

28TH SUNDAY IN ORDINARY TIME

Anticipated Mass

Oct. 10, 2026 at 4:30pm

Traditional/Contemporary Mass

Oct. 11, 2026 at 7:00am, 9:00am, and 6:00pm

Novus Ordo Latin Mass

Oct. 11, 2026 at 12:00nn

487

TABLE OF PLENTY

Led by Cantor Rebecca

REFRAIN *Lively* (♩ = ca. 152)

Melody

Keyboard

D D9/C# G6/B D/A

Come to the feast — of heav - en and earth!

G/B D A7sus4 A7 D

Come to the ta - ble of plen - ty! God will pro-vide —

D9/C# G/B D/A G/B D

— for all that we need, here at the ta - ble of

Text: Dan Schutte, b. 1947.

Music: Dan Schutte; keyboard acc. by Randall DeBruyn, b. 1947.

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1-4

A D D9/C# G/B A7sus4 D D9sus4 to Verses

plen - ty.

Final

D D9/C# G/B A7sus4 D Fine

ty.

Final Fine

VERSES

D Am7 D D9sus4 D

1. O come and sit at my ta - ble where
 2. O come and eat with - out mon - ey;
 3. My bread will ev - er sus - tain you through
 4. Your fields will flow - er in full - ness; your

Am7 D Dsus4 D G

1. saints and sin - ners are friends. I wait to
 2. come to drink with - out price. My feast of
 3. days of sor - row and woe. My wine will
 4. homes will flour - ish in peace. For I, the

A D D9/C# G6/B Em

1. wel - come the lost and lone - ly to share the cup of my
 2. glad - ness will feed your spir - it with faith and full - ness of
 3. flow like a sea of glad - ness to flood the depths of your
 4. giv - er of home and har - vest, will send my rain on the

C C/B A7sus4 A7 D.C.

1. love.
 2. life.
 3. soul.
 4. soil.

D.C.

28TH SUNDAY IN ORDINARY TIME

October 11

Led by Jennifer and Alexis Oms

Responsorial Psalm: Psalm 23:1–3a, 3b–4, 5, 6 (142)

Response: (Organ/SATB)

Optional Descant

I shall live with the Lord all the days of my life.

G Em Am D G C D G

I shall live in the house of the Lord all the days of my life.

Lord all the days, _

Verses: (Cantor or SATB)

G C Am G/B

1. The LORD is my shepherd; I shall not want.
Beside restful waters he leads me; He refreshes my soul.*

2. He guides me in right paths For his name's sake.
For you are at my side With your rod and your staff

3. You spread the table before me In the sight of my foes;

4. Only goodness and kindness follow me All the days of my life;

Am7 Am7/C D

1. In verdant pastures He gives me repose;
(-----)

2. Even though I walk in the dark valley I fear no evil;
(-----) That give me courage.

3. You anoint my head with oil; My cup overflows.

4. And I shall dwell in the house of the LORD For years to come.

*to Response

Gospel Acclamation: cf. Ephesians 1:17–18

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*)

May the Father of our Lord Je - sus Christ en - lighten the eyes of our hearts,

D A/C# Em7/B D

Organ

so that we may know what is the hope that be - longs to our call.

Em/G D/F# G A

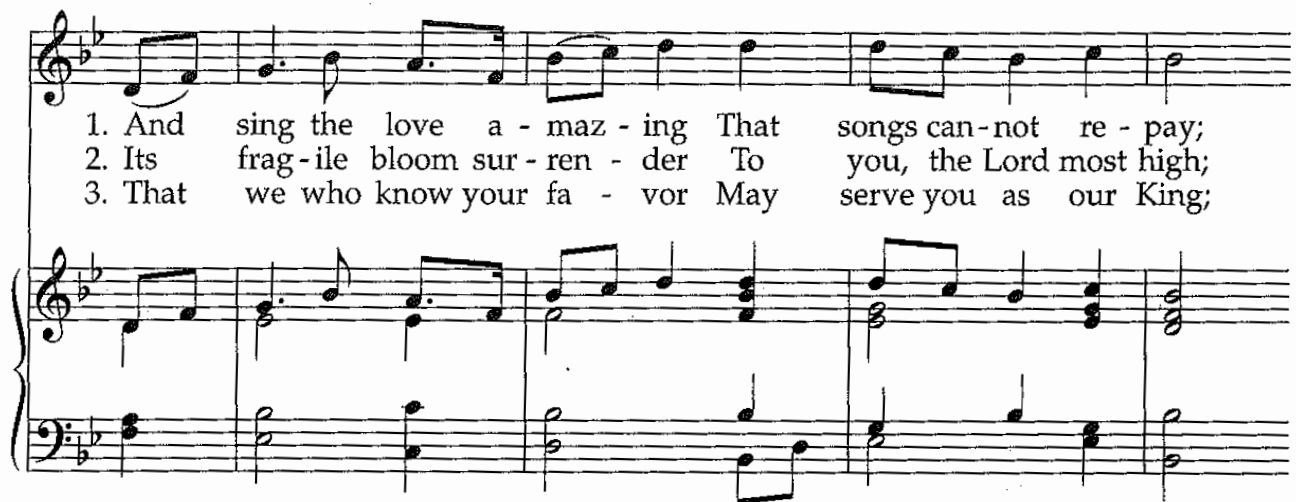
Music: Owen Alstott, © 1977, 1990, OCP. All rights reserved.

659 O God beyond All Praising

THAXTED 13 13 13 13 13



1. O God be-yond all prais-ing, We wor-ship you to-day
 2. The flow'r of earth-ly splen-dor In time must sure-ly die,
 3. Then hear, O gra-cious Sav-ior, Ac-cept the love we bring,



1. And sing the love a-maz-ing That songs can-not re-pay;
 2. Its frag-ile bloom sur-ren-der To you, the Lord most high;
 3. That we who know your fa-vor May serve you as our King;



1. For we can on-ly won-der At ev-'ry gift you send,
 2. But hid-den from all na-ture Th'e-ter-nal seed is sown,
 3. And wheth-er our to-mor-rows Be filled with good or ill,

#

1. At bless-ings with - out num - ber And mer - cies with - out end:
 2. Though small in mor - tal stat - ure, To heav - en's gar - den grown:
 3. We'll tri - umph through our sor - rows And rise to bless you still:

1. We lift our hearts be - fore you And wait up - on your word,
 2. For Christ the man from heav - en From death has set us free,
 3. To mar - vel at your beau - ty And glo - ry in your ways,

1. We hon - or and a - dore you, Our great and might - y Lord.
 2. And we through him are giv - en The fi - nal vic - to - ry.
 3. And make a joy - ful du - ty Our sac - ri - fice of praise.

Shepherd Me, O God
Violin intro by Nicholas
Led by Cantor Rebecca

COMFORT

If choir members are able, they may lead certain verses.

Melody

Keyboard

(a tempo)

Shep-herd me, O God, be-yond my wants, be-yond my fears, from death in-to

life. _____

life. _____

life. _____

1-3, 5 **to Verses 1-3, 5** **4** **to Verse 4** **Final**

1-3, 5 **to Verses 1-3, 5** **4** **to Verse 4** **Final**

VERSE 1-3

1. God is my shep-herd, so
2. Gen - tly you raise me and
3. Though I should wan - der the

rit. *Fine*

Text: Based on Psalm 23; Marty Haugen, b. 1950.

Music: Marty Haugen.

Text and music © 1986, 1987, GIA Publications, Inc. All rights reserved. Used with permission.

*Final Refrain a bit slower.

Fm7 B♭/F Fm B♭m/F Fm7 B♭/F

1. noth-ing shall I want, I rest in the mead-ows of faith-ful-ness and love, I
 2. heal my wea-ry soul, you lead me by path-ways of righ-teous-ness and truth, my
 3. val-ley of death, I fear no e-vil, for you are at my side, your

B♭m7 Cm7 B♭m/D♭ E♭ Fm B♭m/F Fm7 B♭/F D.C.

1. walk by the qui-et wa-ters of peace. _____
 2. spir-it shall sing the mu-sic of your Name. _____
 3. rod and your staff, my com-fort and my hope. _____

VERSE 4

B♭m E♭ A♭ D♭

4. You have set me a ban-quet of love in the face of ha-tred,

B♭m B♭m7/A♭ Gm7♭5 C7 D.C.

4. crown-ing me with love be-yond my pow'r to hold.

VERSE 5

5. Sure - ly your kind-ness and mer-cy fol-low me all the days of my life; I will

poco rit.

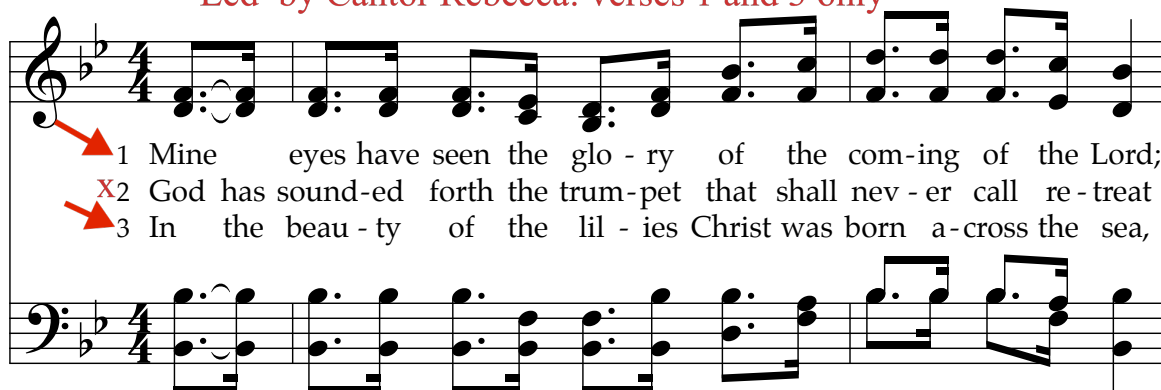
5. dwell in the house of my God for-ev - er - more.

a tempo

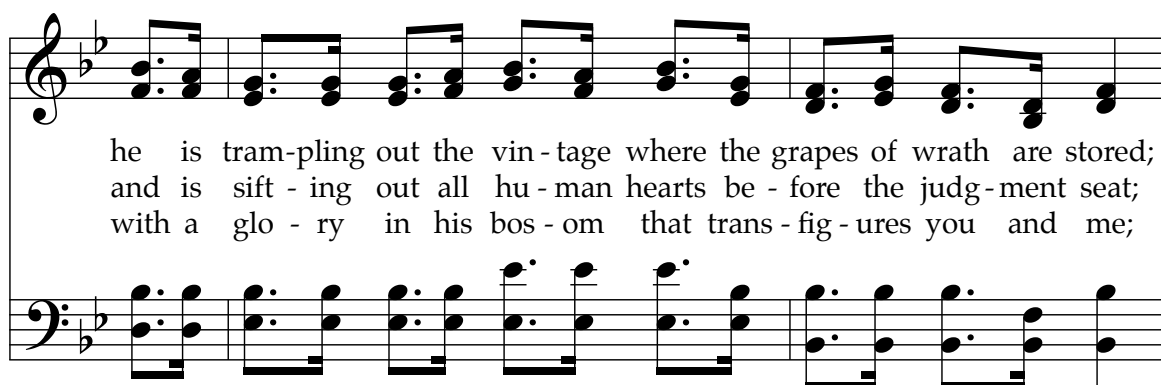
D.C. al fine

354 Mine Eyes Have Seen the Glory

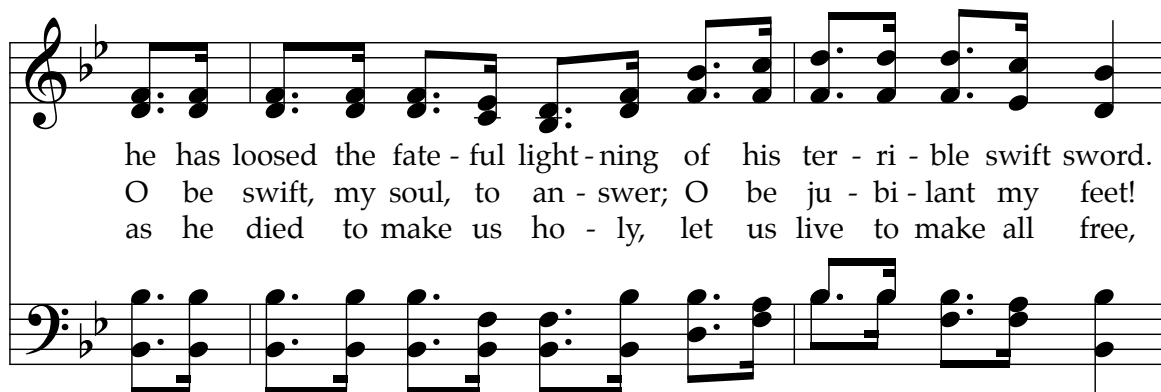
Led by Cantor Rebecca: verses 1 and 3 only



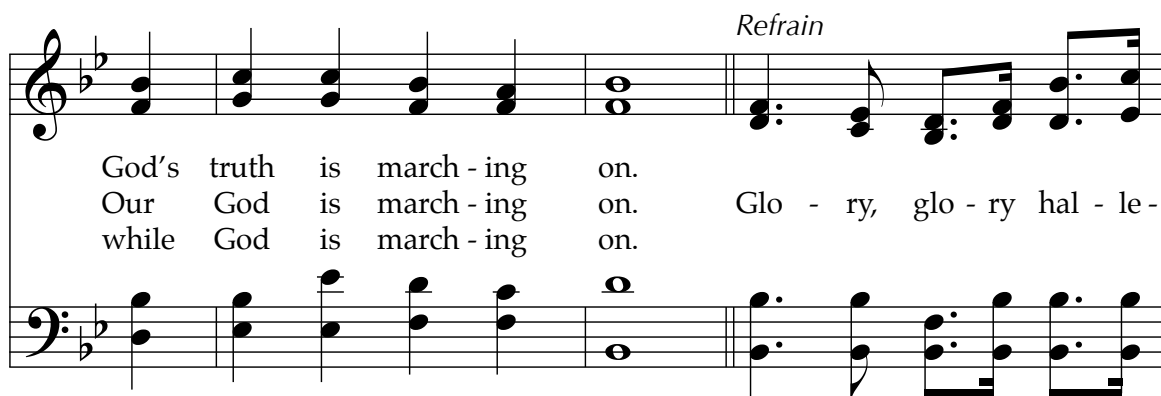
1 Mine eyes have seen the glo - ry of the com-ing of the Lord;
 X2 God has sound-ed forth the trum-pet that shall nev - er call re-treat
 3 In the beau - ty of the lil - ies Christ was born a-cross the sea,



he is tram-pling out the vin-tage where the grapes of wrath are stored;
 and is sift - ing out all hu-man hearts be - fore the judg-ment seat;
 with a glo - ry in his bos - om that trans - fig - ures you and me;



he has loosed the fate - ful light - ning of his ter - ri - ble swift sword.
 O be swift, my soul, to an - swer; O be ju - bi - lant my feet!
 as he died to make us ho - ly, let us live to make all free,



Refrain
 God's truth is march - ing on.
 Our God is march - ing on. Glo - ry, glo - ry hal - le -
 while God is march - ing on.

Though its biblical roots are often overlooked, this text incorporates many apocalyptic images such as the coming of the Lord in glory (Matthew 24:30/Mark 13:26/Luke 21:27), the winepress (Isaiah 63:3; Revelation 14:19, 19:15), and the sharp sword (Isaiah 27:1; Revelation 19:15).

CHRIST'S RETURN AND JUDGMENT

lu - jah! Glo - ry, glo - ry hal - le - lu - jah! Glo - ry,

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music is written in a simple, hymn-like style with a 4/4 time signature. The lyrics are written below the staves, aligned with the notes. The first staff ends with a double bar line.

glo - ry hal - le - lu - jah! God's truth is march - ing on.

The second system of music also consists of two staves, continuing from the first system. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains B-flat major. The music continues with the same simple, hymn-like style. The lyrics are written below the staves, aligned with the notes. The second staff ends with a double bar line.

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

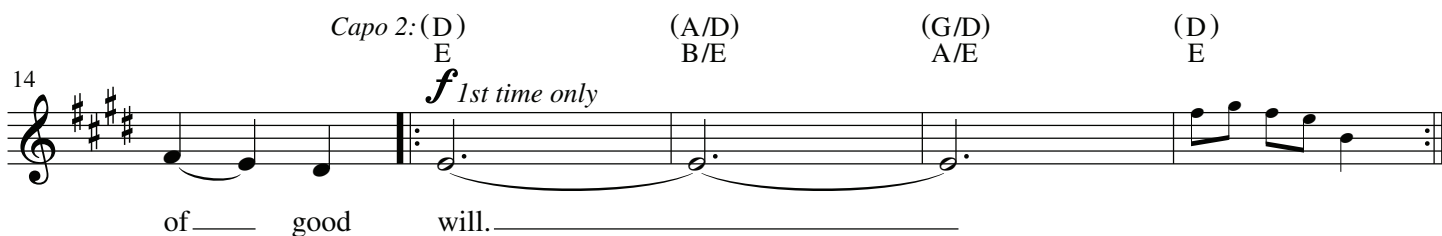
e e - lé - i - son. Ký - ri - e e - lé - i - son.

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.

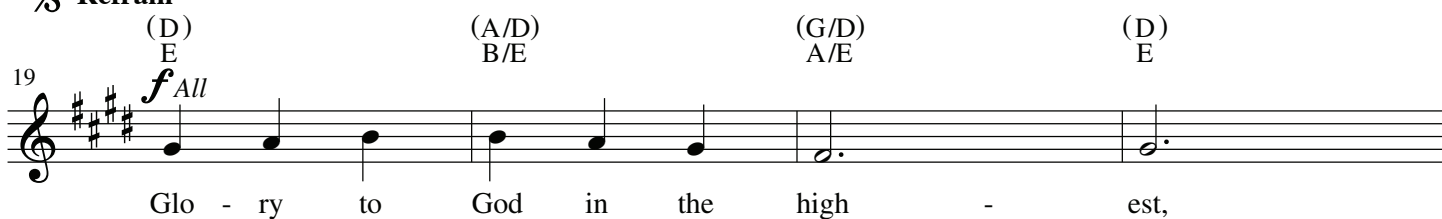
Glory to God

Brightly, with excitement! ♩ = 176

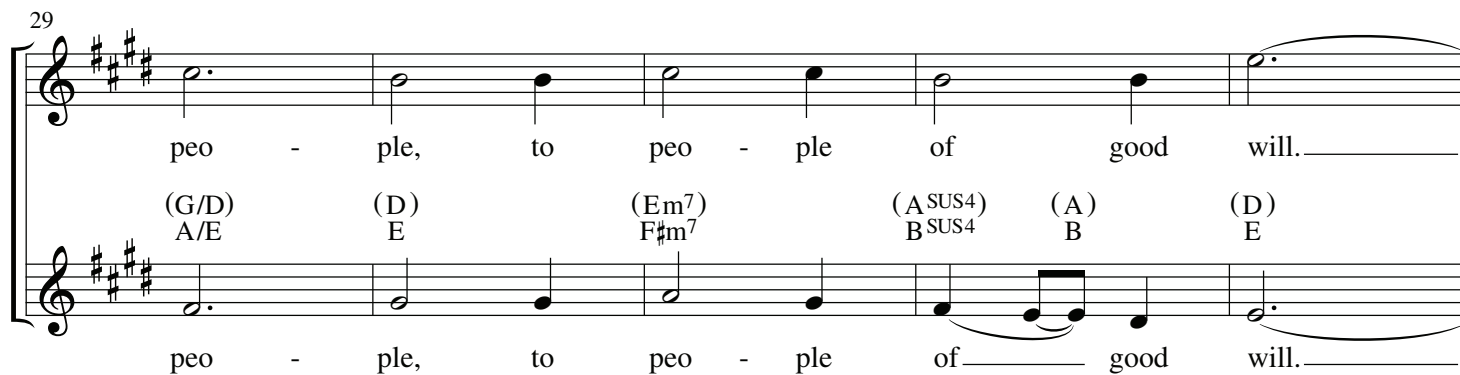
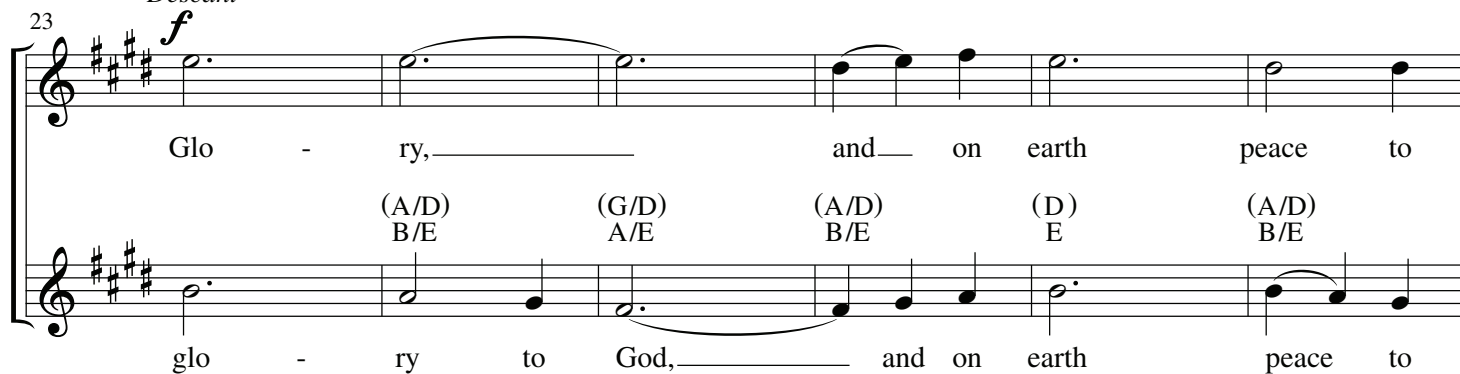
Cantor



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 the *Melody*

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*

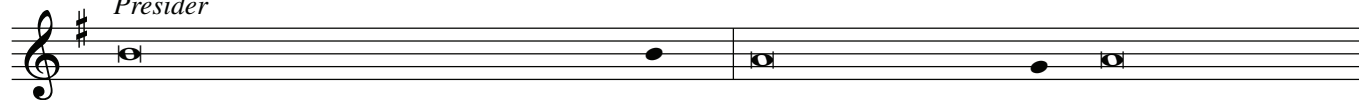
un - til you come a - gain. —

Doxology and Amen

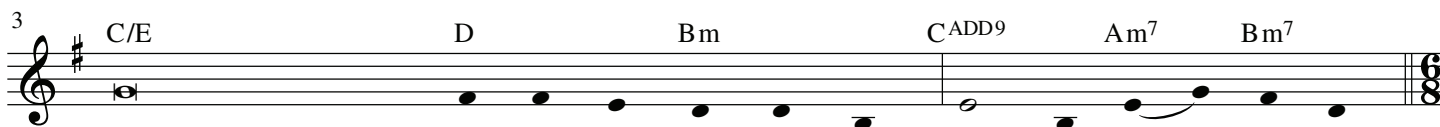
Freely, building

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

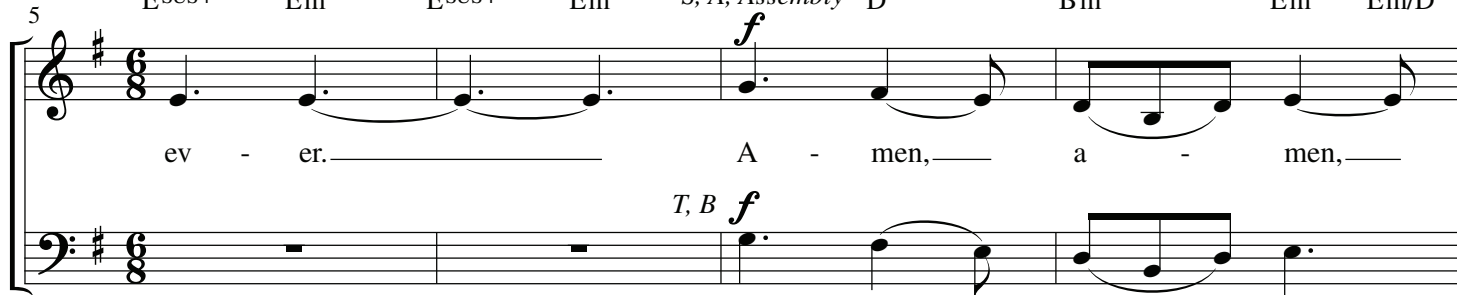
S, A, Assembly

D

Bm

Em

Em/D



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

T, B *f*

C

Bm7

C

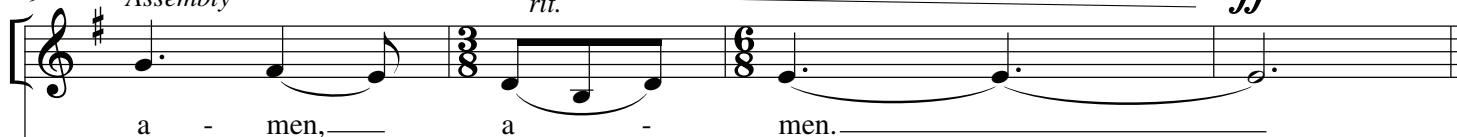
Bm7

E

Assembly

rit.

ff

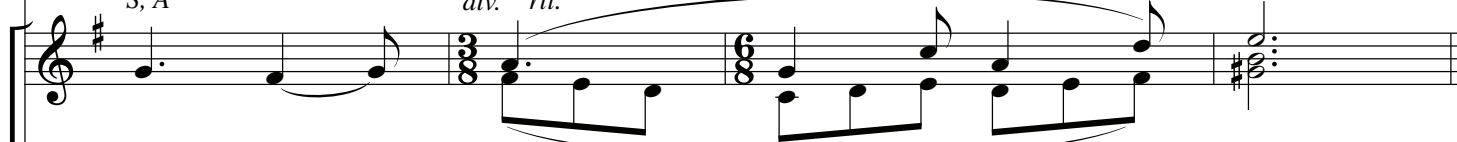


a - men, a - men.

S, A

div. rit.

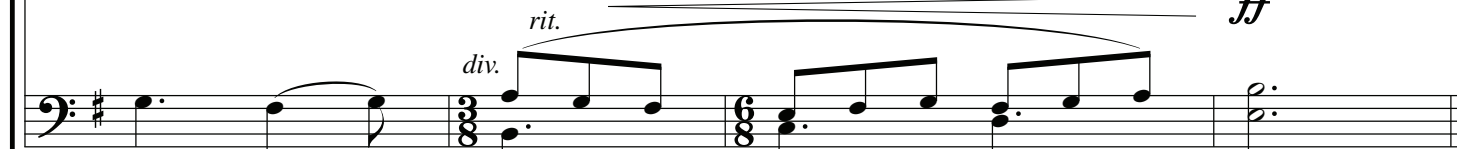
ff



a - men, a - men.

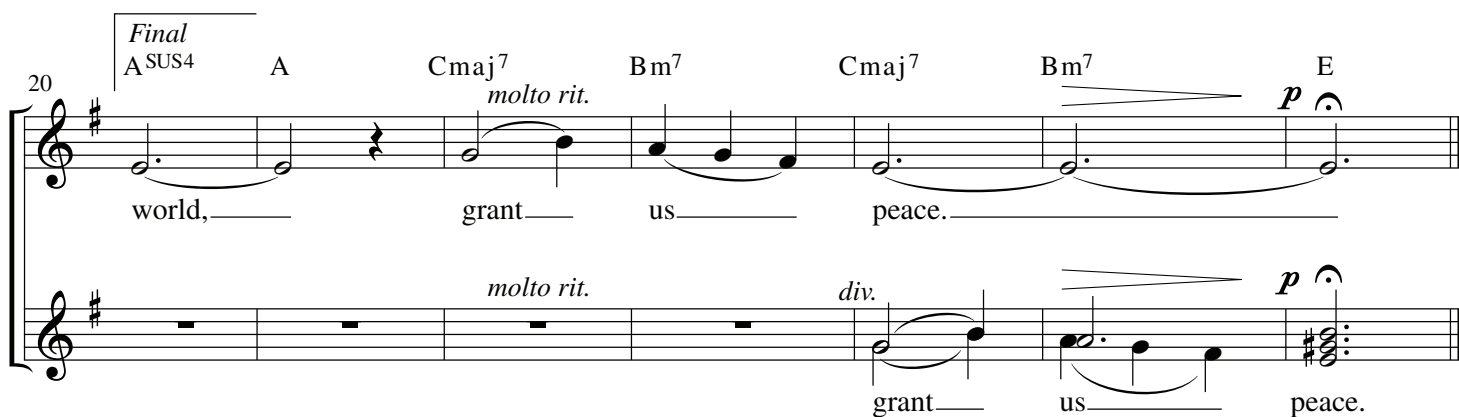
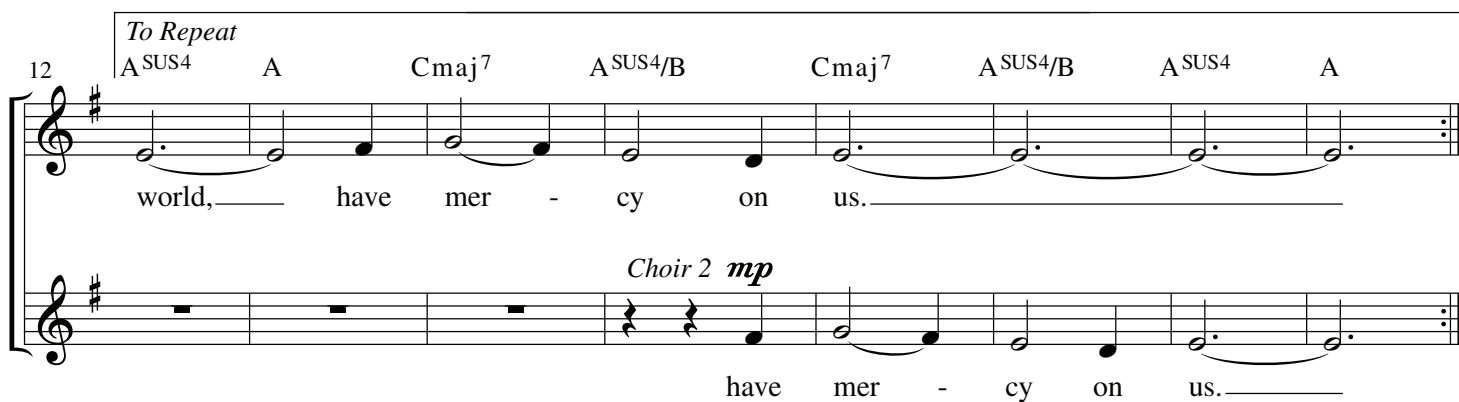
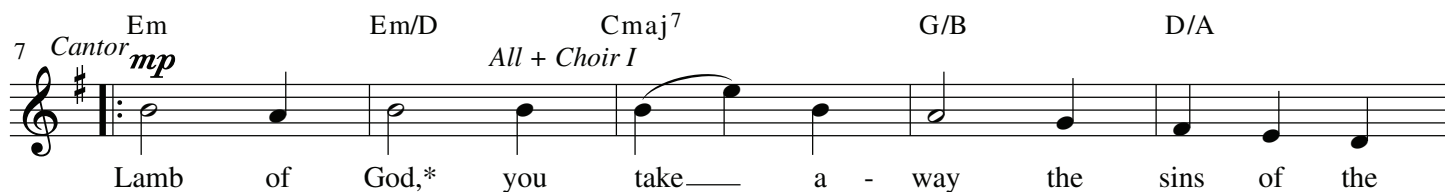
rit.

ff



Lamb of God

Sustained ♩ = 88-92



*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 and bass staff in G major (one sharp). The melody is written in a soprano-like register with many slurs and ties, indicating a long, flowing line. The lyrics 'Ky - ri - e * e - lé - i - son .' are placed above the staff. The accompaniment in the bass staff consists of sustained chords and moving lines.

Ky - ri - e e - lé - i - son .

This musical system continues the melody from the first system. It maintains the same key signature and notation style, with the lyrics 'Ky - ri - e e - lé - i - son .' above the staff.

Chri - ste e - lé - i - son .

This musical system begins the 'Chri - ste' section. The melody continues with the same flowing style, and the lyrics 'Chri - ste e - lé - i - son .' are above the staff.

Chri - ste e - lé - i - son .

This musical system continues the 'Chri - ste' section. The notation and lyrics remain consistent with the previous system, ending with a double bar line.



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,

This system features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). 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;

This system continues the vocal melody and piano accompaniment. The lyrics are: "you take a - way the sins of the world, have mer - cy on us;".

you take a - way the sins of the world, re - ceive our prayer;

This system continues the vocal melody and piano accompaniment. The lyrics are: "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.

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

This system concludes the vocal melody and piano accompaniment. The lyrics are: "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.

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 quarter 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 a long note on 'A - men'. The piano accompaniment provides a final harmonic resolution with sustained chords in the left hand and moving lines in the right hand.

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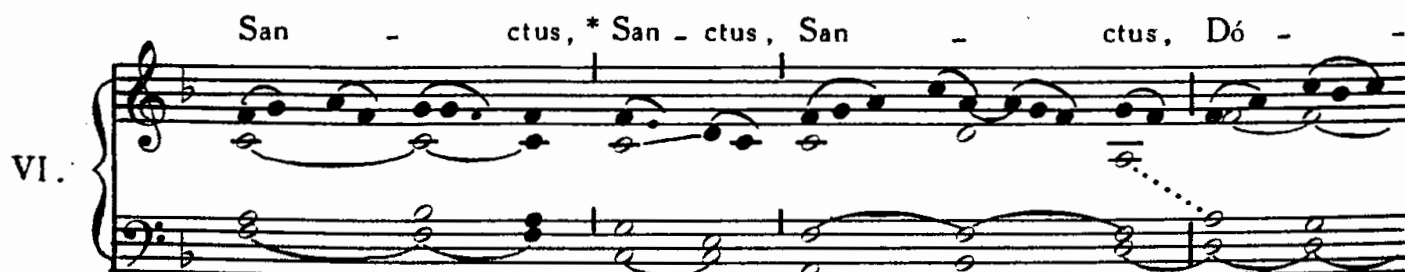
Richard Proulx, 1937-2010
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Sanctus VIII • Graduale Romanum

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 consists of chords and single notes. The vocal part is written in a single staff with lyrics underneath. The guitar chords are indicated above the piano part.

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 rit. 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.

The musical score is written for a VI. part (likely a voice or instrument) and piano accompaniment. The VI. part is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. The music is in a slow, solemn tempo, with a focus on the text. The VI. part features a melodic line with many ties and slurs, indicating a continuous, flowing melody. The piano accompaniment provides a harmonic foundation with sustained chords and moving lines in both hands. The text is written in a Gothic-style font, with hyphens indicating syllables across measures. The score is divided into five systems, each with a line of text above the VI. part and a corresponding musical line. The first system includes the VI. part label. The second and third systems include a double bar line in the piano accompaniment, suggesting a change in the accompaniment pattern. The fourth system is a repeat of the first line of text. The fifth system is a shorter line of text, followed by the initials 'F. P.' at the bottom right of the page.

F. P.