

26TH SUNDAY IN ORDINARY TIME

Fr. Ducasse Ordination Anniversary Mass

Sept. 26, 2026 at 4:30pm

Traditional/Contemporary Mass

Sept. 27, 2026 at 7:00am and 9:00am

Novus Ordo Latin Mass

Sept. 27, 2026 at 12:00nn

Choir Mass

Sept. 27, 2026 at 6pm

4:00pm Choir Dinner

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

CHRIST IN ME ARISE

Verses 1 and 2 only. No need to song the bridge.

REFRAIN *Steadily, with a Celtic feel* (♩ = ca. 60)

Melody

Keyboard

Chords: Dm F C G Dm F

Christ in me a - rise and dis - pel all the dark-ness. Christ in me a - rise with your

Chords: Am Em Dsus4 Dm F C G

pow - er and your strength. Christ in me pour out your — bless - ing and heal - ing.

Chords: B♭ C B♭ C 1, 2 Dm 3 Dm C

Christ in me a - rise and I shall rise with you. you.

Chords: B♭ C B♭ C 1, 2 Dm 3 Dm C

Christ in me a - rise and I shall rise with you. you.

Text: Trevor Thomson, b. 1971.

Music: Trevor Thomson; keyboard acc. by Rick Modlin, b. 1966.

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Final
Dm F C G *Fine*

VERSES
F C

you. 1. Be now my vi - sion; o - pen these eyes,
2. Be now my foot-steps, lead-ing the way,

Final
Fine

Gm F/A Bb F

1. show-ing me all that I must see. }
2. tak - ing me where — I must go. } On-ward to the king-dom,

C Bb C Dsus2 *D.C.*

1, 2. you are the way. A - rise in me and I shall rise with you. *D.C.*

BRIDGE

B $\flat$ C F A7 B $\flat$ C

You know my heart— and you know my ways, you who formed me in my moth-er's

F A7 B $\flat$ C F C/E

womb. I live and move in you, my whole be - ing thrives in

Gsus4 G B $\flat$ maj7 Am *D.C. al fine*

you.

26TH SUNDAY IN ORDINARY TIME

September 27

Responsorial Psalm: Psalm 25:4–5, 6–7, 8–9 (136)

Response: (*Organ/SATB*)

Optional Descant

Re - mem - ber, O Lord.

Capo 3: (Bm) Dm (G) Bb (Em) Gm (D) F (G) Bb (Bm7) Dm7 (Em) Gm (Bm) Dm

Re - mem - ber your mer - cies, O Lord.

Verses: (*Cantor or SATB*)

(Bm) Dm (F#m) Am

1. Your ways, O LORD, make known to me;
Guide me in your truth and teach me,

2. Remember that your compassion, O LORD,
The sins of my youth
In your kindness re - member me,

3. Good and upright is the LORD;
He guides the humble to justice,

(Em9) Gm9 (F#) A

1. Teach me your paths,
For you are God my savior.

2. And your love are from of old.
And my frailties re - mem - ber not;
Because of your good - ness, O LORD.

3. Thus he shows sin - ners the way.
And teaches the hum - ble his way.

Gospel Acclamation: John 10:27

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

Optional Descant

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

D G/B Asus4 A G Dadd9 D G/B A7/C# D

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

Verse: (*Cantor or SATB*)

My sheep hear my voice, says the Lord; I

know them, and they follow me.

D D7 G Asus4 A D A/C# Bm D/A G Asus4 A D

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

Blest Are They

172

Gsus Leader or All G D C

1 Blest are they, the poor in spir - it; theirs is the
 2 Blest are they, the low - ly ones; they shall in -
 3 Blest are they who show mer - cy; mer - cy
 4 Blest are they who seek peace; they are the
 5 Blest are you who suf - fer hate, all be -

Dsus D7 Gsus G Gsus G

king - dom of God. Blest are they,
 her - it the earth. Blest are they who
 shall be theirs. Blest are they, the
 chil - dren of God. Blest are they who
 cause of me. Re - joice, be glad;

D C Dsus D Gsus G

full of sor - row; they shall be con - soled.
 hun - ger and thirst; they shall have their fill.
 pure of heart; they shall see God.
 suf - fer in faith; the glo - ry of God is theirs.
 yours is the king - dom; shine for all to see.

Refrain All C D7 G D Em G C G

Re - joice and be glad! Bless - ed are you;

Am A D C D7 Em Em7

ho - ly are you! Re - joice and be glad!

C Dsus D C G

Yours is the king - dom of God!

This hymn paraphrases the Beatitudes (Matthew 5:1–12), the opening portion of Christ's Sermon on the Mount. Similar words of blessing also occur in the Sermon on the Plain (Luke 6:20–23). Both sets of sayings reverse worldly values and offer a new understanding of God's ways.

Reckless Love

(based on the recording by Cory Asbury)

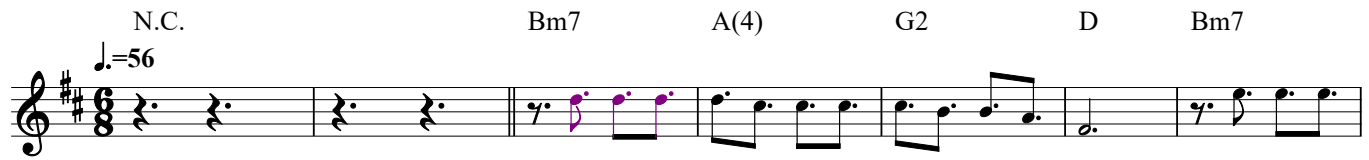
Female key

Words and Music by
Caleb Culver, Cory Asbury and Ran Jackson

INTRO

N.C. Bm7 A(4) G2 D Bm7

♩ = 56



VERSE 1

8 A(4) G2 D Bm7 A(4) G2



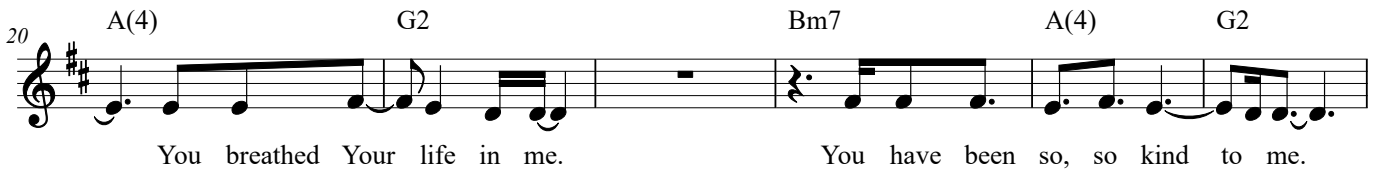
Be-fore I spoke a word, You were sing-ing o - ver me.

14 Bm7 A(4) G2 Bm7



You have been so, so good to me. Be-fore I took a breath,

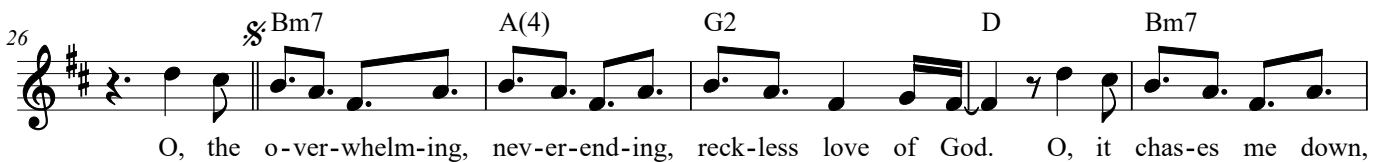
20 A(4) G2 Bm7 A(4) G2



You breathed Your life in me. You have been so, so kind to me.

CHORUS

26 Bm7 A(4) G2 D Bm7



O, the o-ver-whelm-ing, nev-er-end-ing, reck-less love of God. O, it chas-es me down,

32 A(4) G2 D Bm7



fights 'til I'm found, leaves the nine - ty - nine. I could - n't earn it, I don't de-serve

36 A(4) G2 D Bm7 A(4) 2nd time to Coda Φ

it, still You give Your - self a-way. O, the o - ver - whelm - ing, nev - er - end - ing,

41 **TURNAROUND** G2 D Bm7 A(4) G2 D Bm7

reck-less love of God. Yeah.

48 **VERSE 2** A(4) G2 D Bm7 A(4) G2

When I was Your foe, still Your love fought for me.

54 Bm7 A(4) G2 Bm7

You have been so, so good to me. When I felt no

60 A(4) G2 Bm7 A(4) G2

worth, You paid it all for me. You have been so, so kind to me.

66 G2 Coda Φ D Bm7 A(4) G2 D **TURNAROUND**

And, O, the reck-less love of God. Yeah.

BRIDGE

73 Bm7 A(4) G2 D Bm7
(1st 2 times - 8vb)

There's no shad-ow You won't

78 A(4) G2 D

light up, moun - tain You won't climb up, com - ing af - ter me.

81 1,2,3

Bm7 A(4) G2 D

There's no wall You won't kick down, lie You won't tear down, com-ing af-ter me.

CHORUS

85 4

D Bm7 A(4) G2 D Bm7



(me.) O, the o-ver-whelm-ing, nev-er-end-ing, reck-less love of God. O, it chas-es me down,

91 

96 

OUTRO

Reckless Love

(based on the recording by Cory Asbury)

Male key

Words and Music by
Caleb Culver, Cory Asbury
and Ran Jackson

INTRO

♩ = 56 N.C.

D#m7 C#(4) B2 F#

VERSE 1

D#m7 C#(4) B2 F# D#m7

1. Be - fore I spoke a word,

C#(4) B2 D#m7 C#(4) B2

You were sing - ing o - ver me.

You have been so, so good to me.

D#m7 C#(4) B2

Be - fore I took a breath, You breathed Your life in me.

CHORUS

D#m7 C#(4) B2 D#m7 C#(4)

You have been so, so kind to me.

O, the o - ver - whelm - ing, nev - er - end - ing,

B2 F# D#m7 C#(4) B2

reck - less love of God.

O, it chas - es me down, fights 'til I'm found, leaves the nine - ty - nine.

CCLI Song # 7089641

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34 F# D#m7 C#(4) B2 F#

I could - n't earn it, I don't de - serve it, still You give Your - self a - way. O, the

TURNAROUND

39 D#m7 C#(4) B2 F# D#m7

2nd time to Coda Φ

o - ver - whelm - ing, nev - er - end - ing, reck - less love of God. Yeah.

44 C#(4) B2 F# D#m7 C#(4) B2 F#

VERSE 2

D#m7 C#(4) B2 D#m7

2. When I was Your foe, still Your love fought for me. You have been

56 C#(4) B2 D#m7 C#(4) B2

so, so good to me. When I felt no worth, You paid it all for me.

62 D#m7 C#(4) B2 *D.S. al Coda*

You have been so, so kind to me. And, O, the

67 B2 *Coda*

reck - - less love of God.

TURNAROUND

68 F# D#m7 C#(4) B2 F# D#m7 C#(4)

Yeah.

Darren leads bridge 1st time
Everyone sings 2nd time an
octave lower

BRIDGE

75 B2 F# D#m7 C#(4)
(1st 2 times - 8vb)

There's no shad - ow You won't light up, moun - tain You won't

79 B2 F# D#m7 C#(4)

climb up, com - ing af - ter me. There's no wall You won't kick down, lie You won't

CHORUS

83 B2 F# F# D#m7 C#(4)
1, 2, 3 | 4

tear down, com - ing af - ter me. (me.) O, the o - ver - whelm - ing, nev - er - end - ing,

88 B2 F# D#m7 C#(4) B2

reck - less love of God. O, it chas - es me down, fights 'til I'm found, leaves the nine - ty - nine.

93 F# D#m7 C#(4) B2 F#

I could - n't earn it, I don't de - serve it, still You give Your - self a - way. O, the

OUTRO

98 D#m7 C#(4) B2 F# D#m7 C#(4)

o - ver - whelm - ing, nev - er - end - ing, reck - less love of God. Yeah. _____

104 B2 F# D#m7 C#(4) B2 F#

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. *** *poco rit.* *p* < Peace. *a tempo* Sha - lom. *poco rit.* *p* > *Gently* ♩ = ca. 48 - 50

TB *poco rit.* *p* > *a tempo* *poco rit.* *p* > *Peace.* *Peace.*

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

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

1 2 3 4 5

poco rit. *a tempo* *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

Measures 38-42 of a musical score. 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.

38 39 40 41 42

Measures 43-46 of a musical score. The piano accompaniment is in B-flat major, marked *mp* (mezzo-piano). The score shows a continuous melodic line in the right hand and a rhythmic accompaniment in the left hand.

43 44 45 46

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 -

66 67 68

lom. Sha -
you, sha - lom. Sha -
lom, sha - lom.
lom.

69 70

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 with triplets in both hands.

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

Measures 74-76: Piano accompaniment with triplets 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

(violin solo featured, with choir "accompanying")

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 score is written for voice and piano. The key signature is one flat (B-flat). The time signature is 4/4. The music is in a major mode. The lyrics are "Sha - lom,". The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The dynamics are marked *mp* (mezzo-piano).

87 88 89

musical score for measures 90-92. The score is written for voice and piano. The key signature is one flat (B-flat). The time signature is 4/4. The music is in a major mode. The lyrics are "my peace I give you, sha - lom, sha - lom, sha - lom". The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The dynamics are marked *mp* (mezzo-piano). The piano part includes triplets in measures 90 and 91.

90 91 92

poco piu mosso

Peace. *unis.* Peace.

Peace. *unis. p* *p* *Peace. whispered* *Peace.*

minimal vibrato

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.*

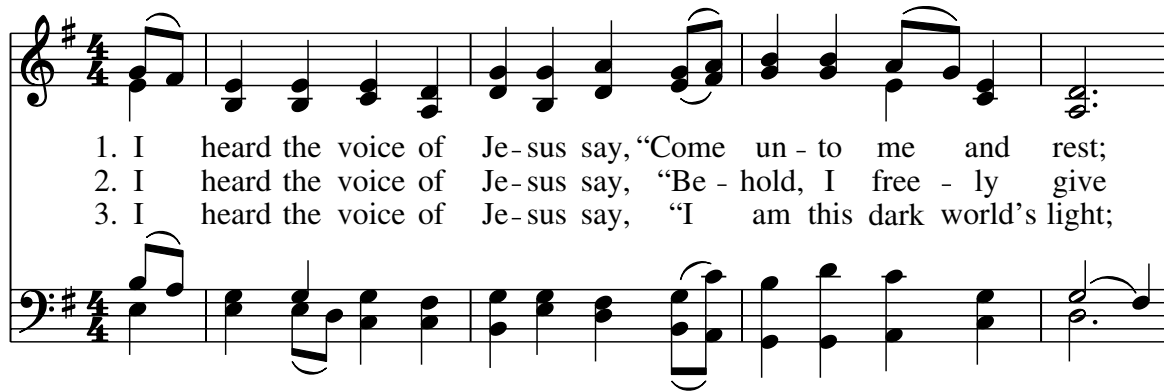
Tempo I *molto rit.*

rit. *p* *pp*

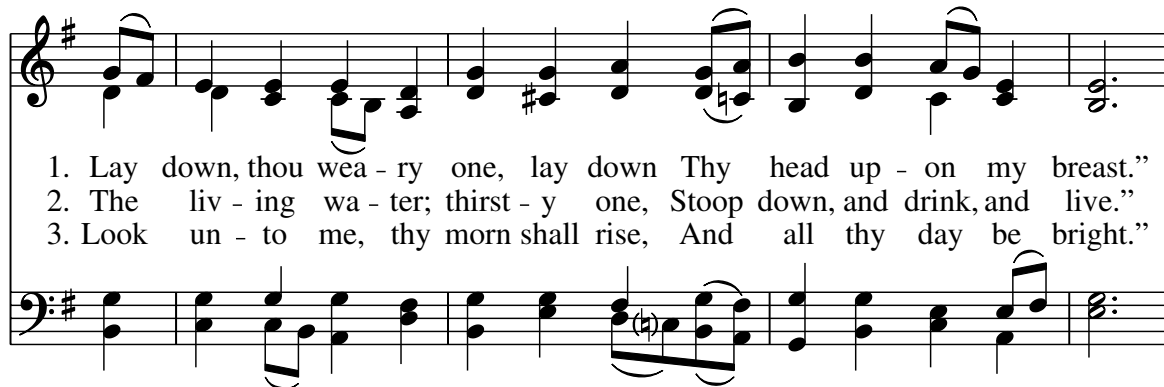
97 98 99 100 101 102

319

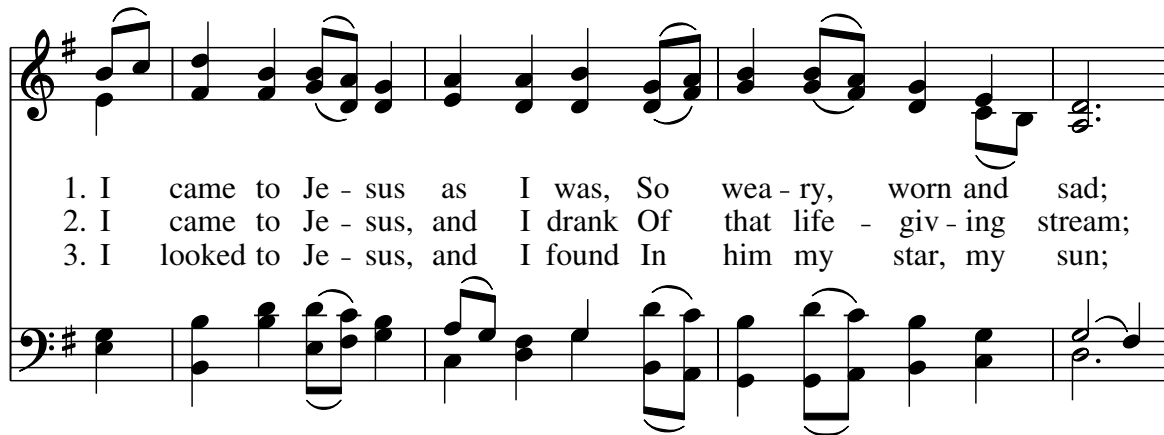
I HEARD THE VOICE OF JESUS



1. I heard the voice of Je-sus say, "Come un-to me and rest;
2. I heard the voice of Je-sus say, "Be-hold, I free-ly give
3. I heard the voice of Je-sus say, "I am this dark world's light;



1. Lay down, thou wea-ry one, lay down Thy head up-on my breast."
2. The liv-ing wa-ter; thirst-y one, Stoop down, and drink, and live."
3. Look un-to me, thy morn shall rise, And all thy day be bright."



1. I came to Je-sus as I was, So wea-ry, worn and sad;
2. I came to Je-sus, and I drank Of that life-giv-ing stream;
3. I looked to Je-sus, and I found In him my star, my sun;



1. I found in him a rest-ing place, And he has made me glad.
2. My thirst was quenched, my soul re-vived, And now I live in him.
3. And in that light of life I'll walk Till trav-'ling days are done."

Text: CMD; Horatius Bonar, 1808-1889, alt.

Music: KINGSFOLD; trad. English melody; *English Country Songs*, 1893;
adapt. and arr. by Ralph Vaughan Williams, 1872-1958.

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

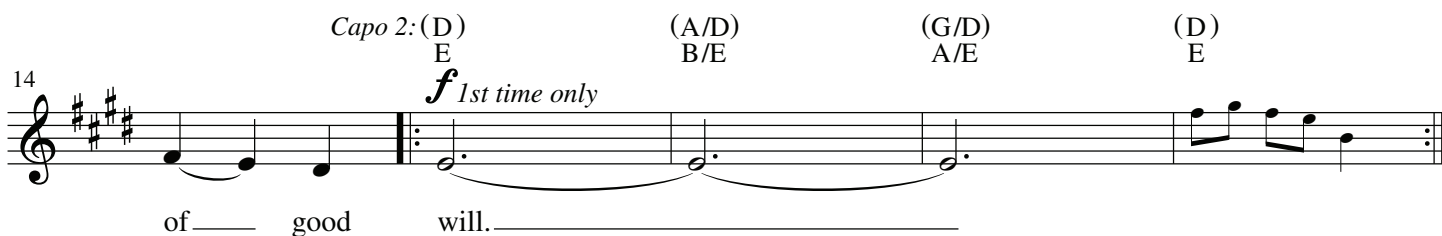
e e - lé - i - son. Ký - ri - e e - lé - i - son.

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.

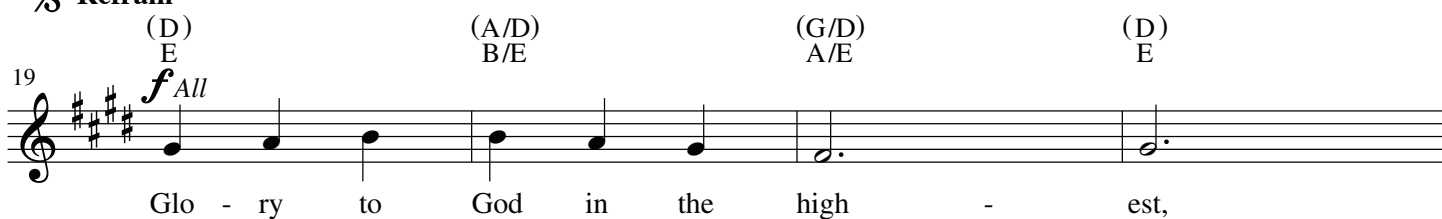
Glory to God

Brightly, with excitement! ♩ = 176

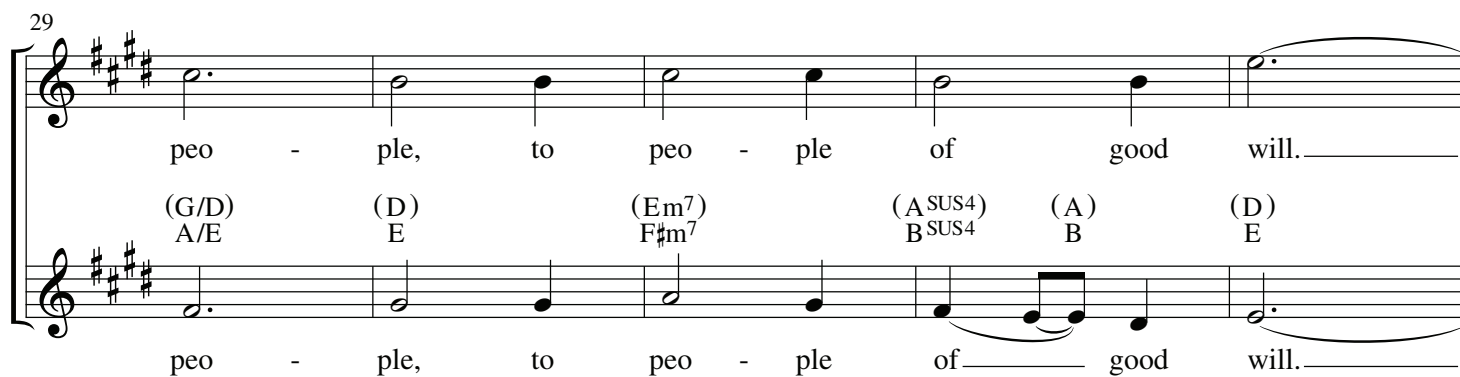
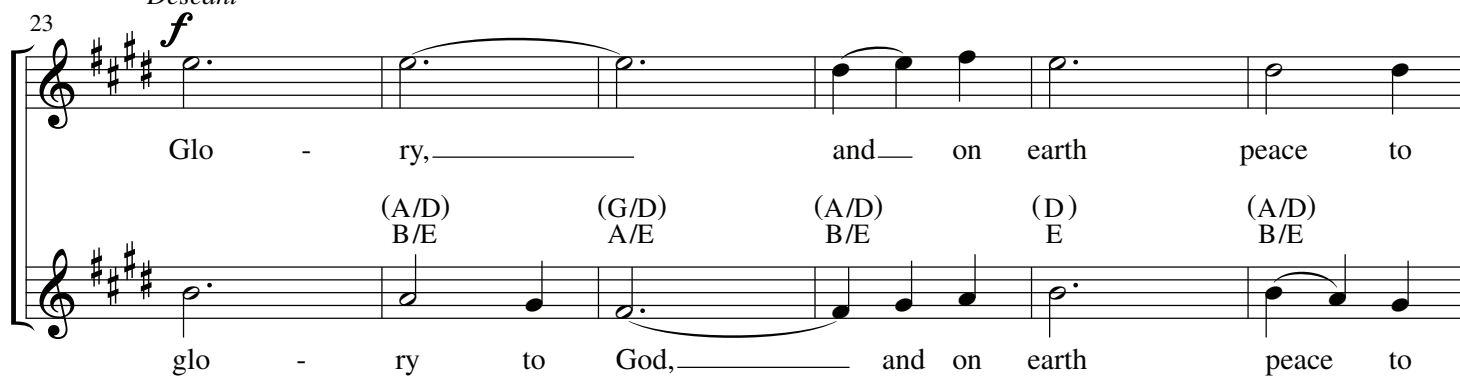
Cantor



Refrain



Descant



34

To Verses *Final rit.*

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

Verse 1

40

mf Cantor

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

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

46

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

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

52

f

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

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

58

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

heav - en - ly King, _____ O God, al - mighty - 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*

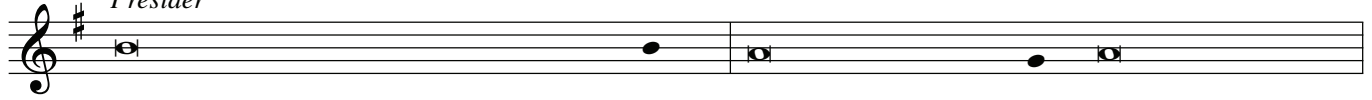
un - til you come a - gain. —

Doxology and Amen

Freely, building

Em
Presider

D/E



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

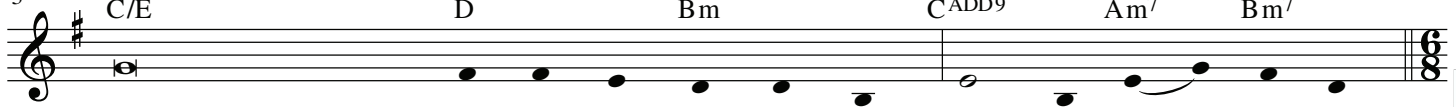
3

C/E

D

$$\mathbf{B}_m$$

CADD9

 Am^7
$$\text{Bm}^7$$


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

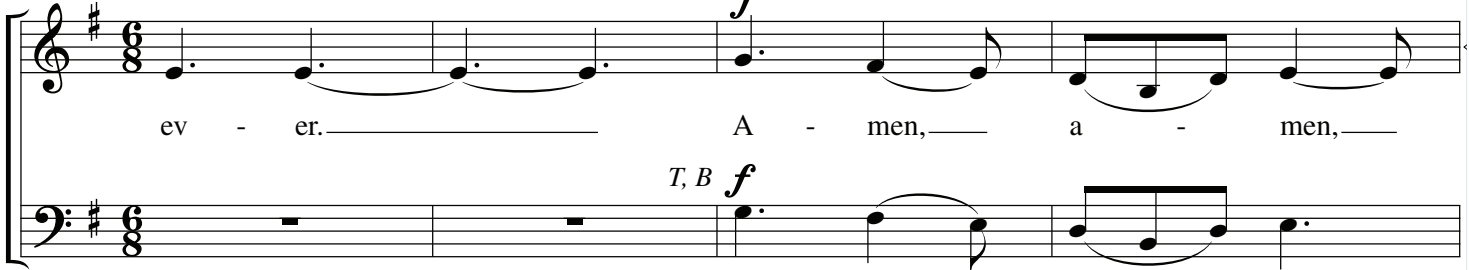
D

$$B_m$$

Em

 E_{m}/D

5



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

 T, B, f f

9

Assembly

Bm⁷

C

 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

Em Em/D Cmaj⁷ G/B D/A A^{SUS4} A

mp

7 Cantor *mp* Em Em/D Cmaj⁷ G/B D/A

All + Choir I

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

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

world, have mer - cy on us.

Choir 2 mp

have mer - cy on us.

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

molto rit.

world, grant us peace.

molto rit. div. p

grant us peace.

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

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.) in the treble clef and a piano accompaniment in the bass clef. The key signature has two sharps (F# and C#). The vocal line starts with a half note 'Ky', a quarter note 'ri', and a half note 'e'. The piano accompaniment consists of a series of eighth notes in the right hand and a series of eighth notes in the left hand, creating a rhythmic accompaniment.

Ky - ri - e e - lé - i - son .

This system continues the 'Kyrie VIII' piece. The vocal line (V.) in the treble clef and the piano accompaniment in the bass clef continue the melody and accompaniment from the previous system. The vocal line starts with a half note 'Ky', a quarter note 'ri', and a half note 'e'. The piano accompaniment continues with eighth notes in both hands.

Chri - ste e - lé - i - son .

This system continues the 'Kyrie VIII' piece. The vocal line (V.) in the treble clef and the piano accompaniment in the bass clef continue the melody and accompaniment from the previous system. The vocal line starts with a half note 'Chri', a quarter note 'ste', and a half note 'e'. The piano accompaniment continues with eighth notes in both hands.

Chri - ste e - lé - i - son .

This system continues the 'Kyrie VIII' piece. The vocal line (V.) in the treble clef and the piano accompaniment in the bass clef continue the melody and accompaniment from the previous system. The vocal line starts with a half note 'Chri', a quarter note 'ste', and a half note 'e'. The piano accompaniment continues with eighth notes in both hands.



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 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 concludes with the lyrics 'you are seat - ed at the right hand of the Fa - ther, have mer - cy on us.' The piano accompaniment ends with sustained chords.

MISSA SIMPLEX

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

The first system of the musical score for 'Missa Simplex'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are 'For you a - lone are the Ho - ly One, you a - lone are the Lord,'. The piano part includes a prominent F# in the right hand and a sustained bass line in the left hand.

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

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

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

The third system of the musical score, concluding the phrase. The vocal line ends with 'in the glo - ry of God the Fa - ther. A - men.' The piano accompaniment provides a final harmonic resolution, with the right hand playing a descending line and the left hand holding a steady bass line.

Sanctus VIII • Graduale Romanum

Vatican II Hymnal • Pages 166-167 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

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

VI.

The first system of musical notation for the Sanctus. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a half note 'San', followed by a quarter 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' followed by a quarter rest. The piano accompaniment provides a harmonic foundation with various chords and melodic lines.

- mi - nus De - us Sá - - - ba - oth.

The second system of musical notation. The vocal line continues with a half note '- mi', a quarter rest, 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.' followed by a quarter rest. The piano accompaniment continues with a similar harmonic structure.

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

The third system of musical notation. The vocal line begins with a half note 'Ple', a quarter rest, 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' followed by a quarter rest, and a half note 'a.' followed by a quarter rest. The piano accompaniment continues with a similar harmonic structure.

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

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

in ex - cél - sis.

ROMAN MISSAL CHANTS

129 Memorial Acclamation B

Priest *All*

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 one flat (B-flat major or D minor). 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).

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) (Bm⁷) (E)
Gm F B $\flat$ Cm Gm D E $\flat$ Dm⁷ 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.