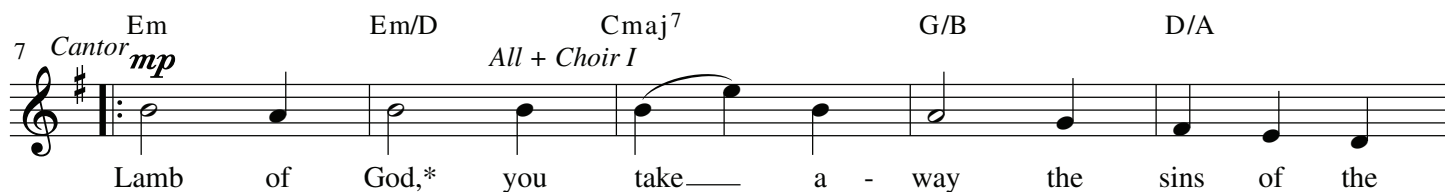
 f

div.



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

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 system shows the beginning of the 'Kyrie VIII' piece. It features a vocal line (V.) and a piano accompaniment. The vocal line starts with a half note 'Ky', followed by a quarter note 'ri', and a half note 'e'. There is a fermata over the 'e'. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Ky - ri - e e - lé - i - son .

This system continues the vocal and piano accompaniment. The vocal line has a half note 'Ky', a quarter note 'ri', and a half note 'e' with a fermata. The piano accompaniment continues with similar rhythmic patterns in both staves.

Chri - ste e - lé - i - son .

This system continues the vocal and piano accompaniment. The vocal line has a half note 'Chri', a quarter note 'ste', and a half note 'e' with a fermata. The piano accompaniment continues with similar rhythmic patterns in both staves.

Chri - ste e - lé - i - son .

This system continues the vocal and piano accompaniment. The vocal line has a half note 'Chri', a quarter note 'ste', and a half note 'e' with a fermata. The piano accompaniment continues with similar rhythmic patterns in both staves.



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 provides 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.

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 the system.

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,'.

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 provides harmonic support.

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 'in the glo - ry of God the Fa - ther. A - men.' and a final double bar line. The piano accompaniment also concludes with a final chord.

Text © 2010, ICEL

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 the Sanctus. The vocal line (treble clef) begins with a half note 'San', followed by a quarter note 'ctus', a quarter rest, a quarter note 'San', a quarter note 'ctus', a quarter rest, a quarter note 'San', a quarter note 'ctus', a quarter rest, and a half note 'Dó'. The piano accompaniment (bass clef) consists of a series of eighth notes and quarter 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 note 'nus', a quarter rest, a quarter note 'De', a quarter note 'us', a quarter rest, a quarter note 'Sá', a quarter note 'ba', a quarter note 'oth', and a quarter rest. The piano accompaniment (bass clef) consists of a series of eighth notes and quarter 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 note 'ni', a quarter note 'sunt', a quarter note 'cœ', a quarter note 'li', a quarter note 'et', a quarter note 'ter', a quarter note 'ra', a quarter note 'gló', a quarter note 'ri', a quarter note 'a', and a quarter note 'tu'. The piano accompaniment (bass clef) consists of a series of eighth notes and quarter 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

(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 consists of chords and single notes. The vocal part is written in a single staff. The lyrics are written below the vocal staff. The guitar chords are written above the piano staff. The introduction is marked with a box and the text 'Introduction if Doxology is not sung'. The introduction is marked with a box and the text 'Introduction if Doxology is not sung'. The introduction is marked with a box and the text 'Introduction if Doxology is not sung'.

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.

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 -

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 (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 *f* (forte) and a piano accompaniment. The vocal line has a long note with a fermata. The piano accompaniment has a descant 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 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.*

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 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.

§ Refrain

C Instrument (tacet 1st time)

19

19 C instrument (last 1st time)

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.*

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

f

f *Descant*

All ***f***

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

f

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

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} *E*_m *E*_{SUS4} *E*_m *D* *B*_m *E*_m *E*_m⁷/_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. The score includes parts for C Instruments I, II; Trumpet I, II; Trombone I, II; Timpani; and Piano. The piano part features a series of chords: E_{SUS4}, E_m, E_{SUS4}, E_m, D, B_m, E_m, and E_m⁷/_D. The vocal line (represented by the piano part in this score) sings 'Ho - ly, — Ho - ly,'. Dynamics include *mp*, *sfz*, *mf*, and *f*. The piano part starts with a *mf* dynamic.

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, quarter note D4, quarter note C4. Measure 19: Quarter note B3, quarter note A3, quarter note G3. Measure 20: Quarter note F#3, quarter note E3, quarter note D3.
- 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, quarter note D4, quarter note C4. Measure 19: Quarter note B3, quarter note A3, quarter note G3. Measure 20: Quarter note F#3, quarter note E3, quarter note D3.
- 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, quarter note D4, quarter note C4. Measure 19: Quarter note B3, quarter note A3, quarter note G3. Measure 20: Quarter note F#3, quarter note E3, quarter note D3.
- 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, quarter note D4, quarter note C4. Measure 19: Quarter note B3, quarter note A3, quarter note G3. Measure 20: Quarter note F#3, quarter note E3, quarter note D3.
- Vocal Parts:**
 - Soprano/Alto (S, A):** 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, quarter note D4, quarter note C4. Measure 19: Quarter note B3, quarter note A3, quarter note G3. Measure 20: Quarter note F#3, quarter note E3, quarter note D3.
 - Tenor/Bass (T, B):** 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, quarter note D4, quarter note C4. Measure 19: Quarter note B3, quarter note A3, quarter note G3. Measure 20: Quarter note F#3, quarter note E3, quarter note D3.
- 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).

[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.

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. ***ff***

Timp. *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

rit.

ff

a - men, — a - men.

div. rit.

ff

a - men, — a - men.

rit.

div.

ff

9

C Bm⁷ C Bm⁷ E

rit.

ff

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. *div.* *p*