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Congregational Music for Eucharist

Church Hymnal Series V

BV
352
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1980



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Congregational Music for Eucharist

Church Hymnal Series V

The Church Hymnal Corporation
800 Second Avenue, New York, N.Y. 10017

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Preface

Liturgical renewal has brought about a surge of creativity in our churches. An important aspect of this quest for liturgical expression and communication has been the composition of new music for the appropriate Rite Two texts of the Eucharist. Composers have sprung from congregations in all parts of the Church. This collection includes a selection of works representing a broad spectrum of parishes, missions, schools, seminaries, and monastic communities throughout the entire Church. These works have been submitted by organists, choir directors, choir members, clergy, teachers, and other parishioners in the Episcopal Church and by composers from several other churches.

Realizing the continuing need for congregational liturgical music, the Standing Commission on Church Music has collected, studied, and sung through over 1,500 liturgical songs during the past decade.

Congregational Music for Eucharist, Church Hymnal Series V, is a wide selection of music drawn from this wealth of material. In making the choices for this collection, the Commission has chosen works which can be easily sung by even the smallest congregations, with or without a choir. All but two or three of the works chosen have not been previously published, but most have been regularly sung in the parishes and missions which submitted them. Liturgical songs by twenty-six composers from England, the West Indies and all parts of the nation are included in the collection. This illustrates the broad scope of musical creativity at work in the Church.

All settings of a particular liturgical text are grouped together. Congregations should not hesitate to sing a "Gloria in excelsis" by one composer and a "Sanctus" by another — in the same service.

The Standing Commission on Church Music wishes to thank all who have assisted in preparing this collection, especially The Church Hymnal Corporation and Mr. Paul Hamill for their publishing and editorial work. The Commission also expresses

deep appreciation to the many composers who have sent music to be reviewed over the years, and hopes that this music will continue to be sung by local congregations. It is the Commission's expectation that this collection, along with previous collections of liturgical music, will meet the needs of congregations, small and large, during the coming years. At the same time it is hoped that the use of this music will guide the choice of liturgical music to be included in the new edition of the Hymnal.

James Litton
Chairman, Service Music Committee
All Saints' Day, 1979

The Standing Commission on Church Music

- *The Ven. Frederic P. Williams, Chairman, *Dr. Alec Wyton, Coordinator,
- *The Rev. Sherodd Albritton, The Rt. Rev. Donald Davis, *David Farr, Raymond F. Glover, The Rev. Jerry Godwin, *The Very Rev. William Hale, The Rev. Marion Hatchett, *David Hurd, *James H. Litton,
- *Dr. Marilyn Keiser, Mother Mary Grace, C.S.M., *Richard Proulx,
- *The Rt. Rev. Francisco Reus-Froylan, Dr. Russell Schulz-Widmar

**Member Service Music Committee*

Performance Notes

All music in this collection was chosen to be sung in unison by the congregation. Most works can be sung with or without the assistance of a choir. In a few works there are optional parts to be sung by the choir alone or in alternation with the congregation, but it must be emphasized that this is a collection of liturgical music primarily for congregational singing.

The accompaniments can be played on a very small organ, even a single manual instrument without pedals. But, of course, they can be effectively played on much larger instruments. Other keyboard instruments could be used, and many accompaniments would benefit from the imaginative addition of strings or winds, bells, and other percussion instruments. Guitar chords are included for some of the more folk-type pieces.

Several works can be sung without accompaniment, and in the case of historic chant (plainsong) or chant-like pieces, they are best sung by voices alone. In such monophonic works it might be helpful to use bells with the voices, or the organ and/or other instruments playing in unison with the voices. This would be especially helpful while the music is being learned.

More detailed performance directions for certain works in the collection are necessary and are included under individual composers' works:

Kenneth Butcher (*Agnus Dei*)

The unison sections are to be sung by the congregation, with or without choir, and the four-part faux bourdon section is to be sung by choir only.

Alastair Cassels-Brown (*Agnus Dei*)

The accompaniment may be played on the organ or other keyboard instrument, or played by a recorder consort or other wind ensemble.

John Fletcher *Caribbean Folk Mass (Kyrie, Gloria, Sanctus, Lord's Prayer and Agnus Dei)*

This setting is based on the following West Indian Folk Tunes: "The Banana Loader's Song", "Mercy Pourin' Down", "De Virgin Mary", "Ballymena", "Time for Man Go Home", and "Our Father". All may sing the melody with organ and/or other instruments playing the harmonies, or the congregation may sing the melody while the choir sings in parts. It is especially appropriate to use additional instruments with percussion in the performance of this mass.

Janet Hall

The three-fold Kyrie, Trisagion, Sanctus, Christ our Passover, and Agnus Dei (plainsong psalm tone settings) are to be sung in unison — with or without organ accompaniment. The unison sections of the nine-fold Kyrie are to be sung by the congregation, with or without choir, and the four-part faux bourdon sections are to be sung by choir only.

David Hurd (*Missa "Orbis Factor" and "New Plainsong"*)

The Missa "Orbis Factor" is transcribed and edited for the ICET text translations from the LIBER USUALIS and provided with a two-part accompaniment by David Hurd. It may, of course, be sung unaccompanied. When instruments are used it is suggested that they remain unobtrusive and subordinate to the vocal line. If organ is used, either a simple registration on one manual or three contrasting registers in trio style may be suitable. Pedal 16' should be used sparingly. String or wind instruments may be used for the accompaniment or to double the vocal line, if desired.

In the second setting, "New Plainsong," the composer's intention is to continue in the tradition of ancient monophonic liturgical song while providing melodic forms which are designed specifically for the modern English text. John Merbecke's setting of 1550 served as an example for the type of simple musical treatment presented here. It may be sung unaccompanied or with the organ or other keyboard accompaniment. When accompaniment is used, movements may be introduced by the playing of the vocal line up to the first marked pause. The accompaniment should never draw attention to itself but rather gracefully serve to encourage and support confident singing of the chant. In both settings all accidentals affect only the notes which they precede immediately and do not apply to any subsequent repetition of that pitch.

Timothy Hurd (*Kyrie Eleison*)

The three-fold Kyrie should be sung in unison. The nine-fold Kyrie is to be intoned by the celebrant or by a cantor, and the congregation (and choir) joins on the second Kyrie adding an additional voice part as indicated in the music.

The Mozarabic Sanctus is almost identical to the 16th century Toledo Chant *Sanctus*. It is especially appropriate when the Mozarabic proper preface for Eucharistic Prayer “D” is sung.

M. Milner Seifert (*Kyrie Eleison*)

Alto, tenor, and bass parts may be sung by the choir, or played on the organ, or by other instruments. The congregation joins the choir sopranos in singing the English text, or this may be sung by unison choir with congregation while lower parts are played on the organ.

David Warren Steel (*adaptation of “Missa Tolentana” — Toledo Chant, 1500*)

The ancient Spanish or “Mozarabic” Rite flourished until the eleventh century, when it was suppressed in the emerging Christian kingdoms, excepting only a few “Mozarabic” parishes in the city of Toledo. When the Archbishop of Toledo, Francisco Ximenez de Cisneros (1436-1517) set out to revive and reform the old rite in the late fifteenth century, he found that no one could read the ancient chant notation. He, therefore, turned to the melodies actually in use among the surviving Mozarabic parishes. He included these melodies in three *Cantorales*, or chant books, to be used in his newly founded Mozarabic Chapel at Toledo Cathedral. He also published the melodies in a Missal (1500) and a Breviary (1502). It is felt that this late Toledo tradition partly reflects the more ancient, and still largely undeciphered, Mozarabic chant, especially in the simpler melodies for the *Gloria*, *Creed*, *Sanctus*, and *Lord’s Prayer*. These melodies, in their suitability to parish use, resemble, in some ways, the revised plainsong melodies of John Merbecke, and, like them, were written in measured note values. All these melodies should, like other chant, be sung unaccompanied. When the accompaniment is required, it should be played very lightly.

Irvin West (*Kyrie Eleison: three-fold and nine-fold; Trisagion; Sanctus*)

These settings may be sung accompanied or unaccompanied. When the accompanied version is used, singers should sing only the top voice of the singers’ edition. When unaccompanied, it may be sung either in unison or in two parts where indicated in the singers’ edition.

Jack Noble White (*Gloria in excelsis*)

Voice part is a rhythmic version of “Old Scottish Chant.” The two-part accompaniment may be played on the organ or other keyboard instrument. A pizzicato double bass may be added to the bass line, or the accompaniment may be played on other instruments.

Alec Wyton (*The Lord's Prayer*)

Voice parts are to be accompanied by hand bells (playing actual pitches notated), struck medieval cup bells, hand bells played with mallets, or orchestral bar bells. If bells are unavailable, the bell parts may be played on appropriate organ flute stops.

The Composers

Dr. Ronald Arnatt

Professor of Music, University of Missouri — St. Louis
Organist and Director of Music, Christ Church Cathedral
Music Director and Conductor, Bach Society, St. Louis, Missouri

Meredith Elaine Baker

Organist and Director of Music, Christ Church, Manhasset, New York
Conductor, Long Island Choral Society, Garden City, New York

Marvin Beinema

Organist and Choirmaster, Trinity Church, Bethlehem, Pennsylvania

Kenneth F. Butcher

Assistant Choirmaster, Ascension Church, Pueblo, Colorado
Music Coordinator for Public School District, Pueblo, Colorado

Alastair Cassels-Brown

Professor of Music, The Episcopal Divinity School,
Cambridge, Massachusetts

Andrew Clarke

Organist and Choirmaster, St. Peter's Church, Albany, New York

The Rev. Richard Fabian

Vicar, The Church of St. Gregory Nyssen
Instructor in Scripture and Liturgics, California Diocesan School
for Ministries, San Francisco, California

John Fletcher

Organist and Choirmaster, St. Michael's Cathedral
Music Master, Combermere School, Barbados, West Indies

Janet Hall

Organist and Choirmaster, Ascension Church, Pueblo, Colorado

Calvin Hampton

Organist and Director of Music, Calvary Church, New York, New York

David Hurd

Assistant Professor of Church Music and Organist, The General
Theological Seminary, New York, New York
Composer in Residence, The Church of the Intercession, New York

Timothy Hurd

Director of Music, The Episcopal Church at Yale,
New Haven, Connecticut

Peter Hurford

International organ concert and recording artist and conductor
Former Organist and Master of the Music, St. Albans Cathedral, and
Interim Organist, St. John's College, Cambridge

David Koehring

Organist and Choirmaster, St. Luke's Church, Long Beach, California

John Mitcheltree

Organist and Choirmaster, All Saints' Church
Research Assistant, University of Utah Medical Center,
Salt Lake City, Utah

Robert Parris

University Organist, Mercer University, Macon, Georgia

Robert J. Powell

Organist and Choirmaster, Christ Church, Greenville, South Carolina

Marcia S. Pruner

Medical Technologist, Calumet Public Hospital, Laurium, Michigan

Robert N. Roth

Organist and Choirmaster, Church of St. James the Less,
Scarsdale, New York
Organist, Free Synagogue of Westchester, Mount Vernon, New York

M. Milner Seifert

Choir Director, St. David's Church, Glenview, Illinois
Choir Director, Evanston Township High School, Evanston, Illinois

D.W. Steel

Ph.D. Candidate in Musicology, University of Michigan
Assistant Curator of the Stearns Collection of Musical Instruments,
Ann Arbor, Michigan

M. Lee Sutor

Organist and Choirmaster, St. James Church
Instructor, Alverno College, Milwaukee, Wisconsin

The Rev. Thomas J. Talley

Professor of Liturgics, The General Theological Seminary, New York,
New York

The Rev. Irvin West

Social Worker, Northwest Arkansas Legal Services,
Fayetteville, Arkansas

Jack Noble White

Executive Director, The Texas Boys Choir, Fort Worth, Texas

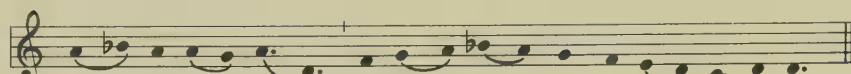
Dr. Alec Wyton

Organist and Choirmaster, St. James Church, New York, New York
Coordinator, The Standing Commission on Church Music.

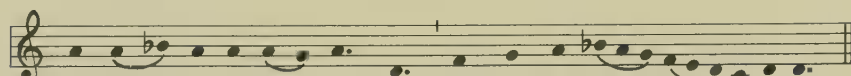
Opening Acclamations

E-1

Missa Orbis Factor
arr. by David Hurd



Bless-ed be God: Fa-ther, Son, and Ho-ly Spi-rit.




And bless-ed be his king-dom, now and for-ev-er. A-men.

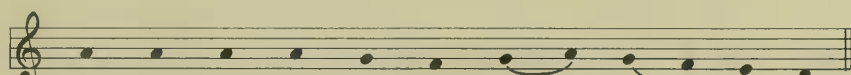
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E-2

Missa Orbis Factor, (Tone I)
arr. by David Hurd



Bless the Lord who for-gives all our sins;

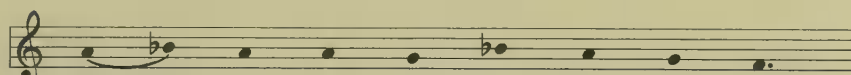


His mer-cy en-dures for-ev-er.

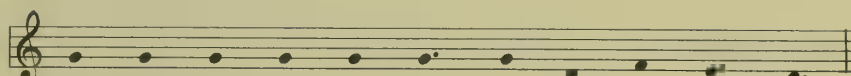
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E-3

Missa Orbis Factor, (Tonus Peregrinus)
arr. by David Hurd



Al-le-lu-ia. Christ is ris-en.



The Lord is ris'n in-deed. Al-le-lu-ia.

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Glory to God

E-4

Marvin Beinema

$\text{♩} = 72$

Glo-ry to God in the high-est, and

Ped.

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a triplet of eighth notes (G4, A4, B4) and another triplet (C5, B4, A4). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A 'Ped.' (pedal) marking is placed below the piano part, with a line extending across the first two measures.

peace to his peo-ple on earth. Lord God,

Detailed description: This system contains measures 3 and 4. The vocal line continues with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5), followed by a quarter rest and a quarter note (G4). The piano accompaniment continues with similar rhythmic patterns.

heav-en-ly King, al-might-y God and Fa-ther, we

Detailed description: This system contains measures 5 and 6. The vocal line features a triplet of eighth notes (G4, A4, B4) and a quarter note (C5), followed by a quarter rest and a quarter note (G4). The piano accompaniment continues with similar rhythmic patterns.

wor-ship you, we give you thanks, we praise you for your

Detailed description: This system contains measures 7 and 8. The vocal line continues with a quarter note (G4), a quarter rest, a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). The piano accompaniment continues with similar rhythmic patterns.

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glo - ry. Lord Je - sus Christ, on - ly Son of the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a quarter rest, followed by a half note 'glo - ry.', a quarter rest, and then a series of quarter notes: 'Lord', 'Je - sus', 'Christ,'. The phrase 'on - ly' is followed by a quarter rest, then 'Son' and 'of the'. The final two notes, 'on' and 'ly', are beamed together and marked with a triplet '3'.

Fa - ther, Lord God, Lamb of God, you

The second system continues the vocal line with 'Fa - ther,' followed by a quarter rest, then 'Lord', 'God,', 'Lamb of God,', and 'you'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

take a - way the sin of the world: have mer - cy on us; -

The third system features the vocal line with 'take a - way the sin of the world: have mer - cy on us; -'. The phrase 'take a - way' is followed by a quarter rest, then 'the sin of the world:'. The phrase 'have mer - cy' is followed by a quarter rest, then 'on us; -'. The final two notes, 'on' and 'us;', are beamed together and marked with a triplet '3'.

you are seat-ed at the right hand of the Fa-ther:

The fourth system features the vocal line with 'you are seat-ed at the right hand of the Fa-ther:'. The piano accompaniment continues with harmonic accompaniment.

re - ceive our prayer. 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 Spi - rit, in the

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

E-5

Old Scottish Chant
arr. by Jack Noble White

Glo-ry to God in the high - est, and

peace to his peo-ple on earth. Lord God, heav - en - ly

King, al - might - y God and Fa - ther, We

wor-ship you, - we give you thanks, we praise you for your

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glo - ry. Lord Je - sus Christ, on - ly Son of the

Fa - ther, — Lord God, Lamb of God,

you take a - way the sin of the world:

have mer - cy on us; you are seat - ed at the

right hand of the Fa - ther: re - ceive our

prayer. 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 Spi - rit, — in the

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

E-6

Caribbean Folk Mass
arr. by John Fletcher

Cantor (or soloist) and peace to his
Glo-ry to God in the high - est,

peo - ple on earth. Lord God, heav'n - ly King, al-

might - y God and Fa - ther, we wor-ship you, we

give you thanks, we praise you for your glo - ry.

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Slower
mp

Lord_ Je-sus Christ, on-ly Son of the Fa-ther, Lord God, _

mp

Detailed description: This system contains the first line of music. It features a treble staff and a bass staff. The tempo is marked 'Slower' and the dynamic is 'mp'. The lyrics are 'Lord_ Je-sus Christ, on-ly Son of the Fa-ther, Lord God, _'. The music is in G major and 4/4 time. The treble staff has a melodic line with some grace notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Lamb of God, you take a-way the sin of the world: have_

Detailed description: This system contains the second line of music. It features a treble staff and a bass staff. The lyrics are 'Lamb of God, you take a-way the sin of the world: have_'. The music continues with a similar melodic and harmonic structure as the first system.

mer - cy on_ us; you are seat-ed at the right hand of the

Detailed description: This system contains the third line of music. It features a treble staff and a bass staff. The lyrics are 'mer - cy on_ us; you are seat-ed at the right hand of the'. The music continues with a similar melodic and harmonic structure as the first system.

Fa - ther: re - ceive our prayer.

p

p

Detailed description: This system contains the fourth and final line of music. It features a treble staff and a bass staff. The lyrics are 'Fa - ther: re - ceive our prayer.'. The music concludes with a final chord. The dynamic is marked 'p' (piano) for the final phrase.

f

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

Lord, — you a-lone are the Most — High,

f

Je-sus Christ, — with the Ho-ly Spi-rit in the glo-ry of God the

Fa - ther. A - men. —

E-7

Ronald Arnatt

$\text{♩} = 72-84$

Soprano and Alto

f

Glo - ry to God in the

Tenor and Bass

f

Congregation

f

Glo - ry to God in the

mf legato

f

high - est, and peace to his peo - ple on earth.

high - est, and peace to his peo - ple on earth.

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Lord God, heav-en-ly King, al-might - y God and Fa-ther,

Lord God, heav-en-ly King, al-might - y God and Fa-ther,

non legato

we wor-ship you, we give you thanks, we praise you for your

we wor-ship you, we give you thanks, we praise you for your

glo - ry.

glo - ry.

ff

This system contains three staves. The top two staves are vocal lines in treble and bass clefs, both in a key signature of two sharps (D major). The lyrics "glo - ry." are written below each staff. The bottom staff is a grand staff for piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. A fortissimo (*ff*) dynamic marking is placed above the first measure of the piano part.

Poco meno mosso

mp

Lord Je - sus Christ, on - ly Son_ of the Fa - ther,

mp

Lord Je - sus Christ, on - ly Son of the Fa - ther,

Poco meno mosso

mp legato

This system contains four staves. The top two staves are vocal lines in treble and bass clefs, both in a key signature of two sharps. The lyrics "Lord Je - sus Christ, on - ly Son_ of the Fa - ther," are written below each staff. The bottom two staves are a grand staff for piano accompaniment. The first measure of the piano part is marked with a mezzo-piano (*mp*) dynamic and the instruction "legato". The tempo marking "Poco meno mosso" is placed above the piano part.

mf Lord God,— Lamb of God, *mp* you take a - way the sin of the

mf Lord God, Lamb of God, *mp* you take a - way the sin of the

p world: have mer-cy on us;— *mp* you are seat-ed at the

p on us; *mp*

p world: have mer-cy on us;— *mp* you are seat-ed at the

p *mp*

mp
Ped.

right hand of the Fa - ther: re - ceive our prayer.

mp

right hand of the Fa - ther: re - ceive our prayer.

mp

mp

p

For you a - lone are the

f

For you a - lone are the

f

f

non legato

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

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

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

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

Lord, you a - lone are the Most High,

you a - lone are the Most High,
Lord, you a - lone are the Most High, Je - sus
you a - lone are the Most High,

you a - lone are the Most High, Je - sus

legato

Christ, with the Ho - ly Spir - it, in the glo - ry of

Christ, with the Ho - ly Spir - it, in the glo - ry of

God the Fa - ther. A - men.

God the Fa - ther. A - men.

E-8

Toledo Chant, 1500
adapted by David Warren Steel, 1971

Glo - ry to God in the high-est, and peace to his peo-ple on earth.

The first system of the Toledo Chant features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line consists of a single melodic line with a series of eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Lord God, heav-en - ly King, al-might - y God and Fa-ther,

The second system continues the chant with the vocal line and piano accompaniment. The piano part includes a key signature change to one sharp (F#) in the right hand.

we wor-ship you, we give you thanks, we praise you for your glo-ry.

The third system continues the chant with the vocal line and piano accompaniment. The piano part includes a key signature change to one flat (Bb) in the right hand.

Lord Je-sus Christ, on-ly Son of the Fa-ther, Lord God, Lamb of God,

The fourth system concludes the chant with the vocal line and piano accompaniment. The piano part includes a key signature change to one sharp (F#) in the right hand.

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you take a-way the sin of the world: have mer-cy on us,

you are seat-ed at the right hand of the Fa-ther: re-ceive our prayer.

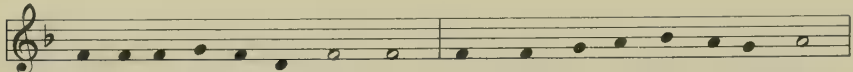
For you a-lone are the Ho-ly One, you a-lone are the Lord,

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

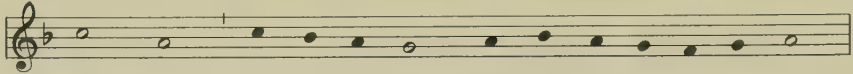
in the glo-ry of God the Fa-ther. A - men. —

E-9

Thomas J. Talley



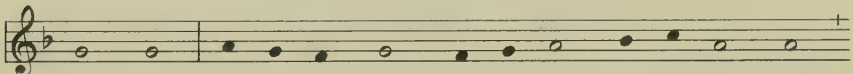
Glo-ry to God in the high-est, and peace to his peo-ple on earth.



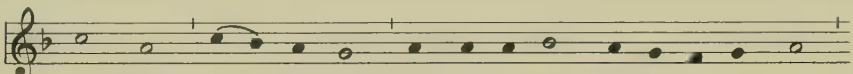
Lord God, heav-en-ly King, al-might-y God and Fa-ther,



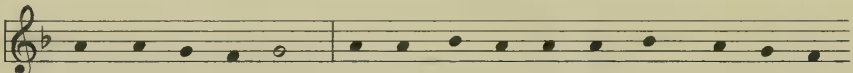
we wor-ship you, we give you thanks, we praise you for your



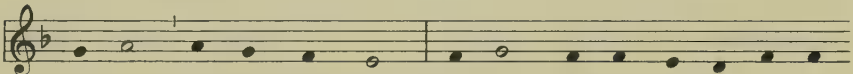
glo - ry. Lord Je-sus Christ, on-ly Son of the Fa - ther,



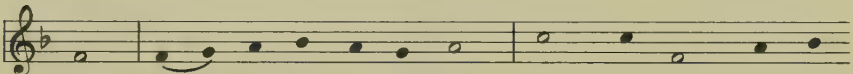
Lord God, Lamb of God, you take a-way the sin of the world:



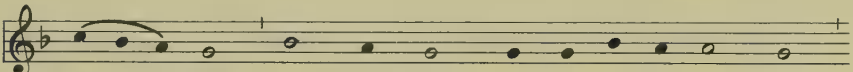
have mer-cy on us; you are seat-ed at the right hand of the



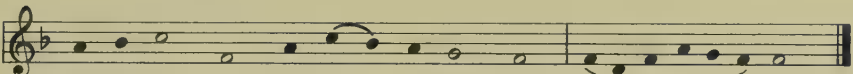
Fa-ther: re-ceive our prayer. For you a-lone are the Ho-ly



One, you_ a-lone are the Lord, you a-lone are the



Most___ High, Je - sus Christ, with the Ho-ly Spir - it,



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

E-10

Missa Orbis Factor
arr. by David Hurd

May be intoned (without accompaniment) through "highest" by Celebrant.

Glo - ry to God in the high - est, and

The first system of musical notation for the hymn. It consists of a treble and bass clef staff. The treble staff contains the vocal line with lyrics: "Glo - ry to God in the high - est, and". The bass staff contains the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 8/8.

peace to his peo - ple on earth.

The second system of musical notation. The treble staff continues the vocal line with lyrics: "peace to his peo - ple on earth.". The bass staff continues the piano accompaniment.

Lord God heaven-ly King, Al-might-y God

The third system of musical notation. The treble staff continues the vocal line with lyrics: "Lord God heaven-ly King, Al-might-y God". The bass staff continues the piano accompaniment.

and Fa - ther, we wor-ship you, we give you thanks,

The fourth system of musical notation. The treble staff continues the vocal line with lyrics: "and Fa - ther, we wor-ship you, we give you thanks,". The bass staff continues the piano accompaniment.

we praise you for your glo - ry. Lord Je - sus Christ,

The fifth system of musical notation. The treble staff continues the vocal line with lyrics: "we praise you for your glo - ry. Lord Je - sus Christ,". The bass staff continues the piano accompaniment.

on - ly Son of the Fa - ther, Lord

God, Lamb of God, you take a-way the sin of the world:

have mer - cy on us; you are seat - ed at the right

hand of the Fa - ther: re - ceive our prayer.

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

you_ a - lone are the Lord, you a - lone are the

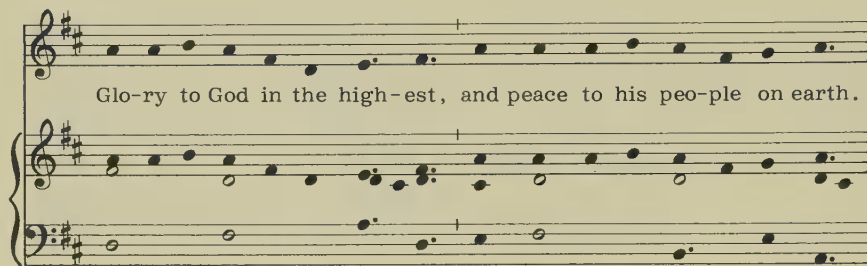
Most High, Je - sus Christ, with the Ho - ly

Spi - rit, in the glo - ry of God the

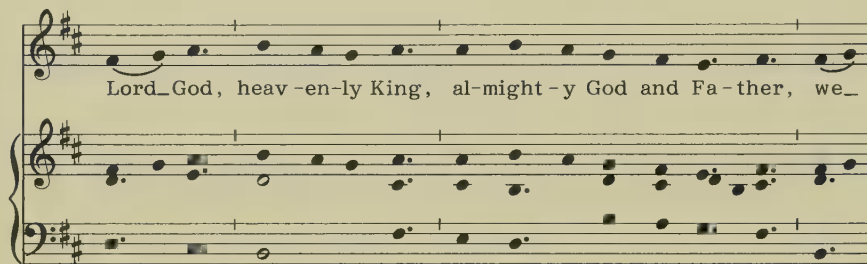
Fa - ther. A - men.

E-11

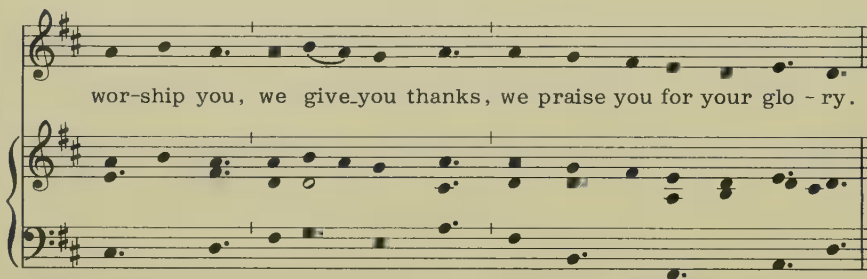
New Plainsong
David Hurd



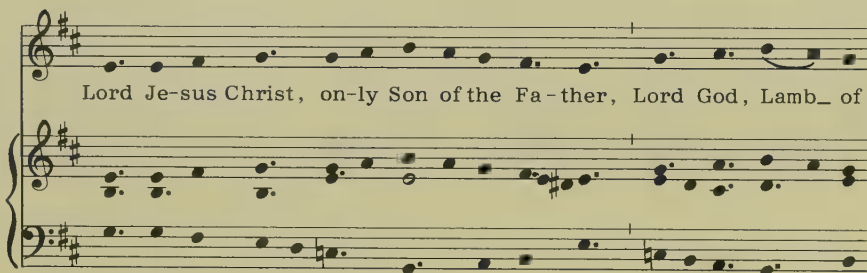
Glo-ry to God in the high-est, and peace to his peo-ple on earth.



Lord God, heav-en-ly King, al-might-y God and Fa-ther, we-



wor-ship you, we give you thanks, we praise you for your glo-ry.



Lord Je-sus Christ, on-ly Son of the Fa-ther, Lord God, Lamb of

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God, you take a-way the sin of the world: have mer-cy on us;

you are seat-ed at the right hand of the Fa-ther: re-ceive our prayer.

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

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

Lord, Have Mercy

E-12

Robert Parris

Moderately

mf

Lord, have mer - cy. Christ, have

mf

Ped.

mer - cy. Lord, have mer - cy.

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E-13

Robert N. Roth

Slowly

Lord, have mer - cy. Christ, have

mer - cy. Lord, have mer - cy. ———

Ped.

This musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef and contains the lyrics 'mer - cy. Lord, have mer - cy.' with a long horizontal line indicating a sustained note. The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady accompaniment with some melodic lines in the right hand. A 'Ped.' (pedal) marking is placed below the piano part.

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E-14 Thomas J. Talley

Lord, have_ mer-cy. Christ, have_ mer-cy. Lord,_ have_ mer-cy.

This musical score is a single-line vocal melody in a treble clef. It features a series of eighth and quarter notes with a steady rhythm. The lyrics are 'Lord, have_ mer-cy. Christ, have_ mer-cy. Lord,_ have_ mer-cy.' with small gaps between the words.

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E-15 Irvin West

Lord, have mer - cy. Christ, have mer - cy.

Lord, have mer - cy.

This musical score is for piano accompaniment in grand staff notation (treble and bass clefs). It is in a key with one sharp (F#) and a 2/4 time signature. The score is divided into two systems. The first system contains the lyrics 'Lord, have mer - cy. Christ, have mer - cy.' and the second system contains 'Lord, have mer - cy.' The piano part features a consistent accompaniment with some melodic lines in the right hand.

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E-16

John Mitcheltree.

$\text{♩} = 96$ *p*

Lord, have mer - cy.

cresc.

Christ, have mer - cy.

Lord, have mer - cy.

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E-17

D. W. Steel

Lord, have mer-cy. Christ, have mer-cy. Lord, have mer-cy.

The score for E-17 consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "Lord, have mer-cy. Christ, have mer-cy. Lord, have mer-cy." The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features a steady bass line and chords that support the vocal melody. A fermata is placed over the final note of the piano accompaniment.

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E-18

Irvin West

Lord, ___ have mer - cy, Lord, ___ have mer - cy,

Lord, ___ have mer - cy. *Fine* Christ, ___ have mer - cy,

Christ, ___ have mer - cy, Christ, ___ have mer - cy. *Da Capo al Fine*

The score for E-18 is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "Lord, ___ have mer - cy, Lord, ___ have mer - cy," followed by "Lord, ___ have mer - cy. *Fine* Christ, ___ have mer - cy," and finally "Christ, ___ have mer - cy, Christ, ___ have mer - cy. *Da Capo al Fine*". The piano accompaniment provides harmonic support with chords and a moving bass line. A double bar line with repeat dots is used to indicate the end of the first section and the start of the second. A fermata is placed over the final note of the piano accompaniment at the end of the piece.

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E-19

M. Milner Seifert

Unison
(Soprano)

Lord, have mer-cy, Lord, _ have mer-cy,

Alto

Ky-ri-e e-le-i-son.

Tenor

Bass

Lord, have mer-cy. Christ, have mer-cy,

Chri-ste e-le-i-son.

Christ, _ have mer-cy, Christ, have mer-cy.

Ky-ri-e e-le-i-son.

Lord, have mer-cy, Lord, _ have mer-cy, Lord, have mer - cy.

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E-20

Robert N. Roth

Slowly

Lord, have mer-cy, Lord, have mer-cy,

Man.

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, quarter notes A4 and B4, and a quarter rest. The piano accompaniment (grand staff) starts with a whole rest, followed by a half note G3, quarter notes A3 and B3, and a quarter rest. The tempo marking 'Slowly' is positioned above the first staff.

Lord, have mer-cy. — Christ, have mer-cy, Christ, have

(Man.)

Ped.

This system contains the third and fourth staves of music. The vocal line continues with a half note G4, quarter notes A4 and B4, and a quarter rest. The piano accompaniment continues with a half note G3, quarter notes A3 and B3, and a quarter rest. The tempo marking 'Slowly' is positioned above the first staff.

mer-cy, Christ, have mer-cy. — Lord, have mer-cy,

This system contains the fifth and sixth staves of music. The vocal line continues with a half note G4, quarter notes A4 and B4, and a quarter rest. The piano accompaniment continues with a half note G3, quarter notes A3 and B3, and a quarter rest.

Lord, have mer-cy, Lord, have mer-cy. —

Ped.

This system contains the seventh and eighth staves of music. The vocal line continues with a half note G4, quarter notes A4 and B4, and a quarter rest. The piano accompaniment continues with a half note G3, quarter notes A3 and B3, and a quarter rest. The tempo marking 'Slowly' is positioned above the first staff.

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E-21

Robert J. Powell

Lord, have mer - cy, Lord, have mer - cy,

Pedal

Lord, — have mer - cy. Christ, have mer - cy,

Christ, have mer-cy, Christ, — have mer-cy. Lord, have mer-cy,

Lord, have mer - cy, Lord, — have mer - cy.

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E-22

Caribbean Folk Mass
arr. by John Fletcher

mf Lord, have mer - cy, *mp* Lord, have

mer - cy. *p* Christ, have mer - cy,

Christ, have mer - cy. *mf* Lord, have

mer - cy, *mp* Lord, have mer - cy.

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E-23

David Koehring

(Ninefold)

Lord, have mer - cy, Lord, have mer - cy,

The first system of music features a vocal line and a piano accompaniment. The vocal line is in 6/8 time, starting with a quarter rest followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a right hand with a sixteenth-note triplet of G4, A4, and B4, followed by a half note C5, and a left hand with a half note G3 and a half note C4.

Lord, have mer-cy. Christ, have mer - cy, Christ, have mer - cy,

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes a right hand with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, and a left hand with a half note G3 and a half note C4. A 'Solo' section is marked in the piano part towards the end of the system.

Γ (Threefold)

Christ, have mer - cy. Lord, have mer - cy,

The third system features a vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes a right hand with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, and a left hand with a half note G3 and a half note C4.

(Christ, have mer - cy)

Lord, have mer - cy, Lord, have mer - cy.

The fourth system concludes the piece. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes a right hand with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, and a left hand with a half note G3 and a half note C4.

Kyrie

E-24

Robert N. Roth

Slowly

f

Ky-ri-e e-le-i-son. Chri-ste e-

Man.

Ped.

le-i-son. Ky-ri-e e-le-i-son.

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E-25

Timothy Hurd

Flowing, moderately fast

Ky - ri - e e - le - i - son. Chri - ste e - le - i - son.

allarg.

Ky - ri - e e - le - i - son.

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E-26

David Koehring

Ky-ri-e e-lei-son. Chri-ste e-lei-son.

Ky-ri-e e-lei-son.

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E-27

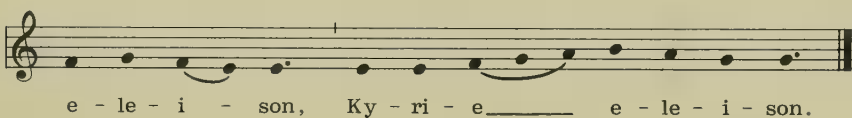
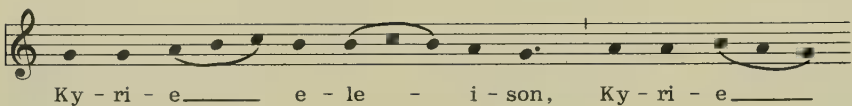
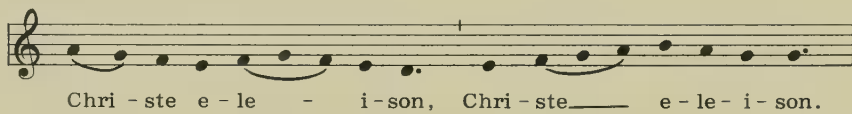
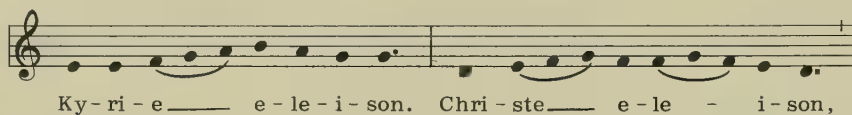
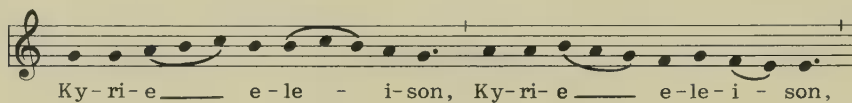
Tone IV.1
arr. by Janet Hall

Ky-ri-e e-lei-son. Chri-ste e-lei-son. Ky-ri-e e-lei-son.

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E-28

Toledo Chant, 1500
adapted by David Warren Steel, 1971



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E-29

Timothy Hurd

Cantor: *f* Ky - ri - e e - le - i - son, All: Ky - ri - e e - le - i - son,

p Ky - ri - e e - le - i - son. Chri - ste e - le - i - son,

Chri - ste e - le - i - son, Chri - ste e - le - i - son.

f Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son.

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E-30

Missa Orbis Factor
arr. by David Hurd

Ky - ri - e — e - le - i - son.

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note 'Ky', followed by quarter notes 'ri' and 'e', a half note rest, a quarter note 'e', a half note rest, and quarter notes 'le', 'i', and 'son'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Ky - ri - e — e - le - i - son.

The second system continues the vocal and piano parts from the first system. The vocal line has a half note rest under 'e' and quarter notes 'le', 'i', and 'son'. The piano accompaniment continues with similar rhythmic patterns.

Ky - ri - e — e - le - i - son.

The third system continues the vocal and piano parts. The vocal line has a half note rest under 'e' and quarter notes 'le', 'i', and 'son'. The piano accompaniment continues with similar rhythmic patterns.

Chri - ste — e - le - i - son.

The fourth system begins with a new vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has two flats. The vocal line starts with a half note 'Chri', followed by quarter notes 'ste', a half note rest, a quarter note 'e', a half note rest, and quarter notes 'le', 'i', and 'son'. The piano accompaniment features a more active bass line with eighth notes and chords in the right hand.

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Chri - ste e - le - i - son.

Chri - ste e - le - i - son.

Ky - ri - e e - le - i - son.

Ky - ri - e e - le - i - son.

Ky - ri - e e - le - i - son.

E-31

New Plainsong
David Hurd

Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son.

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line consists of a single melodic line with lyrics. The piano accompaniment has a steady bass line in the left hand and chords in the right hand.

Chris - te e - le - i - son, Chris - te e - le - i - son,

The second system continues the piece with a vocal line and piano accompaniment. The vocal line has a long note at the start of each phrase. The piano accompaniment provides harmonic support with chords and a moving bass line.

Chris - te e - le - i - son. Ky - ri - e e - le - i - son,

The third system shows the transition from 'Christe eleison' to 'Kyrie eleison'. The vocal line has a long note for 'son.' followed by a new phrase. The piano accompaniment continues with a consistent rhythmic pattern.

Ky-ri-e e-le - i-son, Ky ri-e e-le - i-son.

The fourth system concludes the piece with a vocal line and piano accompaniment. The vocal line has a long note at the end of the second phrase. The piano accompaniment ends with a final chord in the right hand.

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E-32

Plainsong
arr. by Janet Hall

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son.

Chri - ste e - lei - son. Chri - ste e - lei - son.

Chri - ste e - lei - son.

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son.

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E-33

M. Lee Sutor

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son, Ky - ri - e e -

le - i - son, e - lei - son.

Chri - ste e - lei - son, Chri - ste e -

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lei - son, - Chri - ste e - lei - son, -

Ky - ri - e e -

lei - son, Ky - ri - e e - lei - son,

Ky - ri - e e - le - i - son, - e - lei - son.

Trisagion

E-34

Irvin West

Unison

Ho - ly God, Ho - ly and Might - y,

Ho - ly Im - mor - tal One, have mer - cy up - on us.

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E-35

D. W. Steel

Ho - ly God, Ho - ly and Might - y,

Ho - ly Im - mor - tal One, have mer - cy up - on us.

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E-36

Andrew Clarke

Ho - ly God, Ho - ly and

Might - y, Ho - ly Im - mor - tal

One, Have mer - cy up - on us.

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E-37

Thomas J. Talley

Slow *mp*

Ho - ly God,

mp

Ped.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in 2/2 time, starting with a whole rest followed by a repeat sign and then the notes G4, A4, B4, and C5. The bottom staff is a piano accompaniment in 2/2 time, starting with a whole rest followed by a repeat sign and then a series of chords: G major, F major, E major, and D major. A piano pedal (Ped.) is indicated with a line and a diamond symbol under the piano accompaniment.

Ho - ly and Might - y, Ho - ly Im - mor - tal One, Have

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the notes D5, E5, F5, G5, A5, B5, and C6. The piano accompaniment continues with chords: C major, B major, A major, and G major.

1. | 2.

mer - cy up - on - us. mer - cy up - on - us.

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has two first endings. The first ending consists of the notes G4, A4, B4, and C5. The second ending consists of the notes D5, E5, F5, and G5. The piano accompaniment continues with chords: F major, E major, D major, and C major.

mf *cresc.* *f*

Ho - ly God, Ho - ly and Might - y,

mf *cresc.* *f*

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with the notes G4, A4, B4, and C5. The piano accompaniment continues with chords: G major, F major, E major, and D major. Dynamics are marked as mezzo-forte (mf), crescendo (cresc.), and forte (f).

mp subito *decresc. e ritard.*

Ho - ly Im - mor - tal One, Have mer - cy up - on us.

mp subito *decresc. e ritard.*

E-38

Robert J. Powell

Ho - ly God, Ho - ly and Might - y,

Ped.

Ho - ly Im - mor - tal One, Have mer - cy up - on us.

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E-39

David Koehring

Ho - ly God, Ho - ly and Might - y,

The first system of the musical score is in 6/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a quarter rest, followed by a half note G4, a quarter note A4 with a sharp sign, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment consists of a right hand with a sixteenth-note triplet in the first measure, followed by chords in the second and third measures, and a final chord in the fourth measure. The left hand plays a simple bass line with quarter notes.

Ho - ly Im - mor - tal One, Have

The second system continues in 4/4 time. The vocal line has a half note G4, a half note A4 with a sharp sign, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment features a right hand with chords and a left hand with a bass line that includes a measure with a 5/4 time signature change.

mer - cy up - on us.

The third system concludes in 4/4 time. The vocal line has a half note G4, a half note A4 with a sharp sign, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4 with a fermata. The piano accompaniment includes a right hand with a melodic line and a left hand with a bass line, ending with a double bar line.

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E-40

Toledo Chant, 1500
adapted by David Warren Steel, 1971

Ho - ly God, Ho - ly and Might - y,

Ho - ly Im - mor - tal One, have mer - cy up - on us.

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E-41

Tone VIII.I
arr. by Janet Hall

Ho - ly God, Ho - ly and Might - y, Ho - ly Im - mor - tal One,

Have mer - cy up - on us.

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E-42

New Plainsong
David Hurd

Ho - ly God, Ho - ly and Might - y, Ho - ly Im - mor - tal One,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

Have mer - cy on_ us. Ho - ly God, Ho - ly and Might - y,

The second system continues the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment continues with the same rhythmic pattern as the first system.

Ho - ly Im - mor - tal One, Have mer - cy on_ us. Ho - ly God,

The third system continues the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment continues with the same rhythmic pattern as the first system.

Ho - ly and Might - y, Ho - ly Im - mor - tal One, Have mer - cy on_ us.

The fourth system concludes the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment continues with the same rhythmic pattern as the first system.

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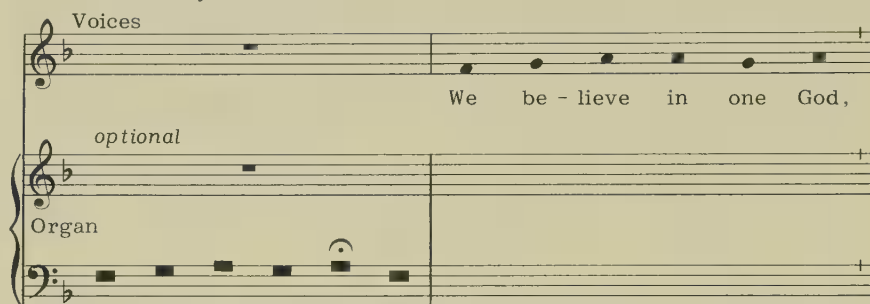
Nicene Creed

E-43

Peter Hurford

With easy movement

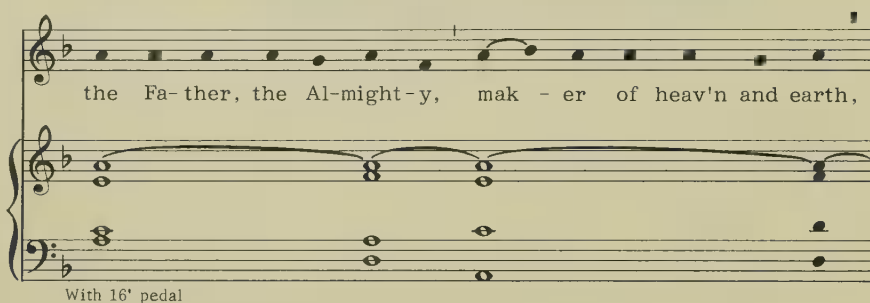
Voices



We be - lieve in one God,

optional
Organ

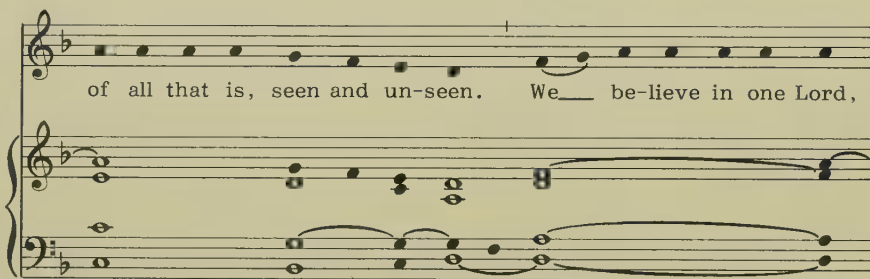
Detailed description: This system contains two staves. The top staff is for the voice, starting with a whole rest followed by a half note G4, quarter notes A4, Bb4, and C5, and a half note G4. The bottom staff is for the organ, starting with a whole rest followed by a half note G3, quarter notes A3, Bb3, and C4, and a half note G3. A fermata is placed over the C4 note.



the Fa - ther, the Al - might - y, mak - er of heav'n and earth,

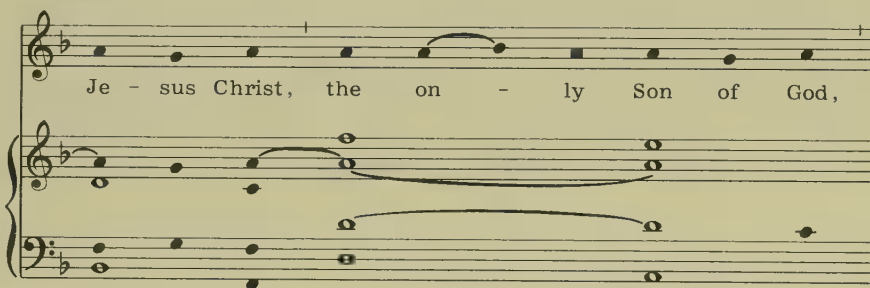
With 16' pedal

Detailed description: This system contains two staves. The top staff is for the voice, starting with a half note G4, quarter notes A4, Bb4, and C5, and a half note G4. The bottom staff is for the organ, starting with a whole rest followed by a half note G3, quarter notes A3, Bb3, and C4, and a half note G3. A fermata is placed over the C4 note.



of all that is, seen and un - seen. We be - lieve in one Lord,

Detailed description: This system contains two staves. The top staff is for the voice, starting with a half note G4, quarter notes A4, Bb4, and C5, and a half note G4. The bottom staff is for the organ, starting with a whole rest followed by a half note G3, quarter notes A3, Bb3, and C4, and a half note G3. A fermata is placed over the C4 note.



Je - sus Christ, the on - ly Son of God,

Detailed description: This system contains two staves. The top staff is for the voice, starting with a half note G4, quarter notes A4, Bb4, and C5, and a half note G4. The bottom staff is for the organ, starting with a whole rest followed by a half note G3, quarter notes A3, Bb3, and C4, and a half note G3. A fermata is placed over the C4 note.

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e - ter - nal - ly be - got - ten of the Fa - ther, God_ from God,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "e - ter - nal - ly be - got - ten of the Fa - ther, God_ from God,". The piano accompaniment features a sustained chord in the right hand and a simple bass line in the left hand.

Light_ from Light, true God from true_ God, be - got - ten, not made,

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Light_ from Light, true God from true_ God, be - got - ten, not made,". The piano accompaniment continues with sustained chords and a steady bass line.

of one Be - ing with the Fa - ther. Through him all

The third system of music continues the vocal line and piano accompaniment. The lyrics are "of one Be - ing with the Fa - ther. Through him all". The piano accompaniment features sustained chords in the right hand and a simple bass line in the left hand.

things were made. For_ us and for our sal - va - tion

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "things were made. For_ us and for our sal - va - tion". The piano accompaniment features sustained chords in the right hand and a simple bass line in the left hand.

he came down_ from heav'n: by__ the pow'r of the

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and A5. The piano accompaniment features a steady bass line and chords in the right hand.

Ho - ly Spi - rit he be - came in - car - nate from the

The second system continues the vocal line with quarter notes Bb4, C5, D5, E5, F5, G5, and A5. The piano accompaniment continues with similar harmonic support.

Vir - gin Ma - ry, and was made_ man. For__ our sake he was

The third system continues the vocal line with quarter notes Bb4, C5, D5, E5, F5, G5, and A5. The piano accompaniment continues with similar harmonic support.

cru - ci - fied un - der Pon - tius Pi - late; he suf - fer'd death and was

The fourth system continues the vocal line with quarter notes Bb4, C5, D5, E5, F5, G5, and A5. The piano accompaniment continues with similar harmonic support.

bur-ied. On_ the third day he rose a-gain in ac-cord-ance

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a half rest, followed by a series of quarter notes: B-flat, C, D, E, F, G, A, B-flat, C, D, E, F, G, A, B-flat. The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand features a series of chords, including a B-flat major triad, a C major triad, a D major triad, an E major triad, and a B-flat major triad. The left hand provides a bass line with quarter notes and rests.

with_ the Scrip-tures; he_ as-cend-ed in-to hea-ven and is

The second system continues the musical score. The vocal line continues with quarter notes: B-flat, C, D, E, F, G, A, B-flat, C, D, E, F, G, A, B-flat. The piano accompaniment continues with chords: B-flat major triad, C major triad, D major triad, E major triad, and B-flat major triad.

seat-ed at the right hand of the Fa-ther. He_ will come a -

The third system continues the musical score. The vocal line continues with quarter notes: B-flat, C, D, E, F, G, A, B-flat, C, D, E, F, G, A, B-flat. The piano accompaniment continues with chords: B-flat major triad, C major triad, D major triad, E major triad, and B-flat major triad.

gain in glo-ry to judge the liv-ing and the dead, and his

The fourth system concludes the musical score. The vocal line continues with quarter notes: B-flat, C, D, E, F, G, A, B-flat, C, D, E, F, G, A, B-flat. The piano accompaniment continues with chords: B-flat major triad, C major triad, D major triad, E major triad, and B-flat major triad.

king-dom will have_ no end. We__ be-lieve in the Ho - ly

Spi-rit, the Lord,_ the giv-er of life, who pro-ceeds from the

Fa-ther and_ the Son. With__ the Fa-ther and the Son he is

wor-shiped and glo-ri-fied. He has spo-ken through the Pro-phets.

We_ be-lieve in one ho-ly cath-o-lic and ap-os-tol-ic Church.

We_ ac-knowl-edge one bap-ti-sm for the for-give-ness of sins.

We_ look for the re-sur-rec-tion of the dead,

and the life of the world to come. A - men.

E-44

Calvin Hampton

Congregation

f

We be-lieve in

Soprano

Alto

Tenor

Bass

f

We be-lieve in

Organ

mf

f

one God, the Fa - ther, the Al - might - y,

one God, the Fa - ther, the Al - might - y,

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mak-er of hea-ven and earth, of all that is, seen and un -

mak-er of hea-ven and earth, of all that is, seen and un -

The first system consists of three staves. The top staff is a vocal line in G major with lyrics 'mak-er of hea-ven and earth, of all that is, seen and un -'. The middle staff is a vocal line with lyrics 'mak-er of hea-ven and earth, of all that is, seen and un -'. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

seen. We be-lieve in one Lord, Je-sus

seen. We be-lieve in one Lord, Je-sus

The second system consists of three staves. The top staff is a vocal line with lyrics 'seen. We be-lieve in one Lord, Je-sus'. The middle staff is a vocal line with lyrics 'seen. We be-lieve in one Lord, Je-sus' and a forte (*f*) dynamic marking. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

Christ, the on-ly son of God, e-ter-nal-ly be-got-ten

Christ, the on-ly son of God, e-ter-nal-ly be-got-ten

The first system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are: "Christ, the on-ly son of God, e-ter-nal-ly be-got-ten".

The piano accompaniment for the first system consists of two staves (treble and bass clef). It features a melodic line in the right hand and a harmonic accompaniment in the left hand. A fermata is placed over the final notes of the piano part.

of the Fa-ther, God from God, _ Light from Light, true_ God from

of the Fa-ther, God from God, _ Light from Light, true_ God from

The second system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are: "of the Fa-ther, God from God, _ Light from Light, true_ God from". The dynamic marking *mf* (mezzo-forte) is present in the vocal parts.

The piano accompaniment for the second system consists of two staves (treble and bass clef). It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamic marking *mf* (mezzo-forte) is present in the piano part.

true_ God, be - got - ten, not_ made, of one Be - ing
 true_ God, be - got - ten, not_ made, of one Be - ing

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *f* and *f*.

with the Fa - ther. Through him all things were made.
 with the Fa - ther. Through him all things were made.

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *mf* and *mp*, and performance instructions *Man.* and *Ped.*

For us and for our sal - va - tion he came

For us and for our sal - va - tion he came

down from hea - ven: by the pow - er of the Ho - ly Spi - rit

down from hea - ven: by the pow - er of the Ho - ly Spi - rit

he be-came in-car-nate from the Vir-gin Mar-y, and was

he be-came in-car-nate from the Vir-gin Mar-y, and was

The first system of a musical score in B-flat major. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has two staves with lyrics: "he be-came in-car-nate from the Vir-gin Mar-y, and was". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

made_ man. For our sake he was cru-ci-fied un-der

made_ man. For our sake he was cru-ci-fied_ un-der

The second system of the musical score. The vocal line continues with lyrics: "made_ man. For our sake he was cru-ci-fied un-der". The piano accompaniment includes a dynamic marking of *f* (forte) starting in the second measure. The system concludes with a fermata over the final notes.

ritard.

Pon-tius Pi-late; he suf-fered death, and was bur - ied.

mp ritard.

Pon-tius Pi-late; he suf-fered death, and was bur - ied.

p *ritard.*

Man.

a tempo

And the third day he rose a-gain in ac-cord-ance with the

a tempo

f

And the third day he rose a-gain in ac-cord-ance with the

f

a tempo

Ped.

Scrip-tures; he as-cend-ed in-to heav-en and is

Scrip-tures; he as-cend-ed in-to heav-en and is

This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "Scrip-tures; he as-cend-ed in-to heav-en and is". The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

This system shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. It features a steady accompaniment with chords and moving lines.

seat-ed at the right hand of the Fa-ther. He will come a -

seat-ed at the right hand of the Fa-ther. He will come a -

This system contains the second two vocal staves and the piano accompaniment. The vocal lines continue with lyrics: "seat-ed at the right hand of the Fa-ther. He will come a -". The piano accompaniment continues with similar accompaniment.

This system shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. It continues the accompaniment from the first system.

Ho-ly Spi - rit, the Lord, the giv - er of life,

Ho-ly Spi - rit, the Lord, the giv - er of life,

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics. The middle staff is a vocal line in the same key with lyrics. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

The piano accompaniment for the first system is shown in a grand staff. The right hand plays a series of chords and moving lines, while the left hand provides a rhythmic foundation with eighth notes. A fermata is placed over the final chord of the system.

who pro-ceeds_ from the Fa - ther and the Son. With the

who pro-ceeds_ from the Fa - ther and the Son. With the

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics. The middle staff is a vocal line in the same key with lyrics. The bottom staff is a piano accompaniment in G major, continuing the eighth-note bass line and chordal accompaniment.

The piano accompaniment for the second system is shown in a grand staff. The right hand continues with chords and moving lines, while the left hand maintains the eighth-note bass line. A fermata is placed over the final chord of the system.

Fa - ther and the Son he is wor - shiped and

Fa - ther and the Son he is wor - shiped and

f

cresc.

f

Detailed description: This system contains the first two systems of music. The top system has a vocal line and two piano accompaniment staves. The vocal line is in B-flat major and 4/4 time, with lyrics 'Fa - ther and the Son he is wor - shiped and'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The second system continues the vocal line and piano accompaniment. Dynamics include *f* (forte) and *cresc.* (crescendo). The key signature has two flats (B-flat major), and the time signature is 4/4.

glo - ri - fied. He has spo - ken through the Pro - phets.

glo - ri - fied. He has spo - ken through the Pro - phets.

Detailed description: This system contains the next two systems of music. The top system has a vocal line and two piano accompaniment staves. The vocal line continues with the lyrics 'glo - ri - fied. He has spo - ken through the Pro - phets.' The piano accompaniment continues with chords and a bass line. The dynamics and key signature remain consistent with the previous system. The key signature has two flats (B-flat major), and the time signature is 4/4.

We be-lieve in one ho - ly — cath - o - lic and ap - os -

ff

We be-lieve in one ho - ly — cath - o - lic and ap - os -

ff

ff

tol - ic Church. We ac - knowl - edge one —

tol - ic Church. We ac - knowl - edge one —

Musical score for the first system. It consists of a vocal line (Soprano/Alto) and a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "bap - tism for the for - give - ness of". The music is divided into three measures: the first measure is in 2/4, the second in 3/4, and the third in 2/4.

Musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The key signature remains two flats, and the time signature is 2/4. The lyrics are: "sins. We look for the res-ur-rec - tion". The music is divided into three measures: the first measure is in 2/4, the second in 3/4, and the third in 2/4.

ritard. rall.

of the dead, _____ and the life of the

of the dead, _____ and the life of the

mf rall.

ritard. mf rall.

world to come. A - men, A - men. _____

world to come. A - men, A - men. _____

A - men.

A - men. _____

mp

mp

Holy, Holy, Holy
Lord

E-45

D. W. Steel

Ho - ly, ho - ly, ho - ly Lord, God of power and might,

heav - en and earth are full of your glo - ry.

Ho-san-na in the high-est. Bless-ed is he who comes in the

name of the Lord. Ho-san-na in the high - est.

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E-46

American Folk Hymn
arr. by Marcia Pruner

F B \flat F Dm C

Ho - ly, ho - ly, ho - ly Lord, God of power and

F Am Dm B \flat F

might, heaven and earth are full of your glo - ry. Ho -

C7 Fsus4 F F

san - na in the high - est. Bless - ed is

B \flat F Dm C F Am

he who comes in the name of the Lord. Ho -

Dm B \flat F C7 Fsus4 F

san - na in the high - est, Ho - san - na in the high - est.

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E-47

Meredith Elaine Baker

With vigor

Em C D C D

Ho - ly, ho - ly, ho - ly Lord, God of power and

C Am C Bm7 Am7 3 D

might, heav-en and earth are full of your glo - ry.—

Bm7 Em Am Bm7 Em

— Ho - san - na, Ho - san - na in the high - est.

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Em Am Bm7 Em

Bless-ed is he who comes in the name of the Lord. Ho -

Detailed description: This system contains the first four measures of the piece. The vocal line (treble clef) has a key signature of one sharp (F#) and a common time signature. It features four measures, each with a triplet of eighth notes. The lyrics are "Bless-ed is he who comes in the name of the Lord. Ho -". The piano accompaniment (grand staff) consists of two staves. The right hand has a triplet of eighth notes in each measure, while the left hand has a triplet of quarter notes. The chords are Em, Am, Bm7, and Em.

Bm7 Em Am Bm7 Em

san - na, Ho - san - na in the high - est.

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics "san - na, Ho - san - na in the high - est." The piano accompaniment continues with the same triplet patterns. The chords are Bm7, Em, Am, Bm7, and Em.

E-48

Marvin Beinema

Ho - ly, ho - ly, ho - ly Lord,

Ped.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a 2/3 time signature. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment is written in a grand staff (treble and bass clefs) with a 2/3 time signature. It features a steady eighth-note accompaniment in the bass line and chords in the treble line. A 'Ped.' (pedal) marking is placed below the first measure of the piano part.

God of power and might, heav-en and earth are

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a quarter rest in the first measure, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A triplet of eighth notes (G4, A4, B4) is marked above the final three notes. The piano accompaniment continues with the same eighth-note accompaniment and chords.

full of your glo - ry. Ho - san - na in the high-est.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has a quarter rest in the first measure, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A triplet of eighth notes (G4, A4, B4) is marked above the first three notes. The piano accompaniment continues with the same eighth-note accompaniment and chords, ending with a fermata over the final chord.

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Musical score for the first system. The vocal line (treble clef) begins with a rest, followed by the lyrics "Bless - ed is he who comes in the". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The tempo is marked *Meno mosso*. A triplet of eighth notes is indicated above the final notes of the vocal line.

Musical score for the second system. The vocal line (treble clef) continues with the lyrics "name of the Lord. Ho - san - na in the high - est.". The piano accompaniment (grand staff) continues with the melody and bass line. The tempo is marked *a tempo*. A triplet of eighth notes is indicated above the first notes of the vocal line. The system concludes with a double bar line.

E-49

Irvin West

Ho - ly, ho - ly, ho - ly Lord, God of power and might,

heaven and earth are full of your glo - ry. Ho - san - na

in the high - est. Bless - ed is he who comes in the

name of the Lord. Ho - san - na in the high - est.

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E-50

Caribbean Folk Mass
arr. by John Fletcher

f
Ho-ly, ho-ly, ho-ly Lord, God — of power and might, —

f

Detailed description: This system shows the beginning of the piece. The piano part starts with a forte (*f*) dynamic, playing a rhythmic accompaniment of eighth and sixteenth notes. The vocal line begins with the lyrics 'Ho-ly, ho-ly, ho-ly Lord, God — of power and might, —'. The key signature has two sharps (F# and C#), and the time signature is 4/4.

heaven and earth_ are full of your glo - ry. Ho-san - na in the

Detailed description: The piano accompaniment continues with a steady eighth-note pattern. The vocal line continues with the lyrics 'heaven and earth_ are full of your glo - ry. Ho-san - na in the'. The piano part features some grace notes and slurs.

high - est. — Bless-ed is he who comes in the name of the

Detailed description: This system introduces triplet markings over the piano accompaniment. The vocal line continues with 'high - est. — Bless-ed is he who comes in the name of the'. The piano part has triplets of eighth notes in both hands.

Lord. Ho - san - na in the high - est. —

Detailed description: The final system of the page. The piano accompaniment concludes with a final chord. The vocal line ends with 'Lord. Ho - san - na in the high - est. —'. The piano part has a final cadence with a fermata over the final notes.

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E-51

Ronald Arnatt

$\text{♩} = 60-72$

Soprano and Alto

Musical notation for Soprano and Alto parts. The Soprano part is on a treble clef staff and the Alto part is on a bass clef staff. Both parts are in 2/2 time and key of D major. The lyrics "Ho - ly, ho - ly," are written below the notes. A dynamic marking of *f* is present.

Tenor and Bass

Congregation

Musical notation for Tenor and Bass, and Congregation parts. The Tenor and Bass parts are on a bass clef staff. The Congregation part is on a treble clef staff. All parts are in 2/2 time and key of D major. The lyrics "Ho - ly, ho - ly," are written below the notes. A dynamic marking of *f* is present. The piano accompaniment is marked *f legato*.

Musical notation for Tenor and Bass parts. The Tenor part is on a treble clef staff and the Bass part is on a bass clef staff. Both parts are in 2/2 time and key of D major. The lyrics "ho - ly Lord, God of power and might," are written below the notes.

Musical notation for Congregation and Piano accompaniment. The Congregation part is on a treble clef staff. The Piano accompaniment is on a grand staff (treble and bass clefs). Both parts are in 2/2 time and key of D major. The lyrics "ho - ly Lord, God of power and might," are written below the notes.

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* Ho - ly, ho - ly Lord, God of power and might,

Ho - ly, ho - ly, ho - ly Lord, God of power and might,

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics "Ho - ly, ho - ly Lord, God of power and might,". It begins with a mezzo-forte (*mf*) dynamic and a fermata over the final measure. The second staff is a vocal line in bass clef with lyrics "Ho - ly, ho - ly, ho - ly Lord, God of power and might,". It also begins with a mezzo-forte (*mf*) dynamic and a fermata over the final measure. The third staff is a grand staff (treble and bass clefs) for piano accompaniment, showing sparse chords and rests. The fourth staff is another grand staff for piano accompaniment, also showing sparse chords and rests.

heav - en and earth are full of your glo - ry. Ho -

Ho - san - na,

heav - en and earth are full of your glo - ry. Ho - san - na,

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics "heav - en and earth are full of your glo - ry. Ho -". It features triplet markings over the first six notes and a fortissimo (*ff*) dynamic at the end. The second staff is a vocal line in bass clef with lyrics "Ho - san - na,". It features triplet markings over the first six notes and a fortissimo (*ff*) dynamic at the end. The third staff is a vocal line in treble clef with lyrics "heav - en and earth are full of your glo - ry. Ho - san - na,". It features triplet markings over the first six notes and a fortissimo (*ff*) dynamic at the end. The fourth staff is a grand staff for piano accompaniment, showing triplet markings over the first six notes and a fortissimo (*ff*) dynamic at the end.

*When performed without Choir, measures 7 through 10 are omitted.

san - na, Ho - san-na in the high - est.

Ho-san-na, Ho-san - na — in the high - est.

Ho-san-na, Ho-san - na — in the high - est.

Più mosso

Bless - ed is he who comes in the

mp

Bless - ed is he who comes in the

mp

Bless - ed is he who comes_ in the

Più mosso

mp

Bless - ed is he who comes_ in the

Più mosso

mp

name_ of the Lord.

name of the Lord. — Ho - san - na, *ff*

name of the Lord. Ho-san-na, Ho-san-na,

name of the Lord. Ho-san-na, Ho-san-na, *ff*

name of the Lord. Ho-san-na, Ho-san-na,

Ho - san - na in the high - est.

Ho - san - na — in the high - est.

Ho - san - na — in the high - est.

E-52

David Koehring

Ho - ly, ho - ly, ho - ly Lord,
(bright and bell-like)

L. H.

Detailed description: This system contains the first three measures of the piece. The vocal line (top staff) begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment (middle and bottom staves) features a steady eighth-note pattern in the right hand and a bass line in the left hand with chords and moving lines.

God of power and might, —

tr.

Detailed description: This system contains measures 4-6. The vocal line has eighth-note pairs with a fermata over the final note, followed by a half note G4. The piano accompaniment includes a trill in the right hand and sustained chords in the left hand.

heav - en and earth are full of your glo - ry. Ho -

Ped.

Detailed description: This system contains measures 7-9. The vocal line continues with eighth notes and ends with a half note G4. The piano accompaniment features a pedal point in the left hand and a final chord in the right hand.

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san - na in_ the high - est. _____

L. H.

kick cresc. pedal for chord!

Bless-ed is he who comes in the name of the Lord. — Ho -

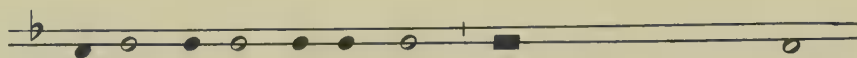
san - na in_ the high - est. _____

L. H.

cresc.
cresc. pedal on chord

E-53

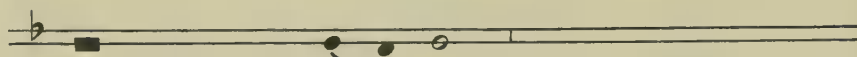
Mozarabic



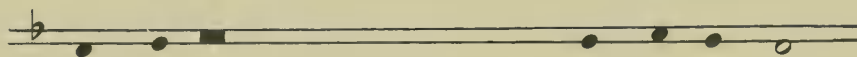
Ho-ly, ho-ly, ho-ly Lord, God of power and might,



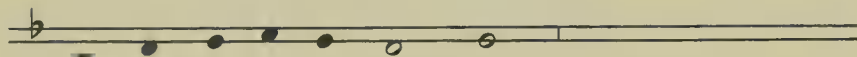
heav-en and earth are full of your glory.



Hosanna in the high-est.



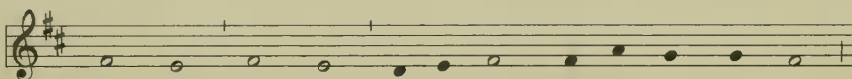
Bless-ed is he who comes in the name of the Lord.



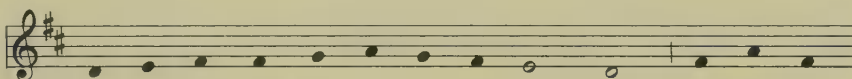
Ho-san-na in the high-est.

E-54

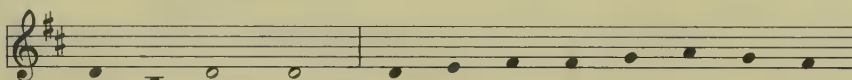
Thomas J. Talley



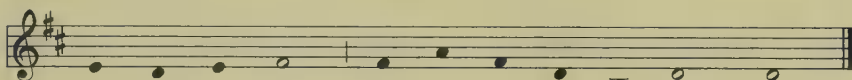
Ho - ly, ho - ly, ho - ly Lord, God of power and might,



heav-en and earth are full of your glo - ry. Ho-san-na



in the high - est. Bless-ed is he who comes in the



name of the Lord. Ho-san-na in the high - est.

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E-55

Missa Orbis Factor
arr. by David Hurd

Ho - ly, ho - ly, ho - ly Lord, God of

The first system of musical notation features a treble and bass clef. The melody is written in the treble clef with a series of eighth and sixteenth notes, some beamed together. The bass line consists of chords and single notes. The lyrics are placed below the treble staff.

pow-er and might, Heav - en and earth are full

The second system continues the melody and bass line. The lyrics are placed below the treble staff.

of your glo-ry. Ho-san-na in the high-est.

The third system continues the melody and bass line. The lyrics are placed below the treble staff.

Bless-ed is he who comes in the name of the

The fourth system continues the melody and bass line. The lyrics are placed below the treble staff.

Lord. Ho-san-na in the high-est.

The fifth system concludes the melody and bass line. The lyrics are placed below the treble staff.

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E-56

New Plainsong
David Hurd

Ho - ly, ho - ly, ho - ly Lord, God of pow - er and might,

heav - en and earth are full of your glo - ry. Ho - san - na in the

high - est. Bless - ed is he who comes in the

name of the Lord. Ho - san - na in the high - est.

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E-57

Tone VI
arr. by Janet Hall

Ho - ly, ho - ly, ho - ly Lord, God of power and might,

heaven and earth are full of your glo-ry. Ho-san-na in the high-est.

Bless - ed is he who comes in the name of the Lord.

Ho - san - na in the high - est.

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The Acclamations

E-58

Alec Wyton

Soprano *f*
Alto
Tenor *f*
Bass

Christ has died.

Christ has died.

Christ is ris - en.

Christ is ris - en.

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Christ will come a - gain.

E-59

Robert J. Powell

We re-mem-ber his death, We pro-claim his res-ur-

rec-tion, We a-wait his com-ing in glo - ry.

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E-60

Alec Wyton

Soprano *f* >
Alto
Tenor *f*
Bass

We praise you, we bless you, —

The first system of the score includes vocal parts for Soprano, Alto, Tenor, and Bass, and piano accompaniment. The vocal parts are in 4/4 time and feature a dynamic marking of *f* (forte). The lyrics are "We praise you, we bless you, —". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

We give thanks to you, —

The second system of the score continues the vocal parts and piano accompaniment. The lyrics are "We give thanks to you, —". The piano accompaniment continues with chords and melodic lines, including a fermata over the final chord.

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and we pray to you, Lord our God.

ff

ff

E-61

Robert J. Powell

We praise you, we bless you, we give

Man.

Ped.

thanks to you, and we pray to you, Lord our God.

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The Lord's Prayer

we for-give those who sin a-against us. Save us

from the time of trial, and de-liv-er us from e-vil. For the

king-dom, the pow-er, and the glo-ry are yours,

now and for ev-er. A-men.

E-63

Caribbean Folk Mass
arr. by John Fletcher

Our Fa - ther in heaven, hal - lowed be your

Name, your king - dom come, your will be done, on

earth as in heaven. Give us to - day our

dai - ly bread. For - give us our sins as

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we for-give those who sin_ a-against us. Save us from the

time of_ trial, and de-liv-er us from e - vil._ For the

king-dom, the power, and the glo-ry are yours, —

now and for-ev - er._ A - men.

E-64

Robert J. Powell

Our Fa-ther in heav - en, hal-lowed be your

Ped.

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a right hand with a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4, and a left hand with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3.

Name, your king-dom come, — your will be done, on earth—

The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4.

— as in — heav - en. Give us to-day our

The third system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

dai - ly bread. For - give — us our sins as

The fourth system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The piano accompaniment continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3.

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we for-give those_ who sin a - gainst us. Save us_

Man.

from the time of trial, and de - liv - er us from e - vil.

Ped.

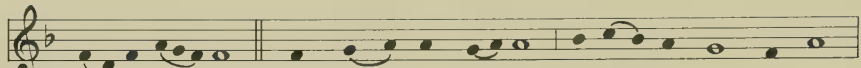
For the_ king-dom, the power_ and the glo - ry are

yours, _ now and for ev - er. A - men.


Christ Our Passover

E-65

Thomas J. Talley



Al - le - lu - ia. Christ our Pass - o - ver is sac - ri - ficed for us.

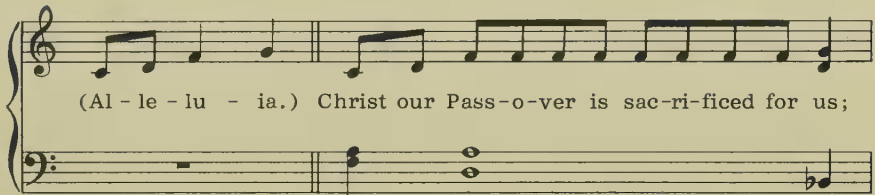


There - fore let us keep the feast. Al - le - lu - ia.

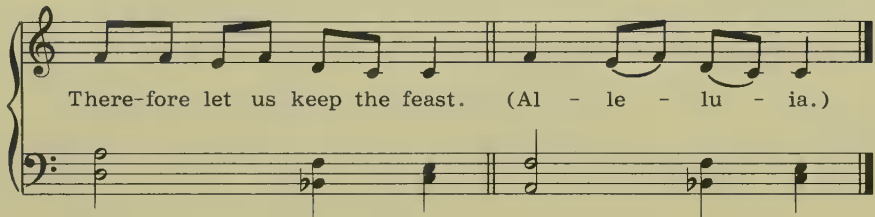
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E-66

Tone VIII, I
arr. by Janet Hall



(Al - le - lu - ia.) Christ our Pass - o - ver is sac - ri - ficed for us;



There - fore let us keep the feast. (Al - le - lu - ia.)

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E-67

Marvin Beinema

(Al - le - lu - ia.)

senza Pedal

Christ our Pass-o-ver is sac-ri-ficed for

Ped.

us; There-fore let us keep the

feast. (Al - le - lu - ia.)

senza Ped.

E-68

Toledo Chant, 1500
adapted by David Warren Steel, 1971

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef and features a melodic line with a long, sweeping phrase that spans across the system. The piano accompaniment is written in grand staff notation (treble and bass clefs) and provides a harmonic and rhythmic foundation for the vocal line.

Christ our Pass-over is sac-ri-ficed for us;

The second system continues the musical score. The vocal line begins with the text "Christ our Pass-over is sac-ri-ficed for us;". The piano accompaniment features a prominent, sustained chord in the right hand, which serves as a harmonic anchor for the vocal phrase.

there-fore let us keep the feast. (Al - le - lu - ia,

The third system of the score includes the text "there-fore let us keep the feast. (Al - le - lu - ia,". The musical notation shows a continuation of the vocal melody and piano accompaniment, with a double bar line indicating the end of the system.

al - le - lu - ia, al - le - lu - ia.)

The final system of the score concludes with the text "al - le - lu - ia, al - le - lu - ia.)". The musical notation shows the final notes of the vocal line and piano accompaniment, ending with a double bar line.

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E-69

New Plainsong
David Hurd

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

Christ_ our Pass - o - ver is sac - ri - ficed for us;

There - fore let us keep _____ the feast.

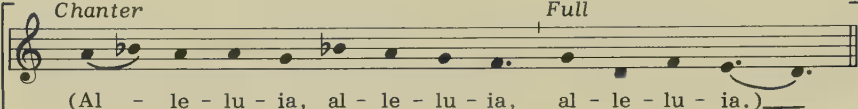
(Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.)

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E-70

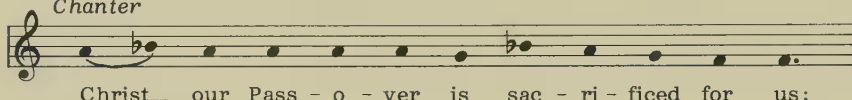
Missa Orbis Factor, (Tonus Peregrinus)
arr. by David Hurd

Chanter Full



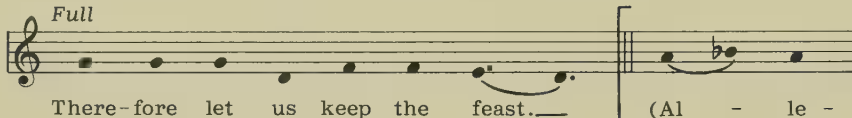
(Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.)

Chanter

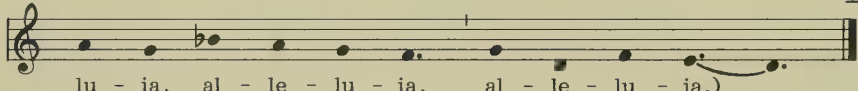


Christ_ our Pass - o - ver is sac - ri - ficed for us;

Full



There - fore let us keep the feast. (Al - le -



lu - ia, al - le - lu - ia, al - le - lu - ia.)

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Lamb of God

E-71

Alec Wyton

p
Lamb_ of God, you take a - way the

smoothly
p

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a rest followed by a quarter note G4, then eighth notes A4, B4, C5, and D5. The piano accompaniment starts with a half note G3 in the bass and a half note B3 in the treble, moving to a half note C4 in the bass and a half note D4 in the treble in the second measure.

sins of the world: have mer-cy on us. — Lamb_ of

mp

Detailed description: This system contains measures 3 and 4. The vocal line has a triplet of eighth notes (G4, A4, B4) in measure 3, followed by a quarter note C5 and a quarter note D5 in measure 4. The piano accompaniment features a triplet of eighth notes (G3, A3, B3) in measure 3 and a half note C4 in the bass with a half note D4 in the treble in measure 4.

God, you take a-way the sins of the world: have mer-cy on us. —

Detailed description: This system contains measures 5 and 6. The vocal line continues with a quarter note E5 in measure 5, followed by a triplet of eighth notes (G4, A4, B4) and a quarter note C5 in measure 6. The piano accompaniment has a half note G3 in the bass and a half note B3 in the treble in measure 5, and a half note C4 in the bass with a half note D4 in the treble in measure 6.

mf
Lamb_ of God, you take a - way the

mf

Detailed description: This system contains the final two measures, 7 and 8. The vocal line starts with a quarter note G4 in measure 7, followed by eighth notes A4, B4, C5, and D5 in measure 8. The piano accompaniment has a half note G3 in the bass and a half note B3 in the treble in measure 7, and a half note C4 in the bass with a half note D4 in the treble in measure 8.

slower *p*

sins of the world: Grant — us peace.

slower *p*

E-72

Kenneth Butcher

1. Lamb of — God, you take a - way the sins of the world:
 2. Lamb of — God, you take a - way the sins of the world:

have mer-cy on us. — 3. Lamb — of God, — you take — a -
 have mer-cy on us. —

way the sins of the world: Grant us — peace.

E-73

Caribbean Folk Mass
arr. by John Fletcher

Lamb of God, you take a - way the

The first system of musical notation features a treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef begins with a half note chord (F#4, C#5), followed by a quarter note chord (F#4, C#5), and then a quarter note chord (F#4, C#5). The bass line consists of a half note chord (F#2, C#3) and a quarter note chord (F#2, C#3).

sins of the world: have mer - cy on us, have -

The second system continues the melody with a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), and a quarter note chord (F#4, C#5). The bass line continues with a quarter note chord (F#2, C#3) and a quarter note chord (F#2, C#3).

mer - cy on us. Lamb of

The third system features a half note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), and a quarter note chord (F#4, C#5). The bass line continues with a quarter note chord (F#2, C#3) and a quarter note chord (F#2, C#3).

God, you take a - way the sins of the world: have

The fourth system continues the melody with a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), and a quarter note chord (F#4, C#5). The bass line continues with a quarter note chord (F#2, C#3) and a quarter note chord (F#2, C#3).

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mer - cy on us, have mer - cy on

us. Lamb of God, you

take a - way the sins of the world: Grant us

peace, grant us peace.

E-74

Robert J. Powell

Choir *Congregation*

Lamb of God, you take a-way the sins of the world: have

Ped.

Choir

mer-cy on_ us. Lamb of God, you take a-way the

Congregation *Choir*

sins of the world: have mer-cy on_ us. Lamb of God, _ you

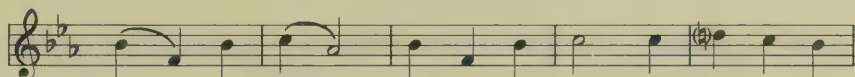
Choir and Congregation

take a-way the sins of the world: Grant_ us peace.

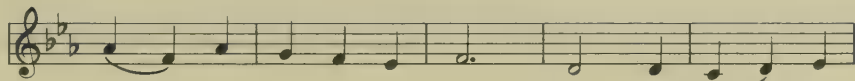
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E-75

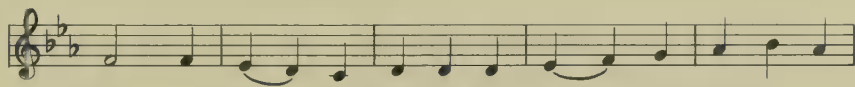
Richard Fabian



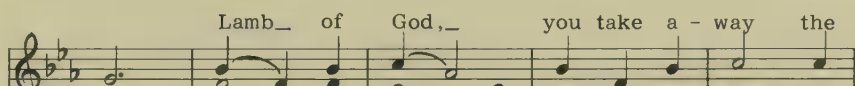
Lamb_ of God, _ you take a - way the sins of the



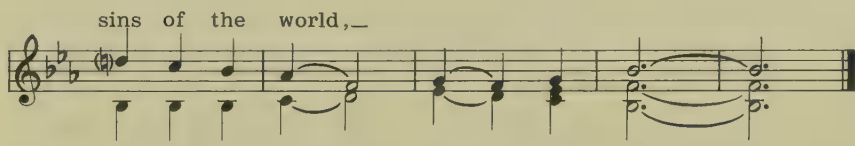
world: _ have mer - cy on us. Lamb of God, _ you



take a - way _ the sins of the world: _ have mer - cy on



Lamb_ of God, _ you take a - way the
us. Lamb _ of God, _ you take a - way the



sins of the world, _
sins of the world: _ Grant _ us peace. _____

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E-76

Missa Orbis Factor
arr. by David Hurd.

Lamb of God, you take a-way the sins

of the world: have mer-cy on us. Lamb

of God, you take a-way the sins of the world:

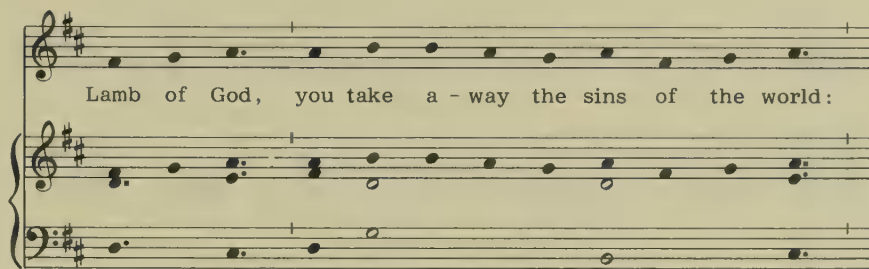
have mer-cy on us. Lamb of God, you take a-

way the sins of the world: Grant us peace.

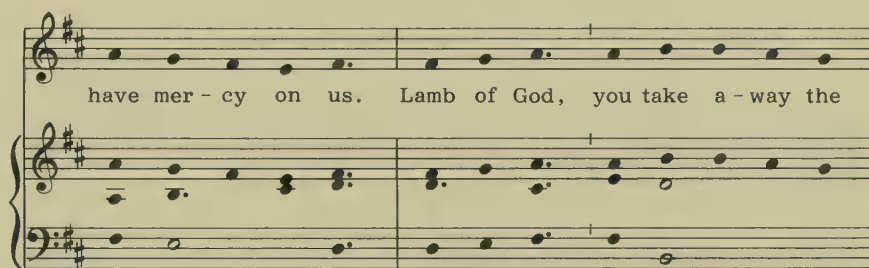
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E-77

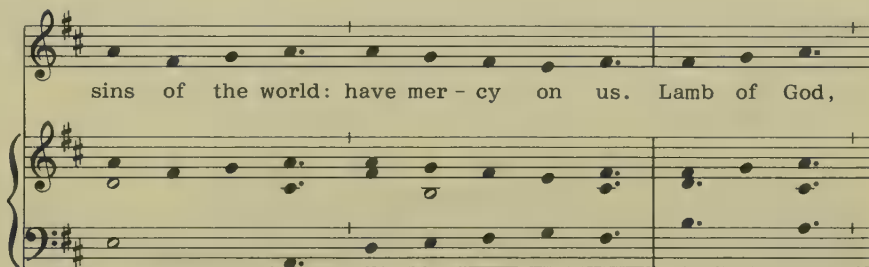
New Plainsong
David Hurd



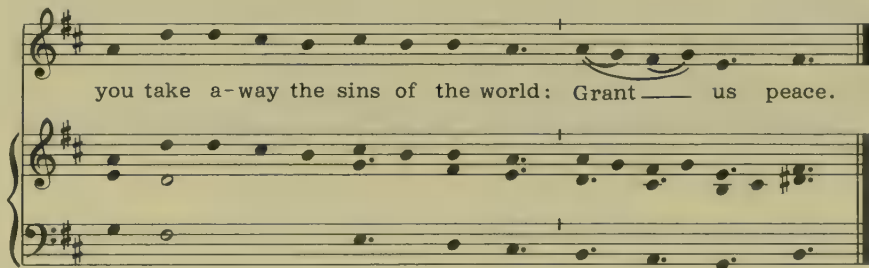
Lamb of God, you take a - way the sins of the world:



have mer - cy on us. Lamb of God, you take a - way the



sins of the world: have mer - cy on us. Lamb of God,



you take a - way the sins of the world: Grant — us peace.

E-78

Alastair Cassels-Brown

$\text{♩} = 76$ *mp*

Lamb of God, — you

Gently

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The piano part is marked 'Gently'.

take a-way the sins of the world: have mer-cy on

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The piano part features a melodic line in the right hand and a bass line in the left hand.

mf

us. Lamb of God, — you

Detailed description: This system contains the final two measures. The vocal line begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The piano accompaniment starts with a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The piano part is marked 'mf'.

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take a-way the sins of the world:— have mer - cy on

us. *mf* Lamb of God,— you

Slower mp take a-way the sins of the world: Grant us peace.

E-79

Plainsong
by Janet Hall

Lamb of God, you take a-way the sins of the world:

The first system of musical notation consists of a treble and bass staff. The treble staff contains a single melodic line with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the treble staff. The bass staff provides a simple harmonic accompaniment with chords and single notes.

have mer-cy on— us. Lamb of God, you take a-way the

The second system continues the melody and accompaniment. It features a double bar line in the middle of the system, indicating a measure rest or a section break. The lyrics are split across the two parts of the system.

sins of the world: have mer-cy on— us. Lamb of God,

The third system continues the melody and accompaniment. It also features a double bar line in the middle of the system. The lyrics are split across the two parts of the system.

you take a-way the sins of the world: Grant— us— peace.

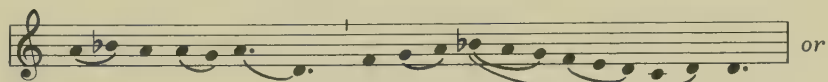
The fourth system concludes the piece. The melody ends with a final cadence, and the accompaniment provides a simple harmonic support. The lyrics are split across the two parts of the system.

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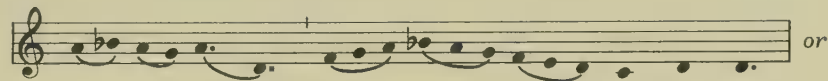
Dismissals

E-80

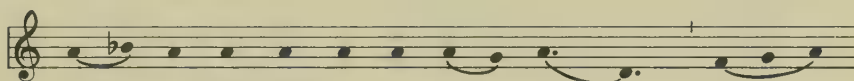
Missa Orbis Factor
arr. by David Hurd



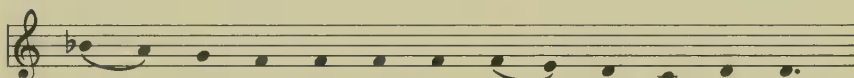
Let us go forth in the name of Christ. *or*



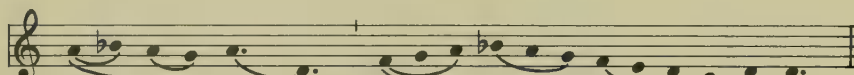
Go in peace to love and serve the Lord.



Let us go forth in - to the world, re -



joic - ing in the pow - er of the Spi - rit.




Thanks be to God.

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E-81

Missa Orbis Factor
arr. by David Hurd

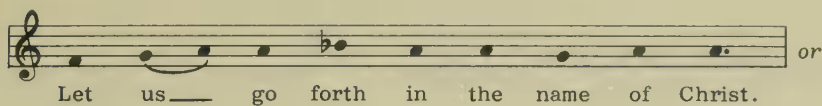


Let us bless the Lord. Thanks be to God.

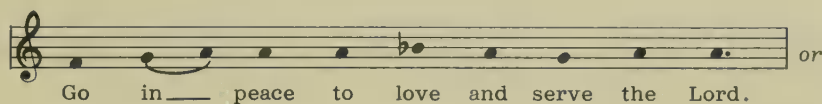
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E-82

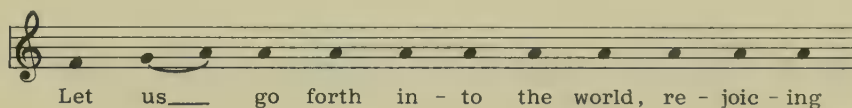
Missa Orbis Factor, (Tone 1)
arr. by David Hurd



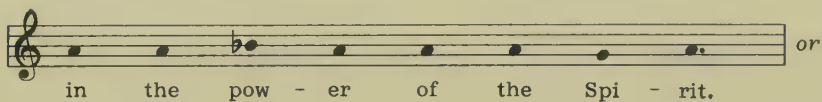
Let us — go forth in the name of Christ. or



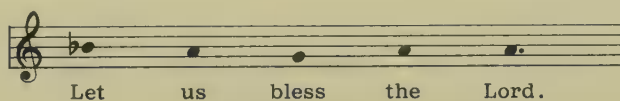
Go in — peace to love and serve the Lord. or



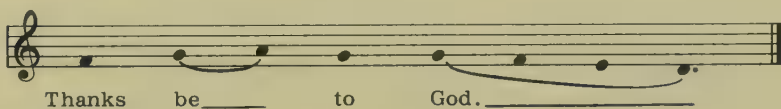
Let us — go forth in - to the world, re - joic - ing



in the pow - er of the Spi - rit, or



Let us bless the Lord.



Thanks be — to God. —

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E-83

Missa Orbis Factor, (Tonus Peregrinus)
arr. by David Hurd

Let us go forth in the name of Christ.

Al - le - lu - ia, Al - le - lu - ia. *or*

Go in peace to love and serve the Lord.

Al - le - le - ia, Al - le - lu - ia. *or*

Let us go forth in-to the world, re-joic-ing in the pow-er

of the Spi-rit. Al - le - lu - ia, Al - le - lu - ia. *or*

Let us bless the Lord. Al - le - lu - ia, Al - le - lu - ia.

Thanks be to God. Al - le - lu - ia, Al - le - lu - ia.

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