

27TH SUNDAY IN ORDINARY TIME

Anticipated Mass

Oct. 3, 2026 at 4:30pm

Traditional/Contemporary Mass

Oct. 4, 2026 at 7:00am, 9:00am, and 6:00pm

Novus Ordo Latin Mass

Oct. 4, 2026 at 12:00nn

222 Salmo 117: Aleluya/Psalm 118: Alleluia

§ *RESPUESTA I: (♩ = ca. 112) 1ª vez: Cantor, Todos repiten; después: Todos

Mi m Em Re Do Si 7
Em D C B7

¡A - le-lu-ya! ¡A - le-lu-ya! ¡A - le-lu-ya!
Al - le-lu-ia! Al - le-lu-ia! Al - le-lu-ia!

Teclado

Mi m Em Re Do Si 7
Em D C B7

¡A - le-lu-ya! ¡A - le-lu-ya! ¡A - le-lu-ya!
Al - le-lu-ia! Al - le-lu-ia! Al - le-lu-ia!

1 Mi m Em	2-4 Mi m Em	Final Mi m Em
-----------------	-------------------	---------------------

al § a las Estrofas Fin

ya!
ia!

ya!
ia!

ya!
ia!

*Cualquiera de las dos Respuestas se puede utilizar durante el tiempo de Pascua.

País: ESTADOS UNIDOS (SUROESTE)

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VERSE 1: Cantor

Mim Em Si7 B7

1. Give thanks to the LORD for he is good, for his mer - cy

Mim Em Sol G

1. — en-dures for - ev - er. Let the house of Is - rael

Si7 B7 Mim Em Si7 B7

1. say, ————— "His mer - cy ————— en-dures for - ev - er." —————

al

222 Salmo 117: Aleluya/Psalm 118: Alleluia

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Em D C B7

¡A - le-lu-ya! ¡A - le-lu-ya! ¡A - le-lu-ya!
Al - le-lu-ia! Al - le-lu-ia! Al - le-lu-ia!

Teclado

Mi m Em Re Do Si 7
Em D C B7

¡A - le-lu-ya! ¡A - le-lu-ya! ¡A - le-lu-ya!
Al - le-lu-ia! Al - le-lu-ia! Al - le-lu-ia!

1 Mi m Em al § 2-4 Mi m Em a las Estrofas Final Mi m Em Fin

ya! ya! ya!
ia! ia! ia!

1 al § 2-4 a las Estrofas Final Fin

*Cualquiera de las dos Respuestas se puede utilizar durante el tiempo de Pascua.

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VERSE 3: Cantor

Mi m
EmSi 7
B7

3. The stone which the build - ers re - ject - ed, has be - come the

Mi m
EmSol
G

3. cor - ner - stone.

By the LORD has this been

Si 7
B7Mi m
EmSi 7
B7Mi m
Emal S y fin

3. done; it is won - der - ful in our eyes.

al S y fin

222 Salmo 117: Aleluya/Psalm 118: Alleluia

§ *RESPUESTA I: (♩ = ca. 112) 1ª vez: Cantor, Todos repiten; después: Todos

Mi m Em Re Do Si 7
Em D C B7

¡A - le-lu-ya! ¡A - le-lu-ya! ¡A - le-lu-ya!
Al - le-lu-ia! Al - le-lu-ia! Al - le-lu-ia!

Teclado

Mi m Em Re Do Si 7
Em D C B7

¡A - le-lu-ya! ¡A - le-lu-ya! ¡A - le-lu-ya!
Al - le-lu-ia! Al - le-lu-ia! Al - le-lu-ia!

1 Mi m Em al § 2-4 Mi m Em a las Estrofas Final Mi m Em Fin

ya! ya! ya!
ia! ia! ia!

1 al § 2-4 a las Estrofas Final Fin

*Cualquiera de las dos Respuestas se puede utilizar durante el tiempo de Pascua.

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27TH SUNDAY IN ORDINARY TIME

October 4

Responsorial Psalm: Psalm 80:9, 12, 13–14, 15–16, 19–20 (139)

Response: (*Organ/SATB*)

Optional Descant

The vine - yard of the Lord, the house of Is - ra - el.

G Gmaj7/B Cadd9 C D G/B C G

The vine-yard of the Lord is the house of Is - ra - el.

Verses: (*Cantor or SATB*)

G Em

1. A vine from Egypt you trans - planted;
It put forth its foliage to the Sea,

2. Why have you broken down its walls,
The boar from the forest lays it waste,

3. Once again, O LORD of hosts,
Take care of this vine,
The son of man

4. Then we will no more with - draw from you;
O LORD, God of hosts, re - store us;

Am/C D G

1. You drove away the na - tions and planted it.
Its shoots as far as the River.

2. So that every passer-by plucks its fruit,
And the beasts of the field feed up - on it?

3. Look down from heav - en, and see;
And protect what your right hand has planted,
Whom you your - self made strong.

4. Give us new life, and we will call up - on your name.
If your face shine upon us, then we shall be saved.

Gospel Acclamation: cf. John 15:16

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*)

D A/C# Bm Em

I have cho - sen you from the world, says the

F#sus4 F# D A/C# Bm Bm/A G Asus4 A D

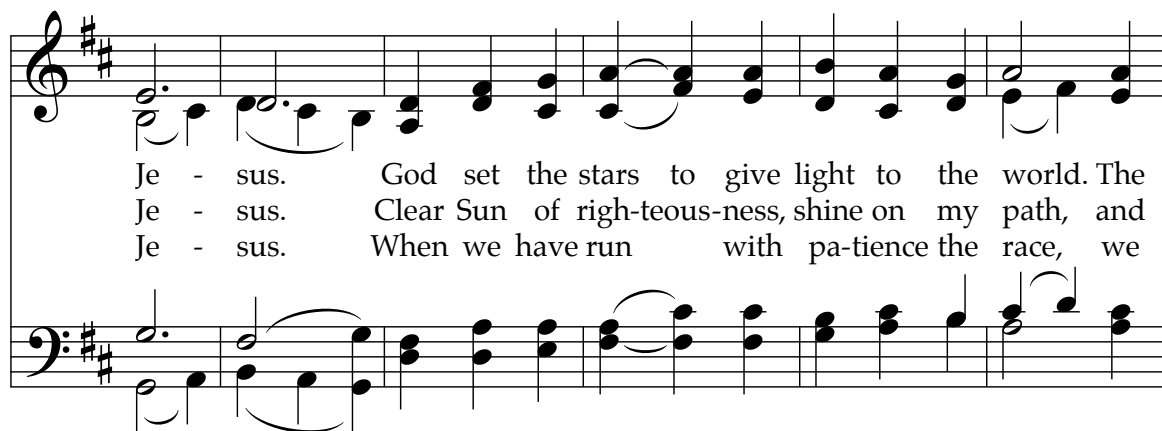
Lord, _____ to go and bear _____ fruit, _____ fruit that will re - main.

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

377 I Want to Walk as a Child of the Light

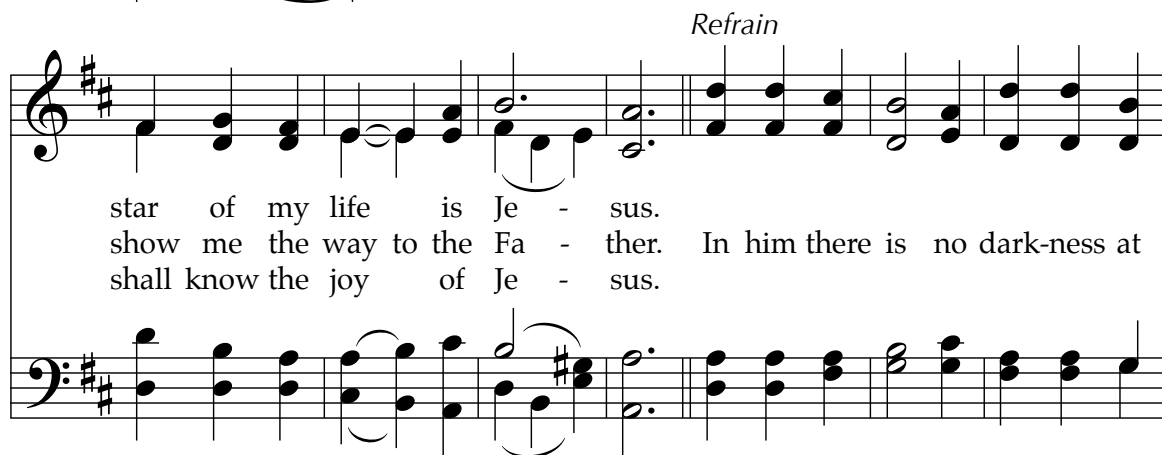


1 I want to walk as a child of the light. I want to fol - low
 2 I want to see the bright-ness of God. I want to look at
 3 I'm look-ing for the com - ing of Christ. I want to be with



Je - sus. God set the stars to give light to the world. The
 Je - sus. Clear Sun of righ-teous-ness, shine on my path, and
 Je - sus. When we have run with pa-tience the race, we

Refrain



star of my life is Je - sus.
 show me the way to the Fa - ther. In him there is no dark-ness at
 shall know the joy of Je - sus.



all. The night and the day are both a - like. The Lamb is the

The author-composer of this unrhymed hymn regards it as a meditation and prayer deeply rooted in many scriptures, most connected with the theme of light: Genesis 1:17; Psalm 139:12; Isaiah 60:19; Malachi 4:2; John 14:8; Ephesians 5:8; Hebrews 12:1-2; 1 John 1:5; Revelation 21:23.

A NEW HEAVEN AND A NEW EARTH

light of the cit - y of God. Shine in my heart, Lord Je - sus.

The musical score is written for a voice and piano. The key signature is D major, indicated by two sharps (F# and C#). The time signature is not explicitly shown but appears to be common time (C). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "light of the cit - y of God. Shine in my heart, Lord Je - sus." The piano part features a steady accompaniment with chords and moving lines, including a prominent bass line with a descending sequence in the final measure.



The Lord Is My Light

Christopher Walker

There are 4 types of scores in this packet:
piano accompaniment, choral score, instrument 1,
and instrument 2. Please use the appropriate one.

I would like for a cantor to lead this song the first time.
Everyone will come in at the second verse. It may be
possible that we will sing the entire song twice.

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THE LORD IS MY LIGHT

VERSES (♩ = ca. 96)

Melody

1. The Lord is my light, my help, my sal - va - tion.
 2. There is one thing I ask of the Lord that I long for:
 3. I know I will live to see the Lord's good-ness;

Keyboard

mp

Chords: Dm7, C, G, C

1. Why should I fear? With God I fear no one.
 2. all of my days with God to be dwell - ing,
 3. now, in this life, I'm sure I will see it.

Chords: F, C/E, G, C

Keyboard

cresc. *dim.*

1. God pro - tects me all my life. With the
 2. gaz - ing with awe at the beau - ty of God, and in
 3. Trust in the Lord, be strong and be brave; wait in

Chords: F, Am, G, C/E

Keyboard

Text: Based on Psalm 27; Christopher Walker, b. 1947.

Music: Christopher Walker.

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F C Dm7 G

1. Lord what should I dread?
 2. won - der for look on God's house.
 3. hope for God, our sal - va - tion.

cresc.

REFRAIN

F Am G C/E [C/E]

The Lord is my light, the Lord is my help, the

mf

F [Dm6] Am7 Dm7 G C

Lord is my sal - va - tion.

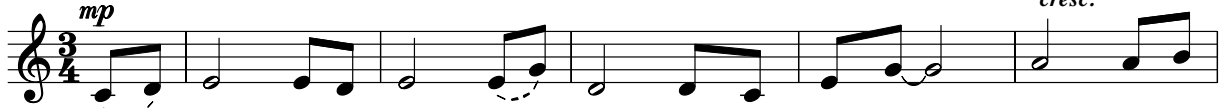
dim. *mp*

THE LORD IS MY LIGHT

Choral score

VERSES (♩ = ca. 96)

mp Dm7 C G C F *cresc.*



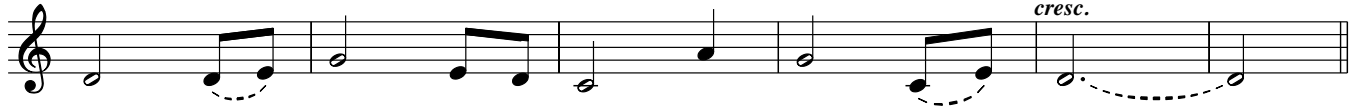
1. The Lord is my light, my help, my sal - va - tion. Why should I
 2. There is one thing I ask of the Lord that I long for: all of my
 3. I know I will live to see the Lord's good-ness; now, in this

C/E G *dim.* C F Am



1. fear? With God I fear no one. God pro - tects me
 2. days with God to be dwell-ing, gaz - ing with awe at the
 3. life, I'm sure I will see it. Trust in the Lord, be

G C/E F C Dm7 *cresc.* G



1. all my life. With the Lord what should I dread?
 2. beau - ty of God, and in won - der look on God's house.
 3. strong and be brave; wait in hope for God, our sal - va - tion.

REFRAIN

Descant *mf*



The Lord is my light, the Lord is my help, the

Melody *mf* F Am G C/E [C/E]



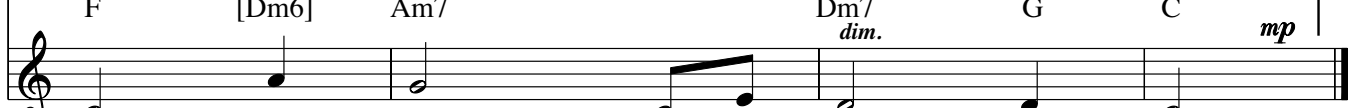
The Lord is my light, the Lord is my help, the

dim. *mp*



Lord is my sal - va - tion.

F [Dm6] Am7 Dm7 *dim.* G C *mp*



Lord is my sal - va - tion.

Text: Based on Psalm 27; Christopher Walker, b. 1947.

Music: Christopher Walker.

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THE LORD IS MY LIGHT

→ SOLO INSTRUMENT I

Please enter at
the 2nd verse

VERSES 1-3 (♩ = ca. 96)

The musical score is written for a solo instrument in 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked as ♩ = ca. 96. The first staff contains the first two measures of the first verse, marked with a mezzo-piano (*mp*) dynamic. The second staff contains the next four measures. The third staff contains the next four measures, with the word "REFRAIN" written above the final measure. The fourth staff contains the final four measures, ending with a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as slurs and dynamic markings.

Music: Christopher Walker, b. 1947, © 1996, Christopher Walker. Published by OCP. All rights reserved.

→ SOLO INSTRUMENT II

Please enter at
the 3rd verse

VERSES 1-3 (♩ = ca. 96)

* □

The musical score for Solo Instrument II is written in 3/4 time with a tempo of approximately 96 beats per minute. It consists of two systems of staves. The first system contains three staves of music, and the second system contains two staves. The score includes dynamic markings (*mp*, *mf*) and suggested violin bowing patterns (V, □). The first system is labeled "VERSES 1-3" and the second system is labeled "REFRAIN". The score includes a tempo marking of approximately 96 beats per minute and a dynamic marking of *mp* (mezzo-piano) at the beginning of the first staff. The score also includes a tempo marking of approximately 96 beats per minute and a dynamic marking of *mf* (mezzo-forte) at the beginning of the first staff of the Refrain. The score includes a tempo marking of approximately 96 beats per minute and a dynamic marking of *mp* (mezzo-piano) at the end of the second staff of the Refrain. The score includes a tempo marking of approximately 96 beats per minute and a dynamic marking of *mf* (mezzo-forte) at the beginning of the first staff of the Refrain. The score includes a tempo marking of approximately 96 beats per minute and a dynamic marking of *mp* (mezzo-piano) at the end of the second staff of the Refrain.

*Suggested violin bowing.

Music: Christopher Walker, b. 1947, © 1996, Christopher Walker. Published by OCP. All rights reserved.

All Creatures of Our God and King

Score for Voice and Piano, Verse I. Tempo: $\text{♩} = 80$.

#10: 341

Voice: All crea-tures of our God and King

Piano: *mf*

5 Lift up your voice and with us sing: O, praise Him! Al-le - lu - ia! Thou burn-ing sun with gold-en

10 beam, Thou sil-ver moon with soft-er gleam: O, — praise Him! O, —

14 praise Him! Al-le - lu - ia! Al-le - lu - ia! Al-le - lu - ia! 8va

The score is written for voice and piano. The voice part is in a single staff with lyrics underneath. The piano part is in two staves (treble and bass clef). The tempo is marked as 80 beats per minute. The score is divided into measures, with measure numbers 5, 10, and 14 indicated. The lyrics are: 'All crea-tures of our God and King', 'Lift up your voice and with us sing: O, praise Him! Al-le - lu - ia! Thou burn-ing sun with gold-en beam, Thou sil-ver moon with soft-er gleam: O, — praise Him! O, —', and 'praise Him! Al-le - lu - ia! Al-le - lu - ia! Al-le - lu - ia!'. A red diagonal line is drawn through the final measures of the piano part, starting from the 14th measure and extending to the end of the page.

52

praise Him! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu -

52

56

ia!

56

Verse IV

60

He shall re - turn in pow'r to reign, Heav - en and earth will join to

60

63

say, O, ——— praise Him! Al - le - lu - ia!

63

66

Then who shall fall on bend-ed knee? All crea-tures of our God and King; O, —

70

praise Him! O, — praise Him! Al - le - lu - ia! Al - le - lu - ia! O, —

74

praise Him! O, — praise Him! Al - le - lu - ia! Al - le -

77

lu - ia! Al - le - lu - ia!

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

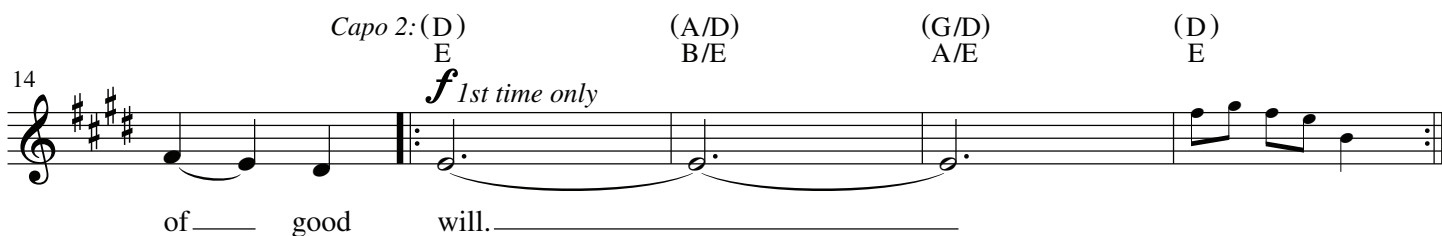
e e - lé - i - son. Ký - ri - e e - lé - i - son.

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.

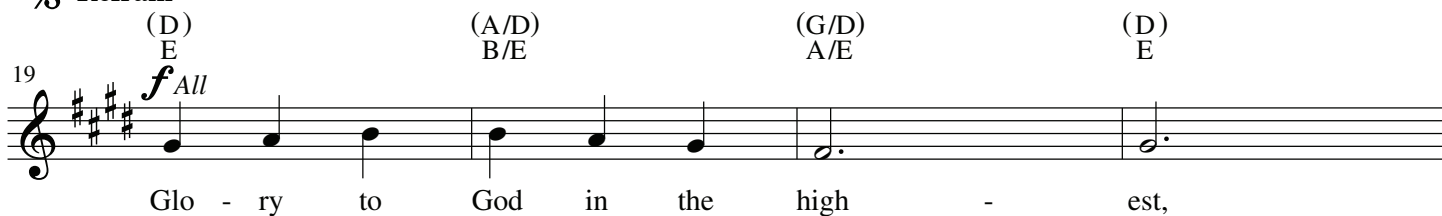
Glory to God

Brightly, with excitement! ♩ = 176

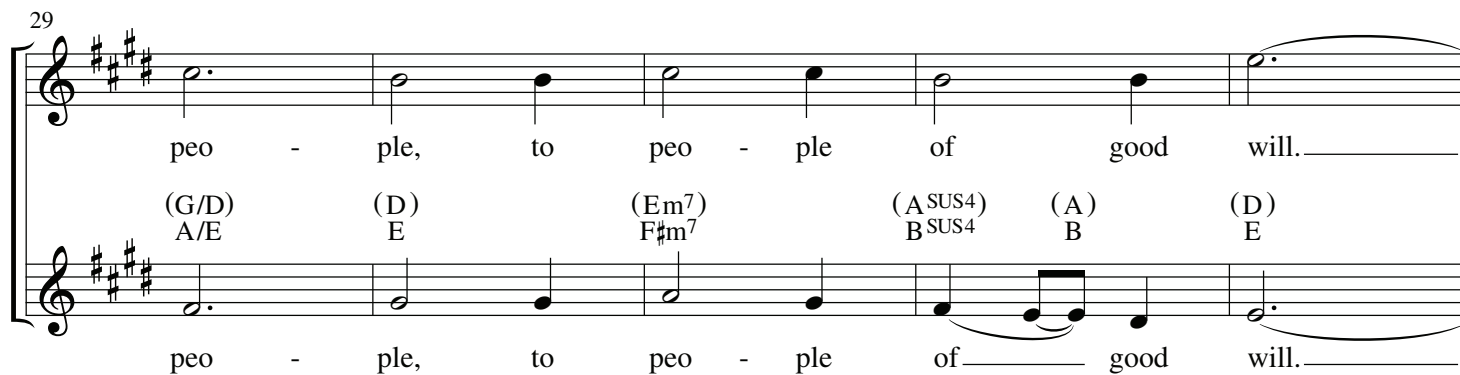
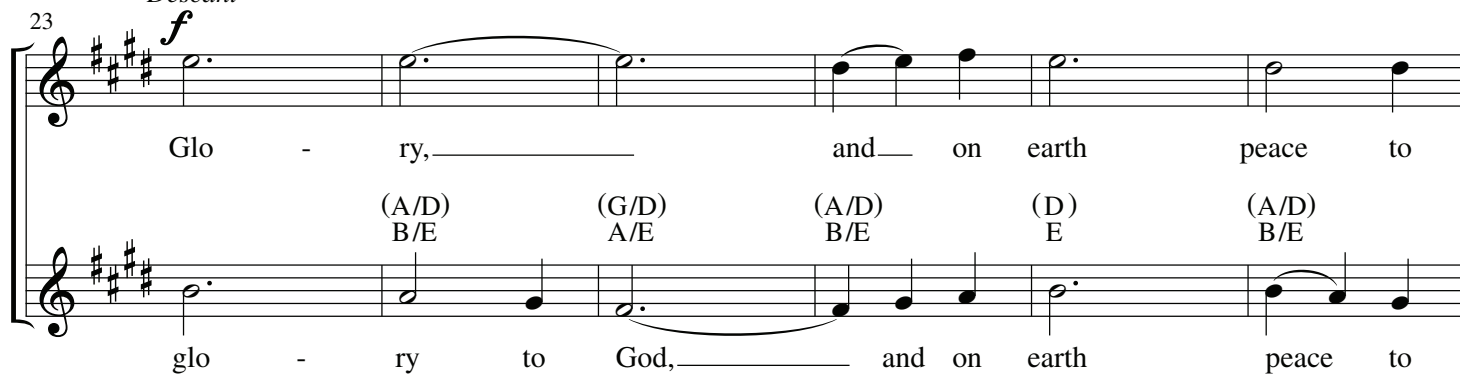
Cantor



Refrain



Descant



34

To Verses *Final rit.*

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

T, B *f* div.

20 Bm⁷ C Bm⁷ E

high - est. rit. *ff*

san - na in the high - est. 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*

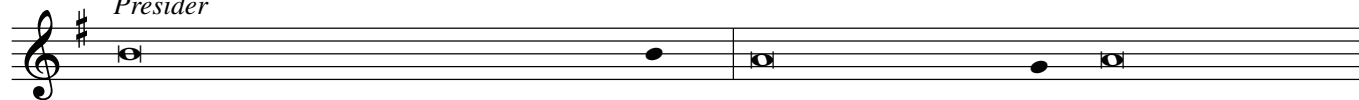
un - til you come a - gain. —

Doxology and Amen

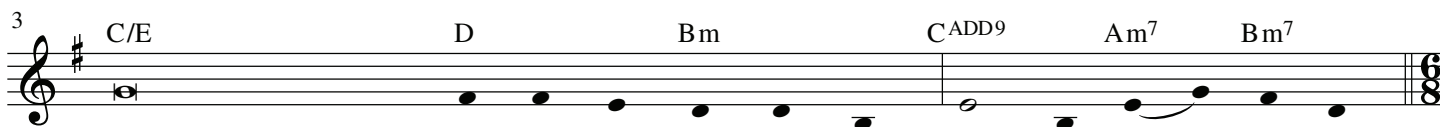
Freely, building

Em
Presider

D/E



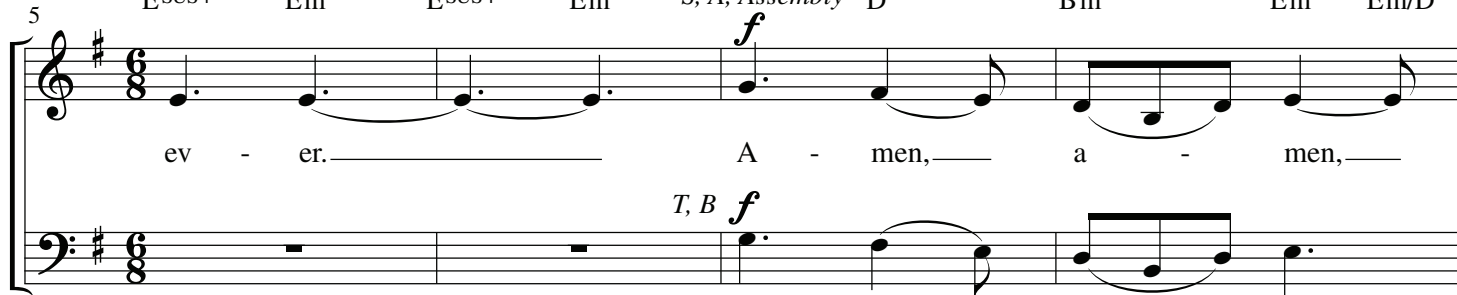
Through him, and with him, and in him, O God, almighty - y Father, in the



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

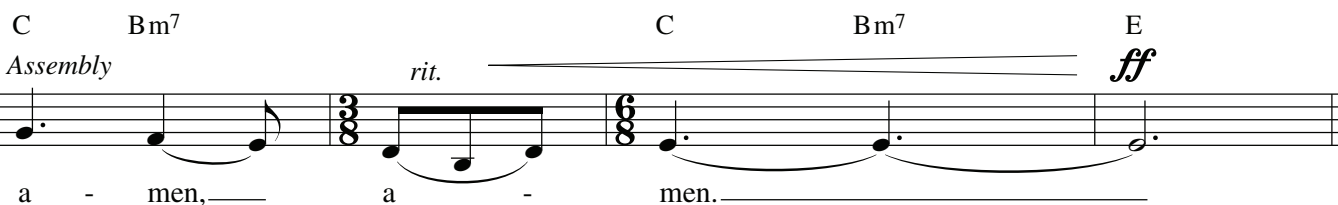
With vigor ♩. = 52-56

ESUS4 Em ESUS4 Em S, A, Assembly D Bm Em Em/D

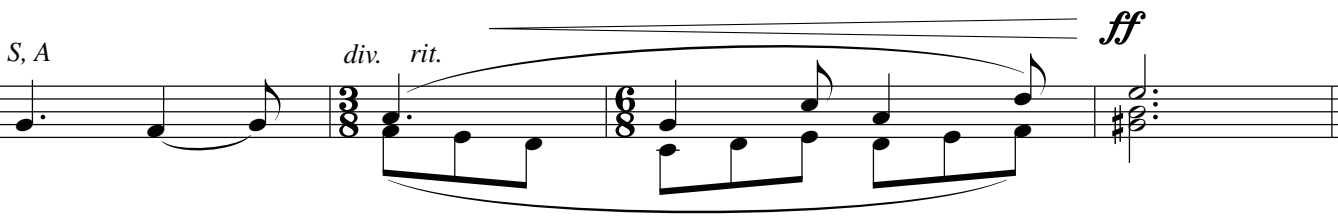


ev - er. _____ A - men, _____ a - men, _____

T, B



a - men, _____ a - men. _____



a - men, _____ a - men. _____



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 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 part, '* e - lé - i - son .', continues on the same staff. The accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one sharp. It consists of a series of chords and moving lines in both hands, with a fermata over the final chord.

Ky - ri - e e - lé - i - son .

This musical system continues the melody and accompaniment from the first system. The melody for 'Ky - ri - e' is followed by a fermata, and then 'e - lé - i - son .'. The accompaniment continues with a similar pattern of chords and moving lines, ending with a fermata over the final chord.

Chri - ste e - lé - i - son .

This musical system continues the melody and accompaniment. The melody for 'Chri - ste' is followed by a fermata, and then 'e - lé - i - son .'. The accompaniment continues with a similar pattern of chords and moving lines, ending with a fermata over the final chord.

Chri - ste e - lé - i - son .

This musical system continues the melody and accompaniment. The melody for 'Chri - ste' is followed by a fermata, and then 'e - lé - i - son .'. The accompaniment continues with a similar pattern of chords and moving lines, ending with a fermata over the final chord.



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,'. The piano part consists of chords and moving lines in both hands.

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 similar 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;'. A red vertical line is drawn at the end of the system, indicating a measure repeat or a section boundary.

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.' A red vertical line is drawn at the end of the system, indicating a measure repeat or a section boundary.

MISSA SIMPLEX

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

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

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

The second system of the musical score. The vocal line continues with the lyrics 'you a - lone are the Most High, Je - sus Christ, with the Ho - ly Spir - it,'. The piano accompaniment provides harmonic support.

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

The third system of the musical score, concluding the phrase. The vocal line ends with 'in the glo - ry of God the Fa - ther. A - men.' and a final double bar line. The piano accompaniment also concludes with a double bar line.

Text © 2010, ICEL

Richard Proulx, 1937-2010
Music © 2010, WLP

Sanctus VIII • Graduale Romanum

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

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

VI.

The first system of the Sanctus. The vocal line (treble clef) begins with a half note 'San', followed by a quarter note 'ctus', a quarter rest, a quarter note 'San', a quarter note 'ctus', a quarter rest, a quarter note 'San', a quarter note 'ctus', a quarter rest, and a half note 'Dó'. The piano accompaniment (bass clef) consists of a series of eighth 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 note 'nus', a quarter rest, a quarter note 'De', a quarter note 'us', a quarter rest, a quarter note 'Sá', a quarter note 'ba', a quarter note 'oth', and a quarter rest. The piano accompaniment (bass clef) consists of a series of eighth 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 note 'ni', a quarter note 'sunt', a quarter note 'cœ', a quarter note 'li', a quarter note 'et', a quarter note 'ter', a quarter note 'ra', a quarter note 'gló', a quarter note 'ri', a quarter note 'a', and a quarter note 'tu'. The piano accompaniment (bass clef) consists of a series of eighth 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 consists of chords and single notes. The vocal part is written in a single staff. The lyrics are written below the vocal staff. The guitar chords are written above the piano staff. The introduction is marked with a box and the text 'Introduction if Doxology is not sung'. The introduction is marked with a box and the text 'Introduction if Doxology is not sung'. The introduction is marked with a box and the text 'Introduction if Doxology is not sung'.

Assembly

7 *f*

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

S, A f

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

T, B f

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

f

11 *rit. molto rit.*

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

ff S div. rit. molto rit. fff

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

ff A div. molto rit. fff

div.

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

ff rit. molto rit. fff

Agnus Dei VIII • Graduale Romanum

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

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

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

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

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

do - na no - bis pa - cem.

F. P.