

25TH SUNDAY IN ORDINARY TIME

Traditional/Contemporary Mass

Sept. 19, 2026 at 4:30pm

Sept. 20 at 7:00am and 6:00pm

Children's Mass

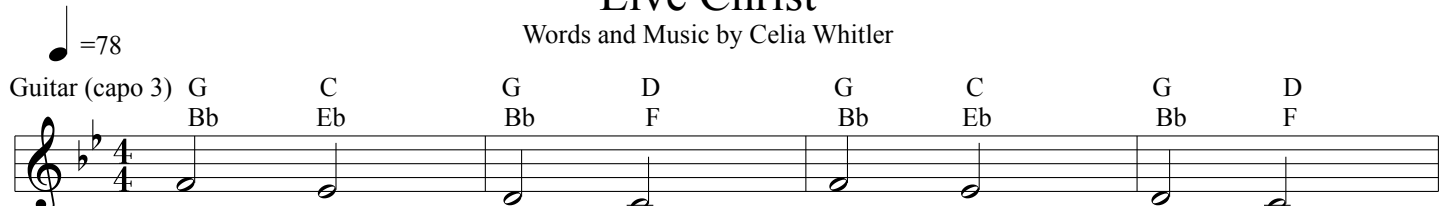
Sept. 20 at 9:00am

Novus Ordo Latin Mass

Sept. 20 at 12:00nn Mass

Live Christ

Words and Music by Celia Whitler


Guitar (capo 3) G Bb C Eb G Bb D F G Bb C Eb G Bb D F

1. Live Christ, love Christ, share Christ, be Christ.
2. Live peace, love peace, share peace, be peace.
3. Live hope, love hope, share hope, be hope.
4. Live love, love love, share love, be love.
5. Live Christ, love love, share share, be be.


G/B Bb/D C Eb G Bb D F G/B Bb/D C Eb G Bb D F

All these things do to - day. All these things a - long your way.

Cantor sings verse 1;

Everyone sings verse 1 and all the other verses.

25TH SUNDAY IN ORDINARY TIME

September 20

Responsorial Psalm: Psalm 145:2–3, 8–9, 17–18 (133)

Response: (*Organ/SATB*)

Optional Descant

The Lord is near to all who call on him.

Capo 3: (D) F (Em/D) Gm/F (G) Bb (A7sus4) C7sus4 (A7) C7 (D) F

The Lord is near to all who call up-on him.

Verses: (*Cantor or SATB*)

(D) F (A) C

1. Every day will I Great is the LORD and highly to be bless you, praised;
2. The LORD is gracious and The LORD is good to merciful, all
3. The LORD is just in all his The LORD is near to all who call up - on him, ways up - on him,

(Gmaj7) Bbmaj7 (A) C

1. And I will praise your name His greatness forev - er and ever. is un - searchable.
2. Slow to anger and of And compassionate toward great - all his kindness. works.
3. And holy in To all who call all his works. up - on him in truth.

Gospel Acclamation: cf. Acts of the Apostles 16:14b

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

Optional Descant

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

D Bm7 G Asus4 A7 D

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

Verse: (*Cantor or SATB*)

D A/C# G/B A

O - pen our hearts, O Lord, to lis - ten to the words of your Son.

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

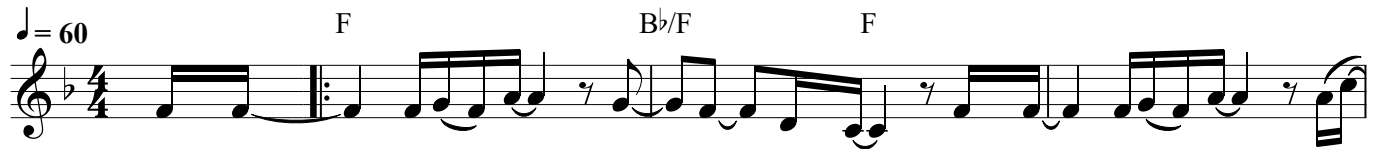
Amazing Grace (My Chains Are Gone)

(as published by Worship Together)

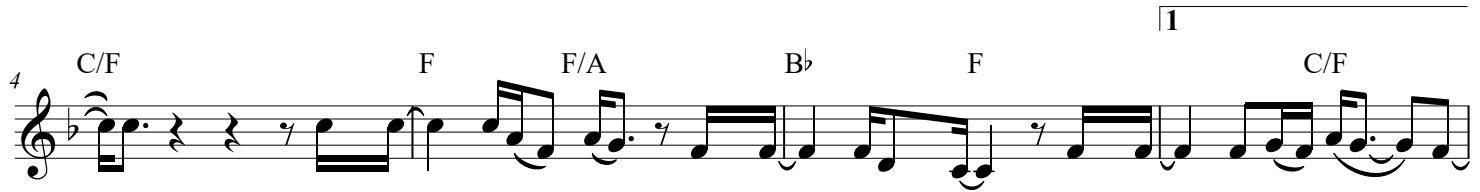
Words and Music by
John Newton, Chris Tomlin
and Louie Giglio

VERSE 1 & 2

♩ = 60



1. A maz - ing grace, how sweet the sound, that saved a wretch like
(2.) grace that taught my heart to fear, and grace my fears re -

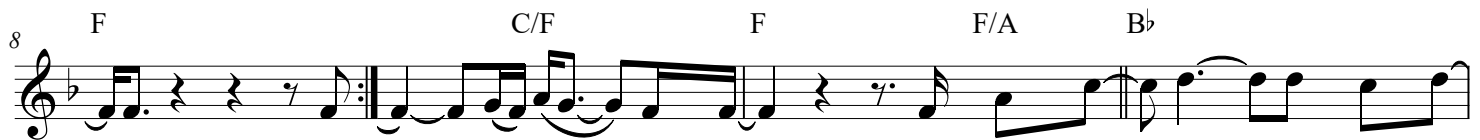


me. I once was lost, but now I'm found, was blind but now I
lieved. How pre - cious did that grace ap - pear, the hour

(1)

2

CHORUS



see. 2.'Twas I first be - lieved. My chains are gone. I've been set



free, my God, my Sav - ior has ran - somed me. And like a flood His mer - cy

VERSE 3



rains, un - end - ing love, a - maz - ing grace. 3. The Lord has prom - ised good



to me, His word my hope se - cures. He will my shield and por -

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CHORUS

24 $B\flat$ F C/F F F/A $B\flat$

tion be, as long as life en - dures. My chains are gone. I've been set

28 F/A $B\flat/D$ F/C F/A $B\flat$

free, my God, my Sav - ior has ran - somed me. And like a flood His mer - cy

32 F/A $Gm7$ C7 F F/A F

rains, un - end - ing love, a - maz - ing grace. My chains are

VERSE 4

36 $B\flat/F$ F $B\flat/F$ F

4. The earth shall soon dis - solve like snow, the sun for - bear to shine.

40 C/F F F/A $B\flat$ F C/F

But God, who called me here be - low, will be for - ev - er mine,

44 F C/F F C/F F

will be for - ev - er mine. You are for - ev - er mine.

49

Daily Bread

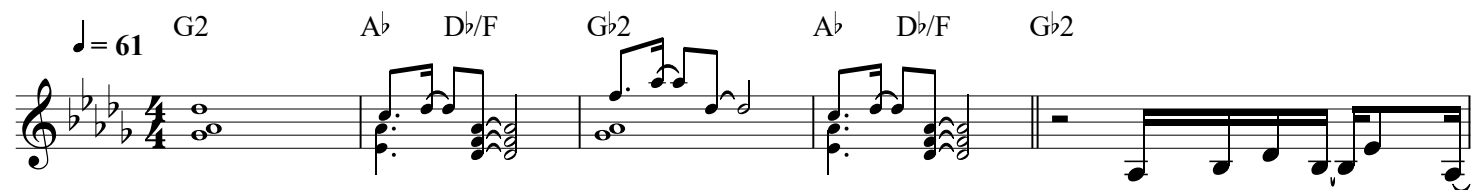
(based on the recording by Pat Barrett with Kari Jobe)

Words and Music by
Joel Boldero, Kate Gurren
and Steven Packer

INTRO

VERSE 1

$\text{♩} = 61$ G2 A $\flat$ D $\flat$ /F G $\flat$ 2 A $\flat$ D $\flat$ /F G $\flat$ 2



1. Wak - ing up to man - na,

6 A $\flat$ D $\flat$ /F G $\flat$ 2 A $\flat$ D $\flat$ /F



com - ing to my sens - es, You meet me in my grum - bling, You give me my por - tion.

9 G $\flat$ 2 A $\flat$ D $\flat$ /F



Though flesh and heart may fail me, Your strength is there to hold me,

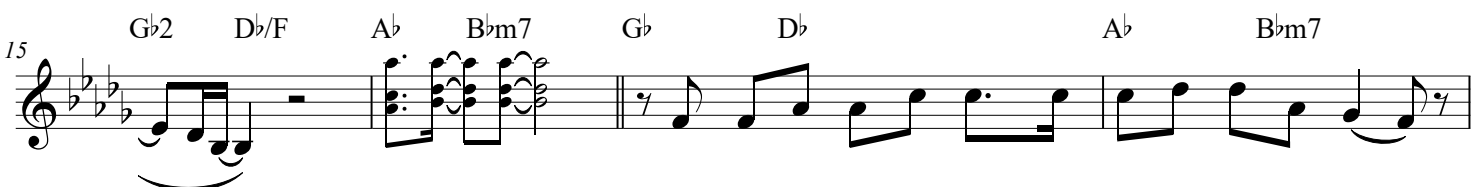
11 G $\flat$ 2 A $\flat$ D $\flat$ /F G $\flat$ 2 D $\flat$ /F A $\flat$ B $\flat$ m7



keep - ing my heart stead - y, You are my por - tion. You are my por - tion.

CHORUS

15 G $\flat$ 2 D $\flat$ /F A $\flat$ B $\flat$ m7 G $\flat$ D $\flat$ A $\flat$ B $\flat$ m7



You are our dai - ly bread, You are our dai - ly bread

19 G $\flat$ D $\flat$ A $\flat$ B $\flat$ m7 G $\flat$ D $\flat$



and we will seek Your face be - fore we seek Your hand. You are our dai - ly bread, You

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22 $A\flat$ $B\flat m7$ $G\flat$ $D\flat$ $A\flat$ $B\flat m7$



are our dai - ly bread and we de - si - re You be - fore the Prom - ised Land.

TURNAROUND**VERSE 2**

$G\flat 2$ $D\flat/F$ $A\flat$ $B\flat m7$ $G\flat 2$ $D\flat/F$ $A\flat$ $B\flat m7$ $G\flat 2$



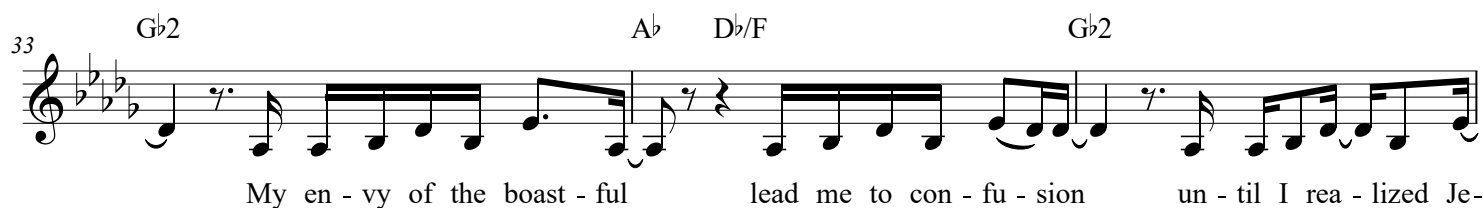
2. Whom have I in Heav - en?

30 $A\flat$ $D\flat/F$ $G\flat 2$ $A\flat$ $D\flat/F$



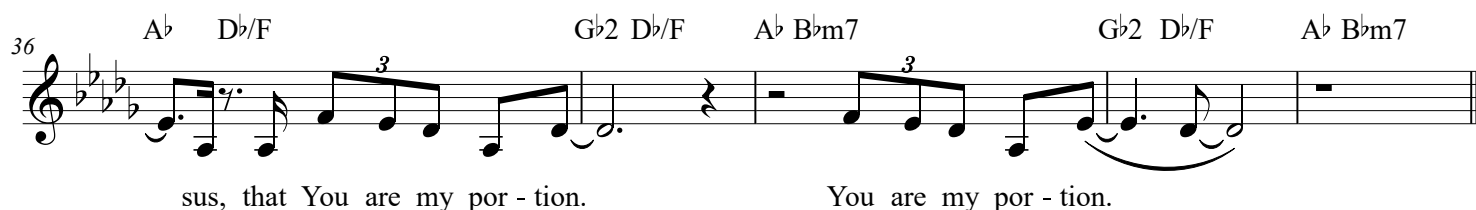
There is none up - on earth. There is none be - side You, You give me my por - tion.

33 $G\flat 2$ $A\flat$ $D\flat/F$ $G\flat 2$



My en - vy of the boast - ful lead me to con - fu - sion un - til I rea - lized Je -

36 $A\flat$ $D\flat/F$ $G\flat 2$ $D\flat/F$ $A\flat$ $B\flat m7$ $G\flat 2$ $D\flat/F$ $A\flat$ $B\flat m7$



sus, that You are my por - tion. You are my por - tion.

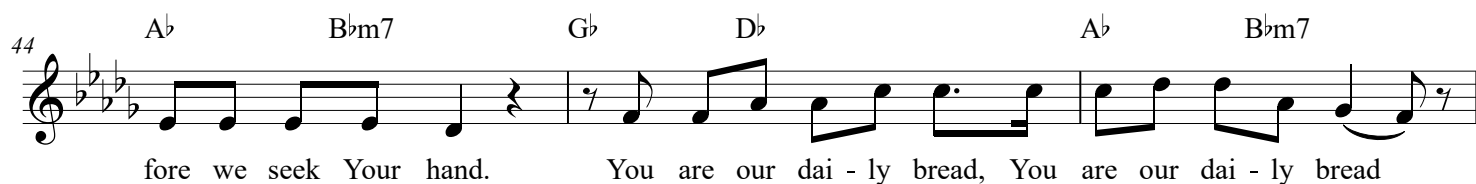
CHORUS

$\text{tr} G\flat$ $D\flat$ $A\flat$ $B\flat m7$ $G\flat$ $D\flat$



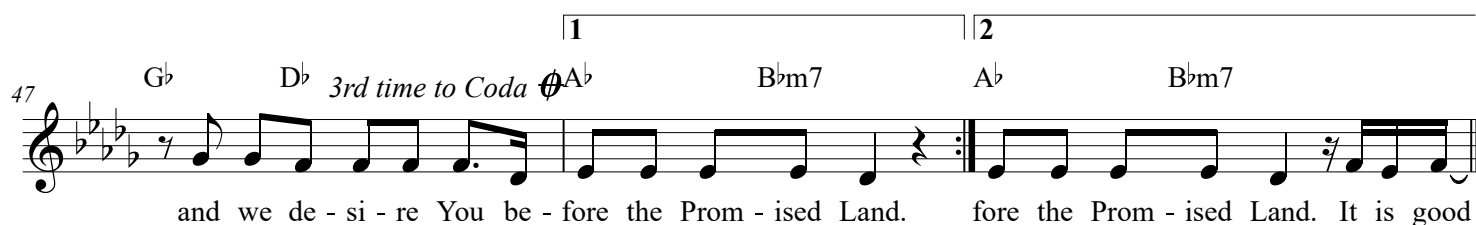
You are our dai - ly bread, You are our dai - ly bread and we will seek Your face be -

44 $A\flat$ $B\flat m7$ $G\flat$ $D\flat$ $A\flat$ $B\flat m7$



fore we seek Your hand. You are our dai - ly bread, You are our dai - ly bread

47 $G\flat$ $D\flat$ 3rd time to Coda $A\flat$ $B\flat m7$ $A\flat$ $B\flat m7$



and we de - si - re You be - fore the Prom - ised Land. fore the Prom - ised Land. It is good

BRIDGE 1

G $\flat$ 2 D $\flat$ A $\flat$ B $\flat$ m7 G $\flat$ 2 D $\flat$

for me to draw near my God. It is good for me to trust in my God.

BRIDGE 2

53 A $\flat$ B $\flat$ m7 G $\flat$ 2 D $\flat$ A $\flat$ B $\flat$ m7

It is good for me to draw near my God. It is good for me to trust in my God. It is good

56 G $\flat$ 2 D $\flat$ 1, 2 A $\flat$ B $\flat$ m7

for me to de - clare all His works. It is good for me, You are good for me. It is good

58 3 A $\flat$ B $\flat$ m7 *D.S. al Coda*

(good) for me, You are good for me.

59 Φ A $\flat$ Coda B $\flat$ m7

fore the Prom - ised Land. It is good

BRIDGE 2

G $\flat$ 2 D $\flat$ A $\flat$ B $\flat$ m7

for me to draw near my God. It is good for me to trust in my God. It is good

62 G $\flat$ 2 D $\flat$ 1 A $\flat$ B $\flat$ m7

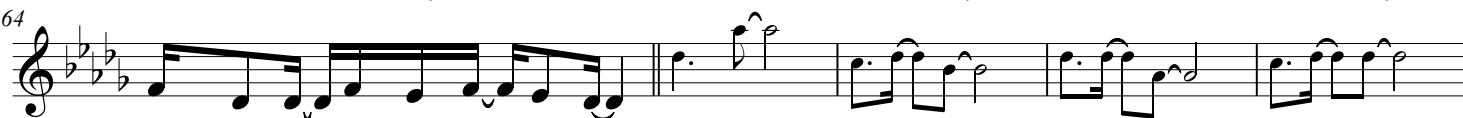
for me to de - clare all His works. It is good for me, You are good for me. It is good

OUTRO

2

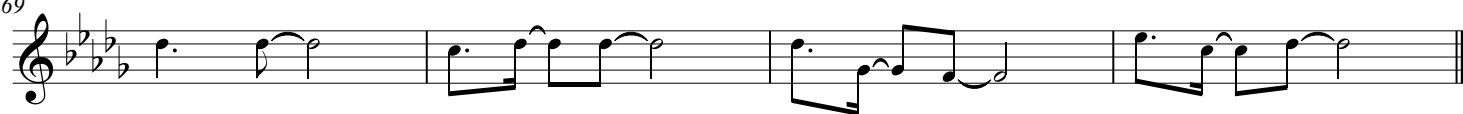
A $\flat$ B $\flat$ m7G $\flat$ 2D $\flat$ A $\flat$ B $\flat$ m7G $\flat$ 2D $\flat$ A $\flat$ B $\flat$ m7

64



(good) for me, You are good for me.

69

G $\flat$ 2D $\flat$ A $\flat$ B $\flat$ m7G $\flat$ 2D $\flat$ A $\flat$ B $\flat$ m7



Lift High the Cross

CRUCIFER

Lift high the cross, the love of Christ pro - claim, till

all the world a - dore his sa - cred name. Fine

Come, Christ - ian, fol - low where our Sav - ior trod, our
Led on their way by this tri - um - phant sign, the
O Lord, once lift - ed on the glor - ious tree, as
Thy king - dom come, that earth's de - spair may cease be -
For thy blest cross which doth for us a - tone, cre -

King vic - tor - ious, Christ, the Son of God.
hosts of God in con - qu'ring ranks com - bine.
thou hast prom - ised, draw us un - to thee.
neath the shad - ow of its heal - ing peace.
a - tion's prais - es rise be - fore thy throne. D.C.

Words: George W. Kitchin, rev. Michael R. Newbolt

Music: Sydney H. Nicholson

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MASS SETTING FOR
TRADITIONAL/
CONTEMPORARY
MASSES

MASS OF LIGHT

KYRIE

168

Melody

Dm Gm Dm Gm Dm F Bb

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

Keyboard

Gm7 F Bb Gm7 F Dm

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

Gm Dm Gm Dm Gm Dm

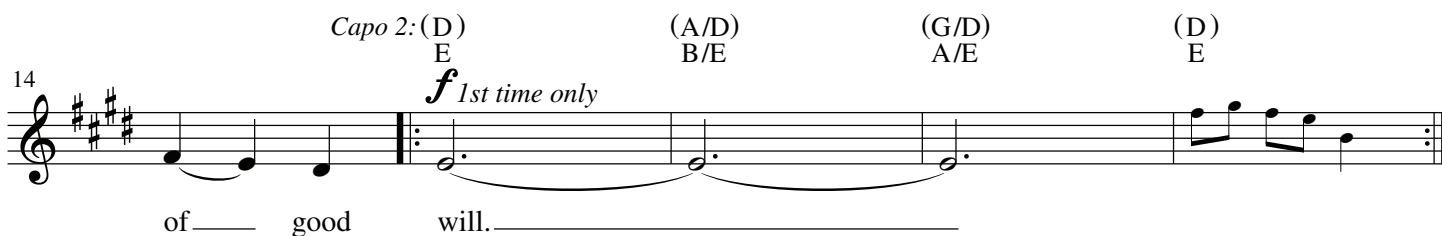
e e - lé - i - son. Ký - ri - e e - lé - i - son.

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

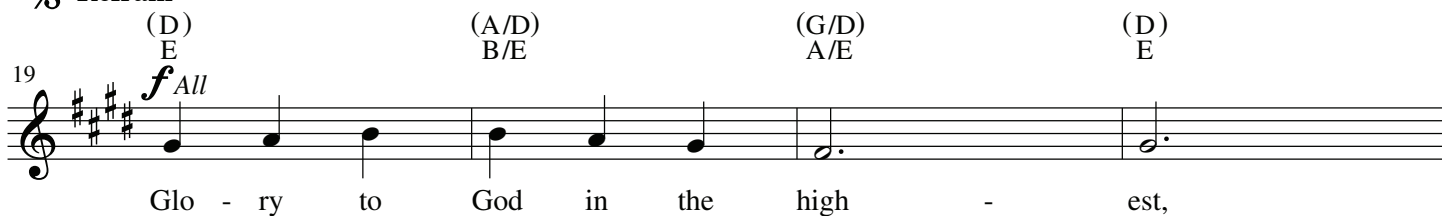
Glory to God

Brightly, with excitement! ♩ = 176

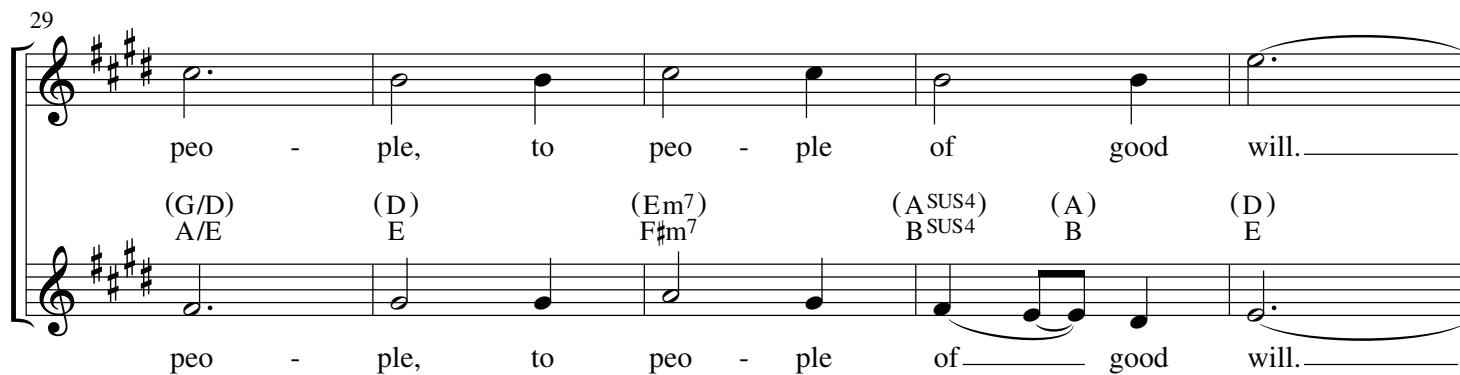
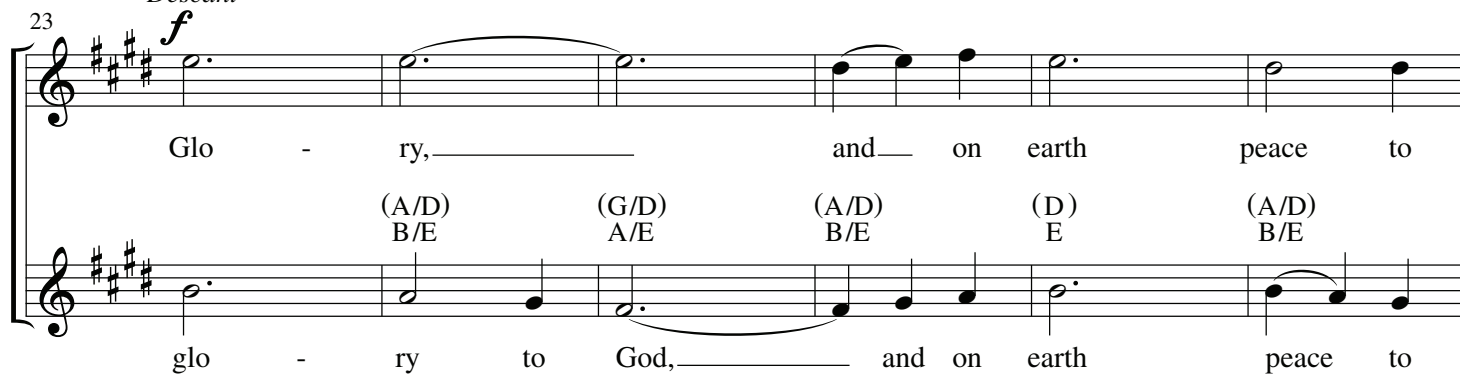
Cantor



Refrain



Descant



34

To Verses *Final rit.*

(A/D) B/E (G/D) A/E (D) E (G/D) A/E *rit.* (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 ESUS4 Em *All f*

The mys - ter - y of faith. When we

3 Em D Bm Em Em/D C Bm

S, A, Assembly

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

T, B

6 Bm⁷ Em Am⁷ Bm C G/B

Assembly

Death, O Lord, un - til you come, —

S, A

Death, O Lord, un - til you come,

T, B

9 Cmaj⁷ Bm⁷ ESUS4 *ff* E

un - til you come a - gain. —

div. *ff*

un - til you come a - gain. —

div. *ff*

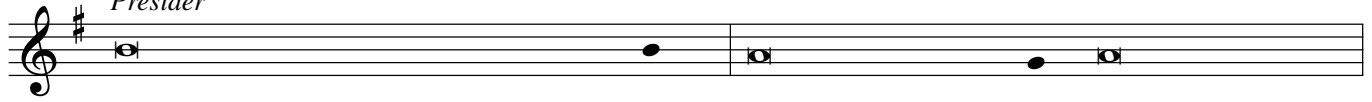
un - til you come a - gain. —

Doxology and Amen

Freely, building

Em
Presider

D/E



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

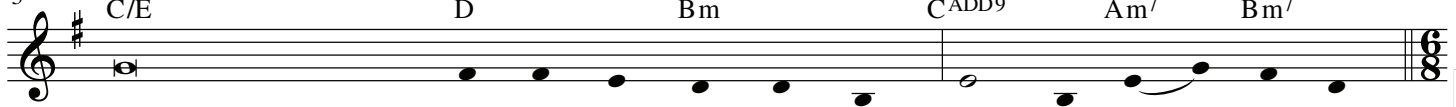
3

C/E

D

$$B_m$$

CADD9

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

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

With vigor ♩. = 52–56

E SUS4

Em

ESUS4

Em

S, A, Assembly D

D

$$B_m$$

Em

 E_{m}/D

5

 f

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

 $T, B \quad f$ f

C

Bm⁷

C

 Bm^7

E

9

Assembly

rit.

$$ff$$

a - men, _____ a - men. _____

 S, A

div. rit.

 $\mathbf{f}\mathbf{f}$

a - men, — a - men.

rit.

 $\mathbb{F}$

div.

Lamb of God

Sustained ♩ = 88-92

Em Em/D Cmaj⁷ G/B D/A A^{SUS4} A

mp

7 Cantor *mp* Em Em/D Cmaj⁷ G/B D/A

All + Choir I

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

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

world, have mer - cy on us.

Choir 2 mp

have mer - cy on us.

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

molto rit. *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 .

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 a bass clef and a key signature of one sharp.

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. 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 a bass clef and a key signature of one sharp.

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. 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 a bass clef and a key signature of one sharp.

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. 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 a bass clef and a key signature of one sharp.



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,'. The piano part includes a prominent F# in the right hand and a sustained bass line in the left hand.

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

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

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

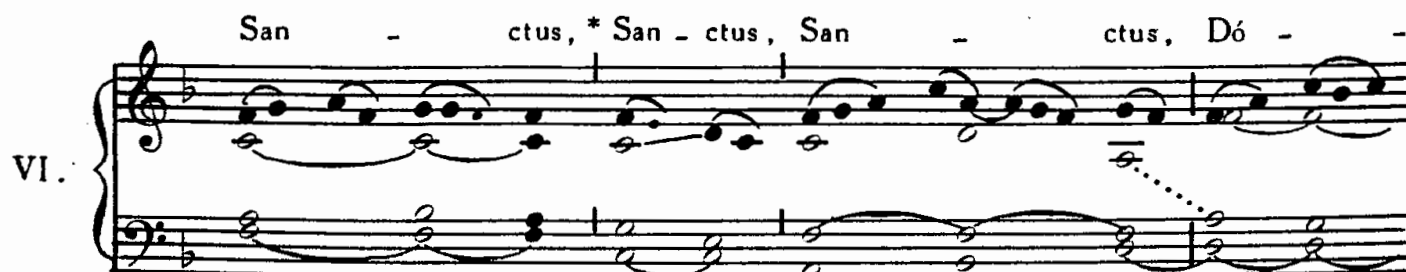
The third and final system of the musical score. The vocal line concludes with the lyrics 'in the glo - ry of God the Fa - ther. A - men.' The piano accompaniment provides a final harmonic resolution, ending with a sustained chord in the right hand and a final bass note in the left hand.

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.



- mi - nus De - us Sá - - - ba - oth.



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



Ho - sán - na in ex - cél - sis. Be - ne - dí - ctus qui

ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na

in ex - cél - sis.

ROMAN MISSAL CHANTS

129 Memorial Acclamation B

Priest *All*

Doxology / Amen

Presider

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

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

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

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

ev - er and ev - er.

Introduction if Doxology is not sung

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

mf

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

Assembly

7 *f*

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

S, A f

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

T, B f

(Em) (D) (G) (Am) (Em) (B) (C) (D) (A)
Gm F B $\flat$ Cm Gm D E $\flat$ F C

f

11 *rit. molto rit.*

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

ff S div. rit. molto rit. fff

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

ff A div. molto rit. fff

div.

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

ff rit. molto rit. fff

Agnus Dei VIII • Graduale Romanum

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

VI. A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

mi - se - ré - re no - bis. A - gnus De - i, * qui tol -

- lis pec - cá - ta mun - di : mi - se - ré - re no - bis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di :

do - na no - bis pa - cem.

F. P.

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
v 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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We depend on our customers' honesty to pay our composers and keep producing music.

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

Measures 38-42 of a musical score. The vocal parts (Soprano, Alto, Tenor, Bass) are in a B-flat major key signature. The piano accompaniment is in the same key. The lyrics are "Peace. Sha - lom.".

Measures 38-42:

- Measure 38: Soprano, Alto, Tenor, and Bass parts enter with a half note G4, followed by a half note F#4. The piano accompaniment starts with a half note G4 and a half note F#4.
- Measure 39: Soprano, Alto, Tenor, and Bass parts enter with a half note E4, followed by a half note D4. The piano accompaniment continues with a half note G4 and a half note F#4.
- Measure 40: Soprano, Alto, Tenor, and Bass parts enter with a half note C4, followed by a half note B3. The piano accompaniment continues with a half note G4 and a half note F#4.
- Measure 41: Soprano, Alto, Tenor, and Bass parts enter with a half note A3, followed by a half note G3. The piano accompaniment continues with a half note G4 and a half note F#4.
- Measure 42: Soprano, Alto, Tenor, and Bass parts enter with a half note F#3, followed by a half note E3. The piano accompaniment continues with a half note G4 and a half note F#4.

Measures 43-46 of a musical score. The piano accompaniment is in the B-flat major key signature. The lyrics are "Peace. Sha - lom.".

Measures 43-46:

- Measure 43: Piano accompaniment starts with a half note G4 and a half note F#4.
- Measure 44: Piano accompaniment continues with a half note G4 and a half note F#4.
- Measure 45: Piano accompaniment continues with a half note G4 and a half note F#4.
- Measure 46: Piano accompaniment continues with a half note G4 and a half note F#4.

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.

rit. *p*

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)

musical score for measures 87-89. The top two staves are vocal parts (Soprano and Bass) with lyrics "Sha - lom,". The bottom two staves are piano accompaniment. Measure 87 shows the vocal parts with a melodic line and the piano with a sustained chord. Measure 88 continues the vocal melody and piano accompaniment. Measure 89 features a piano *mp* dynamic marking and a melodic line in the piano part.

musical score for measures 90-92. The top two staves are vocal parts with lyrics "my peace I give you, sha - lom, sha - lom" and "sha - lom". The bottom two staves are piano accompaniment. Measure 90 shows the vocal parts with a melodic line and the piano with a sustained chord. Measure 91 continues the vocal melody and piano accompaniment. Measure 92 features a piano *mp* dynamic marking and a melodic line in the piano part, including a triplet of eighth notes.

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