

23RD SUNDAY IN ORDINARY TIME

Traditional/Contemporary Mass

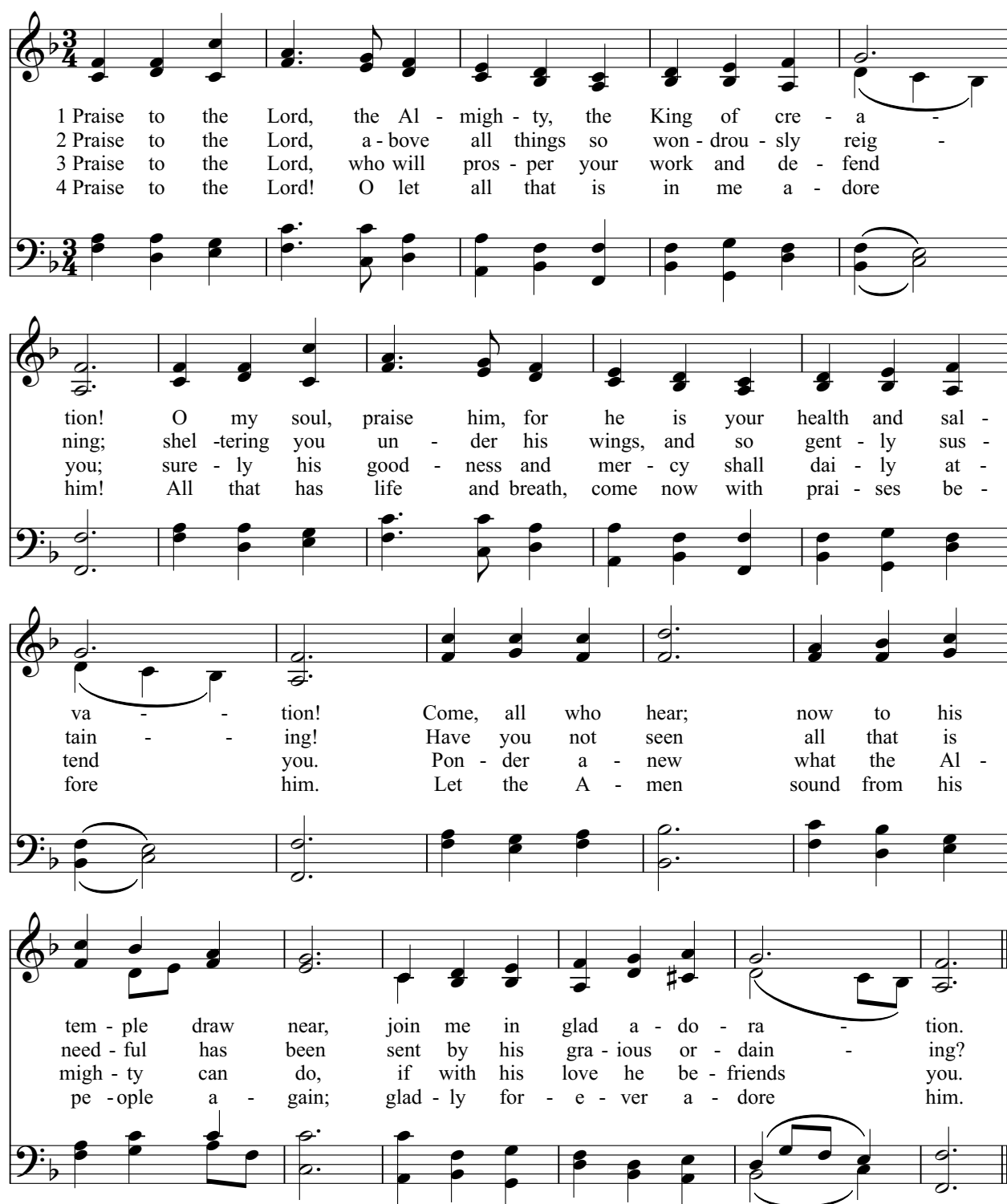
Sept. 5, 2026 at 4:30pm

Sept. 6 at 7:00am, 9:00am, and 6:00pm

Novus Ordo Latin Mass

Sept. 6 at 12:00nn Mass

Praise to the Lord, the Almighty



1 Praise to the Lord, the Al - migh - ty, the King of cre - a -
 2 Praise to the Lord, a - bove all things so won - drou - sly reig -
 3 Praise to the Lord, who will pros - per your work and de - fend
 4 Praise to the Lord! O let all that is in me a - dore

tion! O my soul, praise him, for he is your health and sal -
 ning; shel - tering you un - der his wings, and so gent - ly sus -
 you; sure - ly his good - ness and mer - cy shall dai - ly at -
 him! All that has life and breath, come now with prai - ses be -

va - tion! Come, all who hear; now to his
 tain - ing! Have you not seen all that is
 tend you. Pon - der a - new what the Al -
 fore him. Let the A - men sound from his

tem - ple draw near, join me in glad a - do - ra - tion.
 need - ful has been sent by his gra - ious or - dain - ing?
 migh - ty can do, if with his love he be - friends you.
 pe - ople a - gain; glad - ly for - e - ver a - dore him.

Text: Joachim Neander (1650-1680);
 tr. Catherine Winkworth (1827-1878), alt.
 Tune: *Stralsund Gesangbuch*, 1665



14 14 478
 LOBE DEN HERREN
www.hymnary.org/text/praise_to_the_lord_the_almighty_the_king

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23RD SUNDAY IN ORDINARY TIME

September 6

Responsorial Psalm: Psalm 95:1–2, 6–7, 8–9 (127)

Response: (*Organ/SATB*)

Optional Descant

Optional Descant

If to - day, hard - en not your hearts.

Capo 3: (Bm) Dm (Em) Gm (Bm) Dm (G) Bb (F#m) Am (Bm) Dm

If to - day you hear his voice, — hard - en not your hearts.

Verses: (*Cantor or SATB*)

(Em) Gm (A7/E) C7/G (D) F

1. Come, let us sing joyfully to the LORD; Let us acclaim the rock of our sal - va - tion.

2. Come, let us bow down in worship; Let us kneel before the LORD who made us.

3. Oh, that today you would hear his voice: "Harden not your hearts as at Meri - bah,

Ped.

(F#m) Am (Em7/B) Gm7/D (Bm) Dm (G/B) Bb/D (Bm) Dm

1. Let us come into his presence with thankgiv - ing; Let us joyfully sing psalms to him. (-----)

2. For he is our God, And we are the people he shepherds, the flock he guides.

3. As in the day of Massah in the des - ert, Where your fathers tempted me; they tested me though they had seen my works."

Gospel Acclamation: 2 Corinthians 5:19

Acclamation: (Organ/SATB) No. VII

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.

Chord symbols: D, G/B, Asus4, A, G, Dadd9, D, G/B, A7/C#, D

Verse: (Cantor)

God was rec - on - cil - ing the world to him - self in Christ

Organ

Chord symbols: D, A/C#, Bm, Dmaj7/A, Gmaj7

and en - trust - ing to us the mes - sage of rec - on - cil - i - a - tion.

Chord symbols: A9/G, F#m7, G, Em7, D/A, Asus4, A

STAY WITH US, O LORD/COME TO US, O GOD

INTRO *Moderato* (♩ = ca. 72)

Keyboard

E Am Em F Dm

C/E F Gsus4 G

REFRAIN

C F G C G E

Stay with us, O Lord. Walk be - side us on our jour - ney. Burn with -
 *Come to us, O God. Be the hope with - in our long - ing. Dwell with -
 **Stay with us, O Lord, for the day will soon be o - ver. Stay with -

Am Em F Dm C/E F

in us, O Light of the world: O Word of truth, our strength and our
 O God - with - us, Em - man - u -
 when you are near, the night be - comes

Text and music: Barbara Bridge, b. 1950, © 2002, 2003, 2018, Barbara Bridge. Published by OCP. All rights reserved.

*Advent

**Evening

1-8 G sus4 G	Final G sus4 G G7/F C/E F <i>rit.</i> C
------------------------	---

to Verses

Fine

hope. el. day. hope. el. day. O Word of truth, O God - with - us, When you are near, our strength and our hope. Em - man - u - el. the night be - comes day.

VERSES

Am	Em7	Fmaj7	C/G	G
----	-----	-------	-----	---

1. Your ra - diant light gives us hope in our dark - ness.
 2. Our bro - ken world cries for jus - tice and mer - cy.
 3. You join us here at this ta - ble of plen - ty.
 4. O Bread of Life, give us strength in our weak - ness.
 5. We long for peace, teach us mer - cy and jus - tice.
 6. For you a - lone heal the sor - row with - in us.
 7. In times of doubt, may we trust in your good - ness.
 8. You send us forth to be ser - vants of oth - ers.

Em	Am	F	Dm	G sus4	G	Dm7	G
----	----	---	----	--------	---	-----	---

D.S.

1-8. Strength - en us, stay with us, O Light of the world!

D.S.

Jesus, Hope of the World

INTRODUCTION

The introduction consists of two systems of piano accompaniment. The first system has four measures with chords Eb, Ebmaj9, and Ab(add2)/Eb. The second system has four measures with chords Eb, Ebmaj9, and Ab(add2)/Eb. The melody is in the right hand, and the bass line is in the left hand.

REFRAIN 1

The refrain is divided into four systems, each with a vocal line and piano accompaniment. The vocal line is for Soprano Alto (S.A.) and the piano accompaniment is for piano (p.).

System 1: The vocal line starts with the lyrics "Je - sus, hope of the world,". The piano accompaniment has chords Bb/Eb, Eb, Bb/Eb, Eb, and Ab/Eb.

System 2: The vocal line continues with "Je - sus, light in our dark - ness,". The piano accompaniment has chords Bb/Eb, Eb, Gm7, and Ab.

System 3: The vocal line continues with "here we a - wait you, O Mas - ter Di - vine." The piano accompaniment has chords Fm7, Eb/G, Ab(add2), and Bbsus.

Here we re - ceive you in bread and in wine: _____

Fm7 Eb/G Ab(add2) Bbsus Gm7

Je - sus, hope of the world. _____

Ab(add2) Bb Eb/G Ab2 Eb/G Ab2 To Verses

To Verses

VERSES 1, 2

All

1.-2. Come, Lord Je - sus! _____

Cantor

1. Come to us, O Son of God! _____
2. Come to us, O Prom - ised King! _____

Eb/G Ab6 Eb/G Ab(add2)

1.-2. — Come, Lord Je - sus! —

1. Come to us, O Son of Man!
2. Come to us, O Prom - ised Peace! —

E♭/G A♭6 B♭ Cm7 E♭/B♭

1.-2. —

1. Come, Son of God!
2. Come, Prom - ised King!

1. Come, Son of Man!
2. Come, Prom - ised Peace!

A♭ E♭/G Fm7 E♭

To Refrain 1
Second time to Refrain 2

1. Shep - herd your peo - ple in love!
2. Come and be Lord of our hearts! —

To Refrain 1
Second time to Refrain 2

1. Shep - herd your peo - ple in love!
2. Come and be Lord of our hearts! —

D♭ A♭(add2)/C B♭sus B♭ A♭/C B♭/D

To Refrain 1
Second time to Refrain 2

REFRAIN 2

Descant (after verses 3 and 4)

Je - sus, hope of the

Cantor/All

S.A.

Je - sus, hope of the world,

T.B.

Bb/Eb Eb Bb/Eb Eb Ab/Eb

world, Je - sus, light of the

Je - sus, light in our dark - ness,

Eb Ebmaj9/G Ab

[Jesus, Hope of the World, p. 5]

world, _____ here we re -

here we a - wait you, O Mas - ter Di - vine.

Fm7 Eb/G Ab(add2) Bbsus

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note 'world,' followed by a whole note rest, then a half note 'here' and a quarter note 'we' on a long line, ending with a quarter note 're -'. The piano accompaniment (treble and bass clefs) features a steady eighth-note bass line and a treble line with chords and moving lines. The piano part is divided into four measures, each with a chord label: Fm7, Eb/G, Ab(add2), and Bbsus.

ceive you, bread and wine,

Here we re - ceive you in bread and in wine: _____

Fm7 Eb/G Ab(add2) Bbsus Gm7

This system contains the next two staves of music. The vocal line continues with a half note 'ceive' and a quarter note 'you,' followed by a half note 'bread' and a quarter note 'wine,'. The piano accompaniment continues with the same eighth-note bass line and treble accompaniment. The piano part is divided into five measures, each with a chord label: Fm7, Eb/G, Ab(add2), Bbsus, and Gm7.

1., 2. To Verses 3, 4

Je - sus, hope of the world.

1., 2. To Verses 3, 4

Je - sus, hope of the world.

Ab(add2) Bb Eb/G Ab2 Eb/G Ab2

Final

Ab2 Eb/G Ab(add2) Eb/G Ab2

VERSES 3, 4

All

3.-4. Come, Lord Je - sus!

Verse 3: Cantor
Verse 4: Choir

S.A.

3. Come to us, O Ris - ing Sun!
4. Come to us, O Heart's De - sire!

T.B.

4. Come, O Heart's De -

4. Come, O Heart's De -

Ab2 Eb/G Ab6 Eb/G Ab(add2)

3-4. — Come, Lord Je - sus! —

3. Come to us, O End - less Light!
4. Come to us, O Sav - ing Love!

4. sire, Sav - ing Love!

Eb/G Ab6 Bb Cm7 Eb/Bb

3. Come, Ris - ing Sun! Come, End - less Light!
4. Come, Heart's De - sire! Come, Sav - ing Love!

4. — Come, Heart's De - sire! Come, Sav - ing

Ab Eb/G Fm7 Eb

To Refrain 2

3. Shat - ter the dark - ness of death! _____
 4. Ban - ish our doubt and our fear! _____

To Refrain 2

3. Shat - ter the dark - ness of death! _____
 4. Ban - ish our doubt and our fear! _____

4. Love! Doubt, fear! _____

To Refrain 2

D $\flat$ A $\flat$ (add2)/C B $\flat$ sus B $\flat$ A $\flat$ /C B $\flat$ /D

A complete score is available, WLP 007380.

Deanna Light and Paul A. Tate
 Text and music © 2001, WLP

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

Dm Gm Dm Gm Dm F Bb

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

Keyboard

Gm7 F Bb Gm7 F Dm

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

Gm Dm Gm Dm Gm Dm

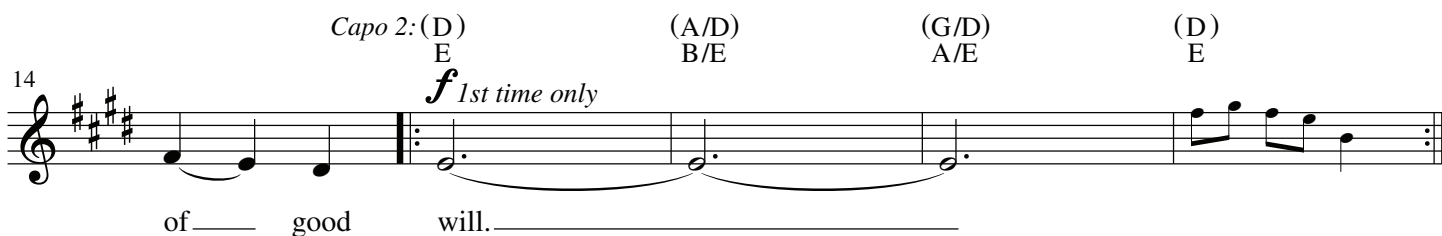
e e - lé - i - son. Ký - ri - e e - lé - i - son.

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

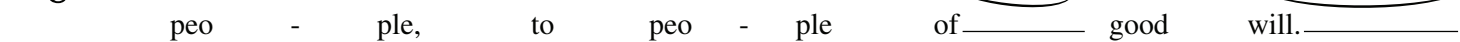
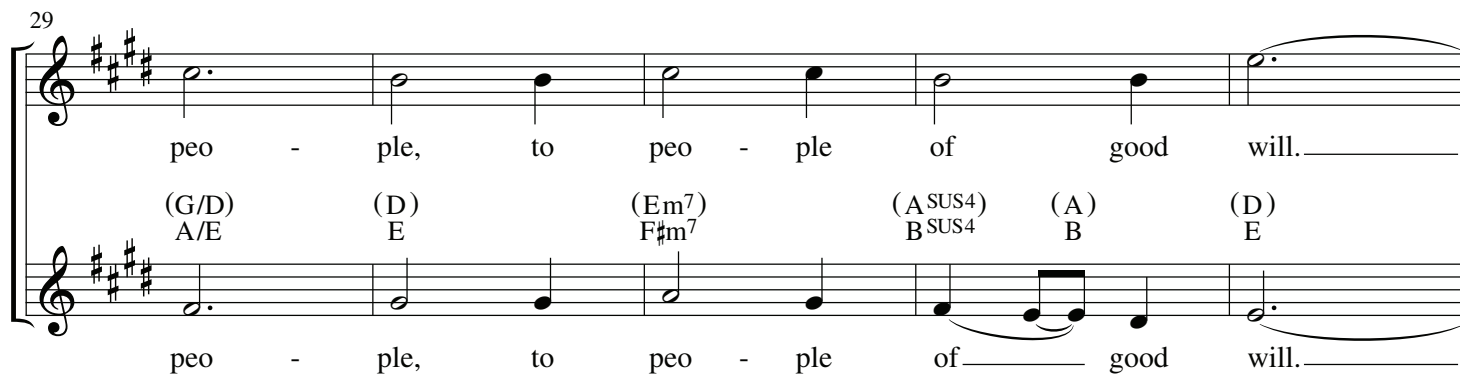
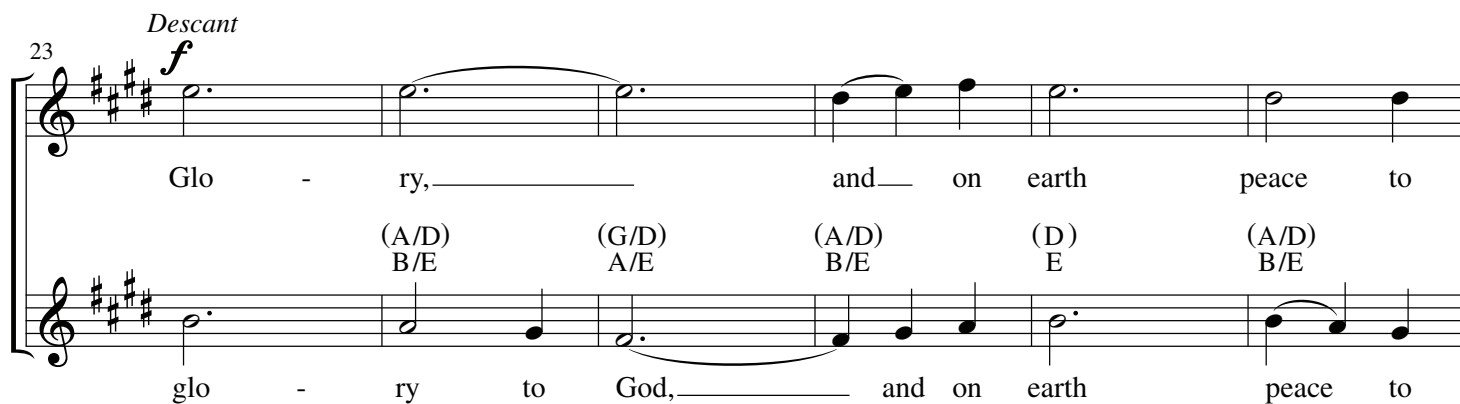
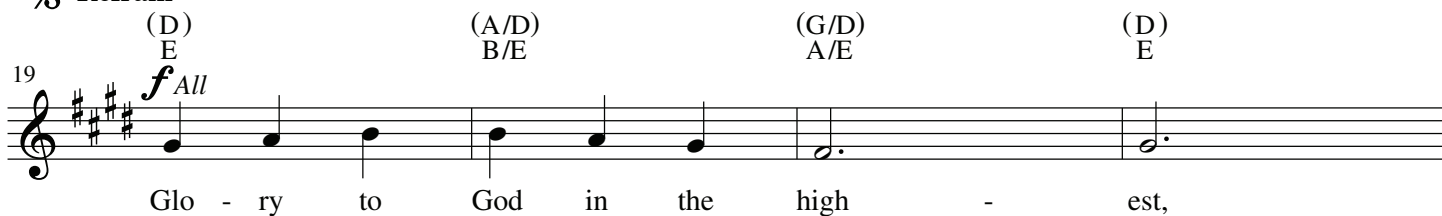
Glory to God

Brightly, with excitement! ♩ = 176

Cantor



Refrain



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

do re 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 *ff* E

un - til you come a - gain. —

div. *ff*

un - til you come a - gain. —

div. *ff*

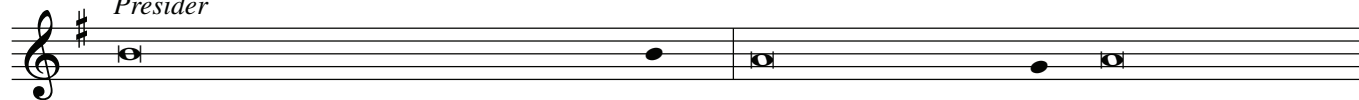
un - til you come a - gain. —

Doxology and Amen

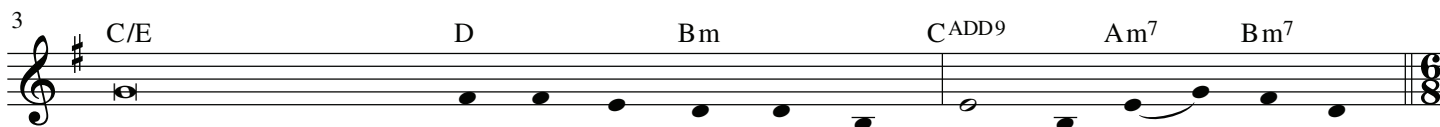
Freely, building

Em
Presider

D/E



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

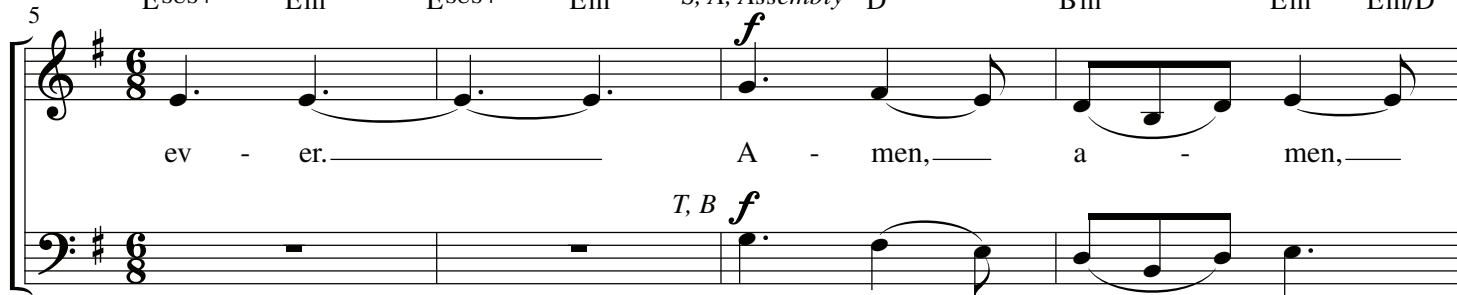
S, A, Assembly

D

Bm

Em

Em/D



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

T, B *f*

C

Bm7

C

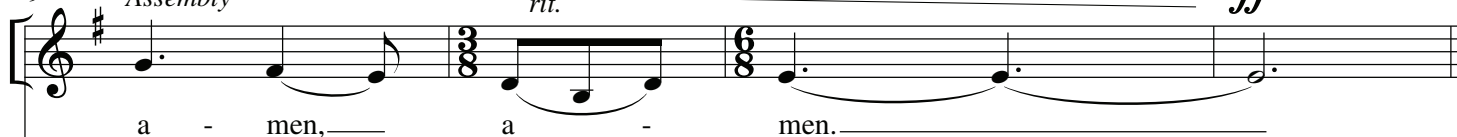
Bm7

E

Assembly

rit.

ff

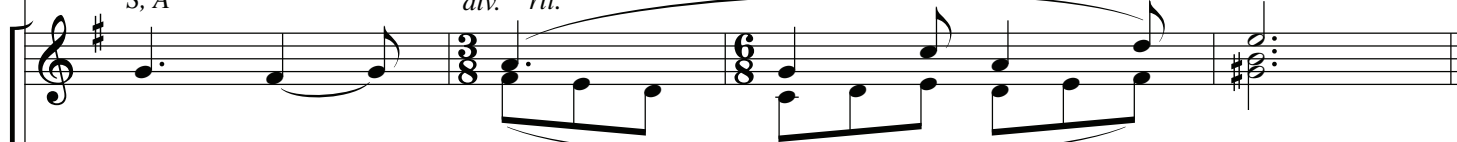


a - men, a - men.

S, A

div. rit.

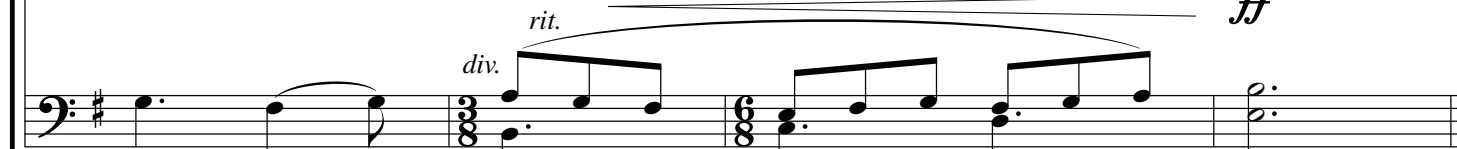
ff



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. *p*

world, grant us peace.

molto rit. *div.* *p*

grant us peace.

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

MISSA DE
ANGELIS

WITH GLORIA
MISSA SIMPLEX

Kyrie VIII • Graduale Romanum

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

V. Ky - ri - e * e - lé - i - son .

Ky - ri - e e - lé - i - son .

Chri - ste e - lé - i - son .

Chri - ste 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.

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.

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

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

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 consists of chords and moving lines in both hands.

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 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 'A - men.' and a final note. The piano accompaniment concludes with a final chord.

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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 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*

The mys - ter - y of faith. When we eat this Bread and drink this Cup,

we pro-claim your Death, O Lord, un - til you come a - gain.

Text and chant © 2010, ICEL
Acc. by Charles Thatcher
Acc. © 2011, WLP

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.

F. P.

Choir Anthem
Peace by Dan Forrest

Date: September 27, 2026

4pm: Pot luck “finger food” in the School Cafeteria

4:45pm rehearsal at the cafeteria

5:30pm call time at church

6:00pm Evening Mass

In loving memory of Virginia (Ginny) Trawick, who lived in the peace of Christ and sought to share it with her family and all she encountered. Commissioned by her beloved husband, Jack Trawick.

Shalom

John 14:27

for SATB Choir * with piano and optional violin **

DAN FORREST

(ASCAP)

Slowly unfolding ♩ = ca. 76
poco rit. a tempo poco rit. Gently ♩ = ca. 48 - 50

SA *p* Peace. *** Peace. Sha - lom.

TB *p* whispered Peace. Peace.

Violin Slowly unfolding ♩ = ca. 76
poco rit. a tempo poco rit. Gently ♩ = ca. 48 - 50
p minimal vibrato

Slowly unfolding ♩ = ca. 76
p poco rit. a tempo poco rit. Gently ♩ = ca. 48 - 50
p

1 2 3 4 5

a tempo
poco rit. *p* Peace I

poco rit. a tempo

sul A
mp poco rit. a tempo

poco rit. a tempo

6 7 8 9

* Also available for SSA (BP2243), and TBB (BP2244) choir and Vocal Duet (BP2242V).

** Violin part is on page 15.

*** Always minimize the "s" consonant in "peace," throughout

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BP2242-3

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leave with you, — peace I give to you: Peace.

simile - gently emphasize RH as a melody of its own.

10 11 12 13

Peace. Sha - lom. Peace I

poco rit. a tempo espressivo sempre simile

14 15 16 17

leave with you, my peace I give to you: Peace.

18 19 20 21

S. *mp* (always shape phrases)

Peace. Sha - lom. Sha - lom, (always shape phrases)

A. *mp* (always shape phrases)

Peace. Sha - lom. Sha - lom, (always shape phrases)

T. *p*

B. Sha - lom,

(“Sha-lom”) *p* *mp* *sempre semplice e espressivo, floating above*

22 23 24 25

my peace I give to you, sha - lom,

my peace I give to you, sha - lom,

sha - lom sha - lom,

26 27 28 29

sha - lom. Sha - lom,

peace I leave with you, sha - lom. Sha - lom, *mp* sha -

sha - lom, sha - lom. Sha *mp* -

sul A Sha -

30 31 32 33

my peace I give to you, Peace.

lom, my peace I give to you, Peace.

lom, my peace I give you, Peace.

lom, my peace I give you, Peace.

34 35 36 37

Score for measures 38-42. The vocal parts (Soprano, Alto, Tenor, Bass) are in B-flat major, marked *p* (piano). The lyrics are "Peace. Sha - lom." The piano accompaniment is in B-flat major, marked *mp* (mezzo-piano) in measures 38-39 and *p* (piano) in measures 41-42. The piano part features chords and moving lines in both hands.

Measures 38-42. Vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The lyrics are "Peace. Sha - lom." The piano part features chords and moving lines in both hands.

Score for measures 43-46. The piano part continues in B-flat major, marked *mp* (mezzo-piano). The right hand features a melodic line with grace notes, and the left hand features a rhythmic pattern of eighth notes.

Measures 43-46. Piano accompaniment. The right hand features a melodic line with grace notes, and the left hand features a rhythmic pattern of eighth notes.

8

TB *unis. mp*

Peace I leave with you, — peace I give to you:

mp

47 48 49 50

Peace. Peace. Sha - lom. —

51 52 53 54

8

Not as this world — gives, I give to you,

(E string, now)

55 56 57 58

S. *mp* Sha -

A. *mp* Sha - lom, Sha -

T. Do not be a - fraid. Sha -

B. *gently* Do not be a - fraid. Sha -

59 60 61 62

mf lom, sha - lom,

mf lom, my peace I

mf lom, sha - lom,

mf lom, my peace I

63 64 65

sha - lom, sha -

give to you, sha - lom, peace I leave with

sha - lom, sha -

give to you, sha - lom, sha -

Measures 66, 67, and 68 of the musical score. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics. The piano accompaniment features triplet patterns in both hands.

lom. Sha -

you, sha - lom. Sha -

lom, sha - lom.

lom.

Measures 69 and 70 of the musical score. The vocal parts continue the melody. The piano accompaniment continues with triplet patterns.

lom, sha - lom, I
lom, my peace I
Sha - lom, my peace I
Peace I leave with you, my peace I

Measures 71-73: Piano accompaniment featuring triplet patterns in both hands.

give to you, Peace.
give to you, Peace.
give you, Peace.
give you, Peace.

Measures 74-76: Piano accompaniment featuring triplet patterns in both hands.

Tempo I ♩ = ca. 48 - 50

unis. *rit.* *p* *Slowly unfolding* ♩ = ca. 76

Peace. Sha - lom.

Tempo I ♩ = ca. 48 - 50

rit. *pp* *mp* *molto espressivo, freely*

Tempo I ♩ = ca. 48 - 50

mp *rit.* *Slowly unfolding* ♩ = ca. 76

77 78 79 80 81

Sha - lom.

82 83 84 85 86

* (choir may stagger breathing individually, or conductor may assign breaths by section, striving for a seamless sound)

Measures 87-89 of a musical score. The top two staves are vocal parts (treble and bass clef) with lyrics "Sha - lom,". The bottom two staves are piano accompaniment (treble and bass clef). Measure 87 has a *mp* dynamic marking. Measure 88 has a *mp* dynamic marking. Measure 89 has a *mp* dynamic marking. The piano part features a melodic line in the right hand and a supporting line in the left hand.

Measures 90-92 of a musical score. The top two staves are vocal parts (treble and bass clef) with lyrics "my peace I give you, sha - lom, sha - lom, sha - lom". The bottom two staves are piano accompaniment (treble and bass clef). Measure 90 has a *mp* dynamic marking. Measure 91 has a *mp* dynamic marking. Measure 92 has a *mp* dynamic marking. The piano part features a melodic line in the right hand and a supporting line in the left hand. Measure 92 includes a triplet of eighth notes in the right hand.

poco piu mosso

Peace. *unis.* Peace.

Peace. *unis. p* *p*

minimal vibrato *Peace. whispered* *Peace.*

poco piu mosso

poco piu mosso

93 94 95 96

rit. *Tempo I* *molto rit.*

Peace. Sha - lom. (m) *(close to "M", sustain as long as possible, then fade out)*

rit. *p* *molto rit.*

Peace. (sung) *Peace. whispered*

Tempo I *pp* *molto rit.*

Tempo I *molto rit.*

rit. *p* *pp*

97 98 99 100 101 102