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Congregational Music for Eucharist

Church Hymnal Series V

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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

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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

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Composer in Residence, The Church of the Intercession, New York

Timothy Hurd
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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 Suitor
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

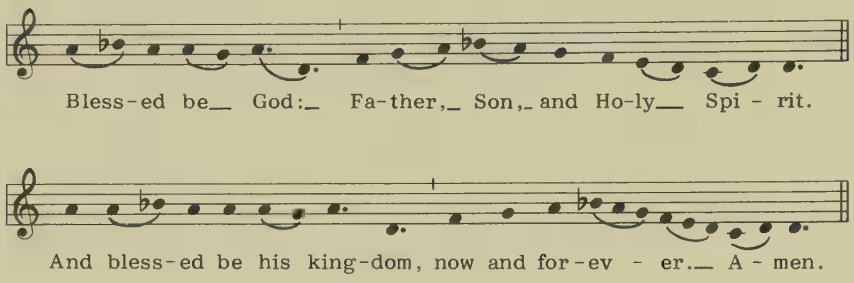
Jack Noble White
Executive Director, The Texas Boys Choir, Fort Worth, Texas

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



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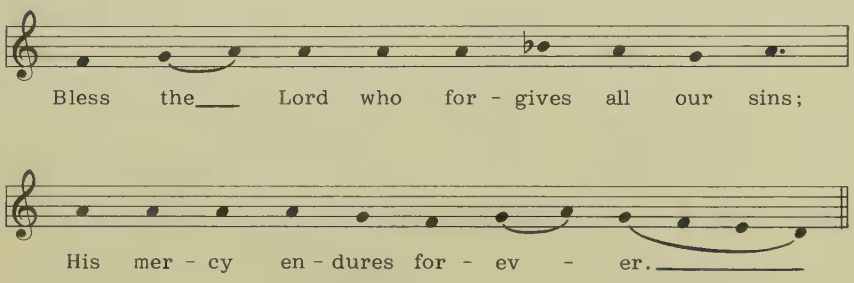
E-2

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



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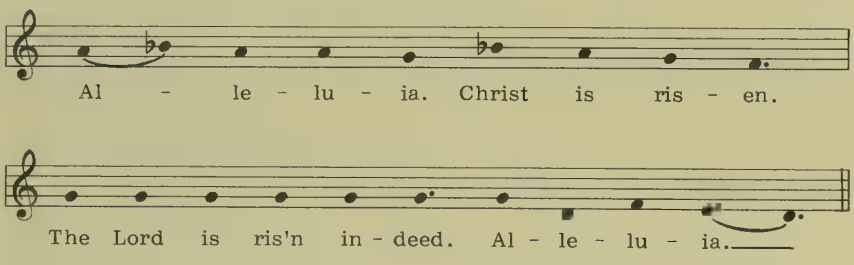
E-3

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



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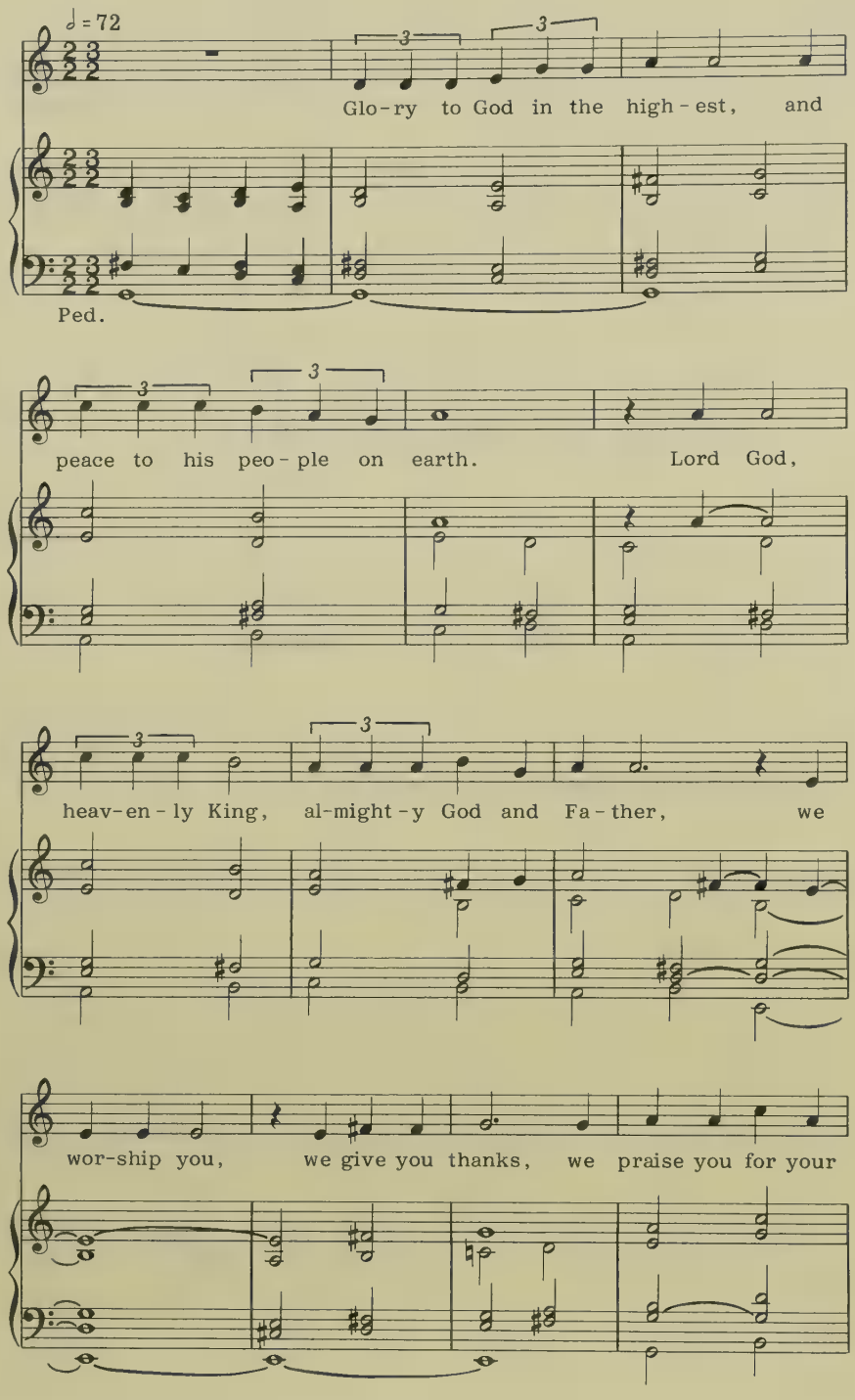
Glory to God

E-4

Marvin Beinema



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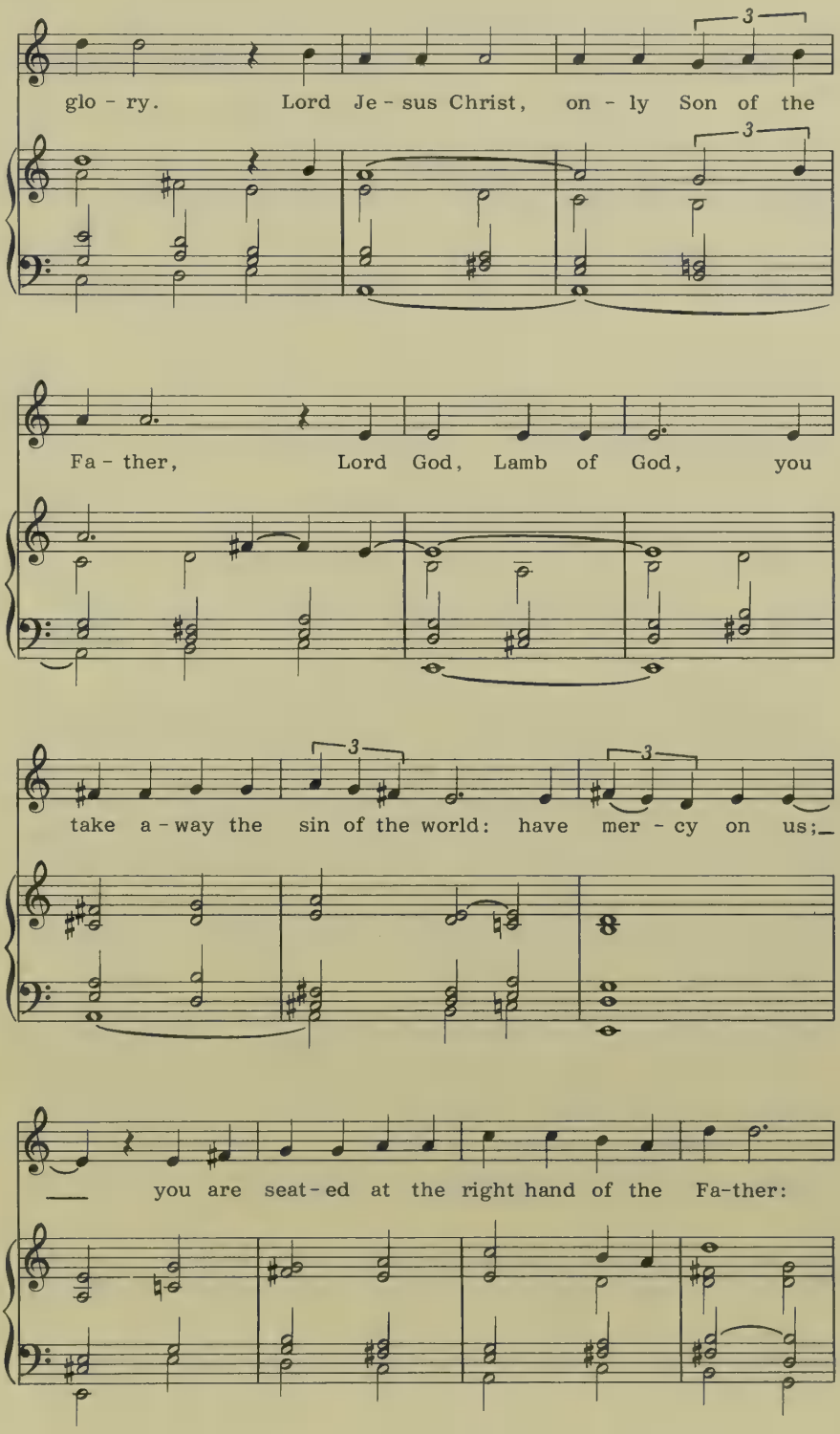
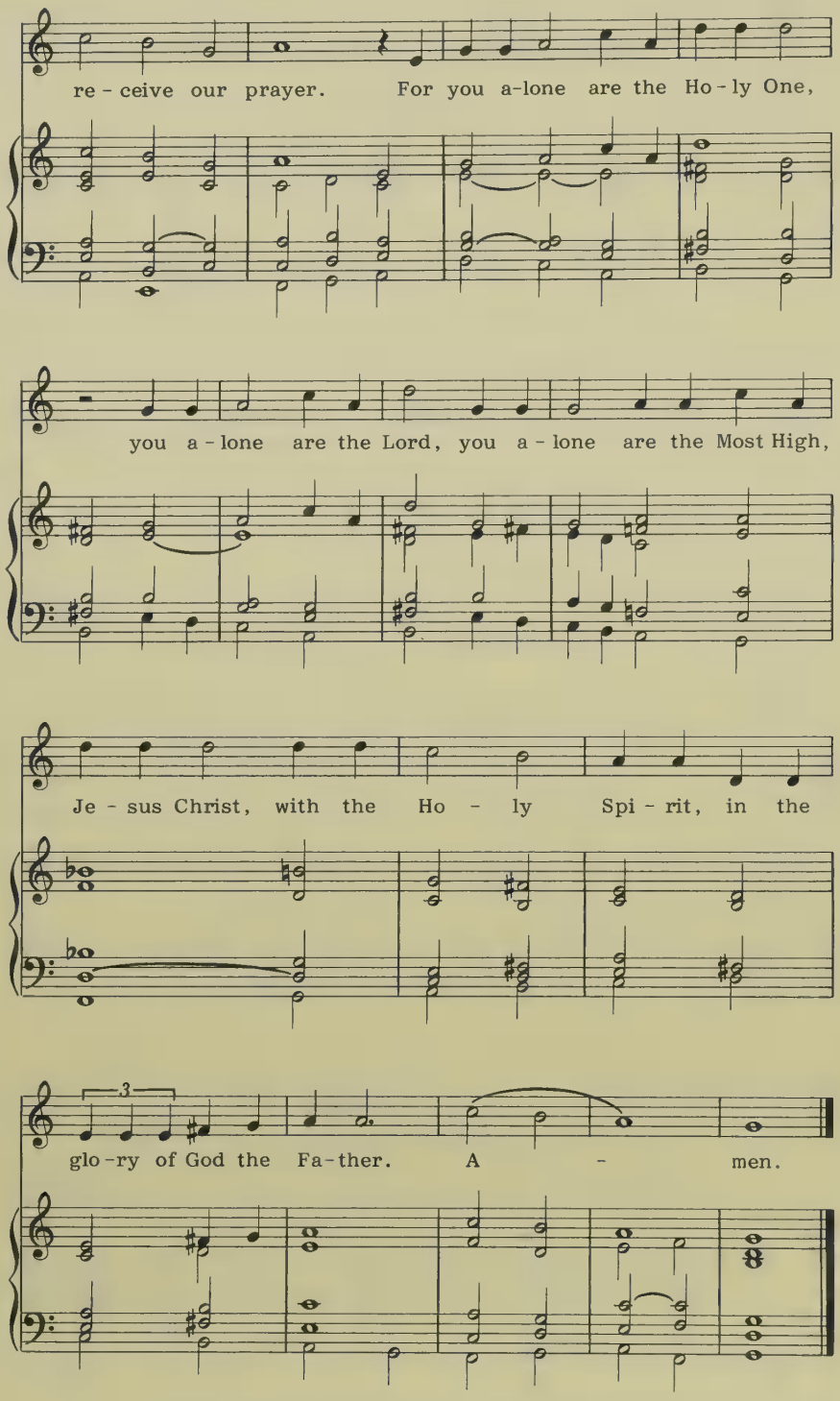
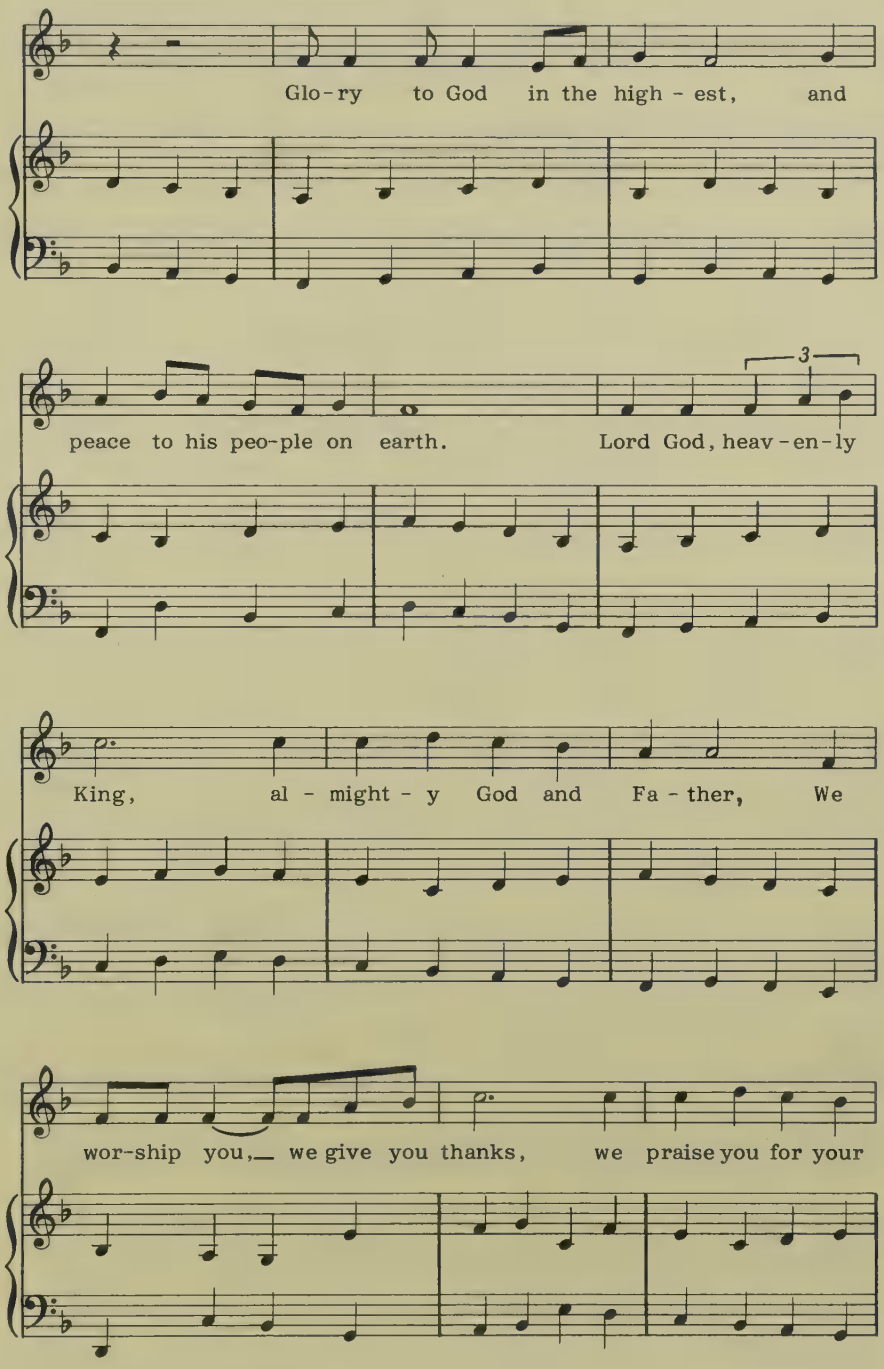

glo - ry. Lord Je - sus Christ, on - ly Son of the
Fa - ther, Lord God, Lamb of God, you
take a - way the sin of the world: have mer - cy on us;
you are seat - ed at the right hand of the Fa-ther:


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
3
glo - ry of God the Fa - ther. A - men.

E-5

Old Scottish Chant
arr. by Jack Noble White



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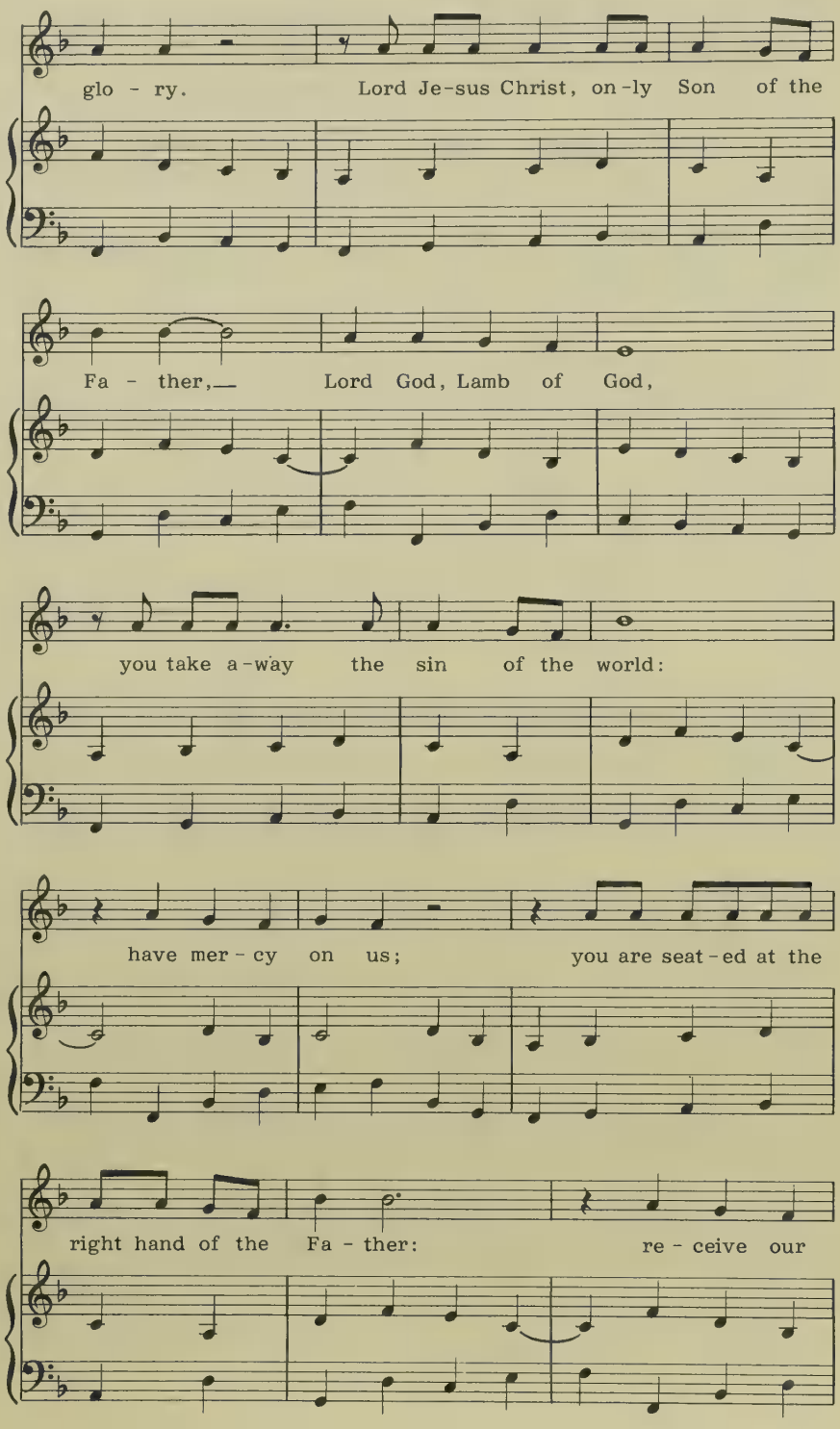
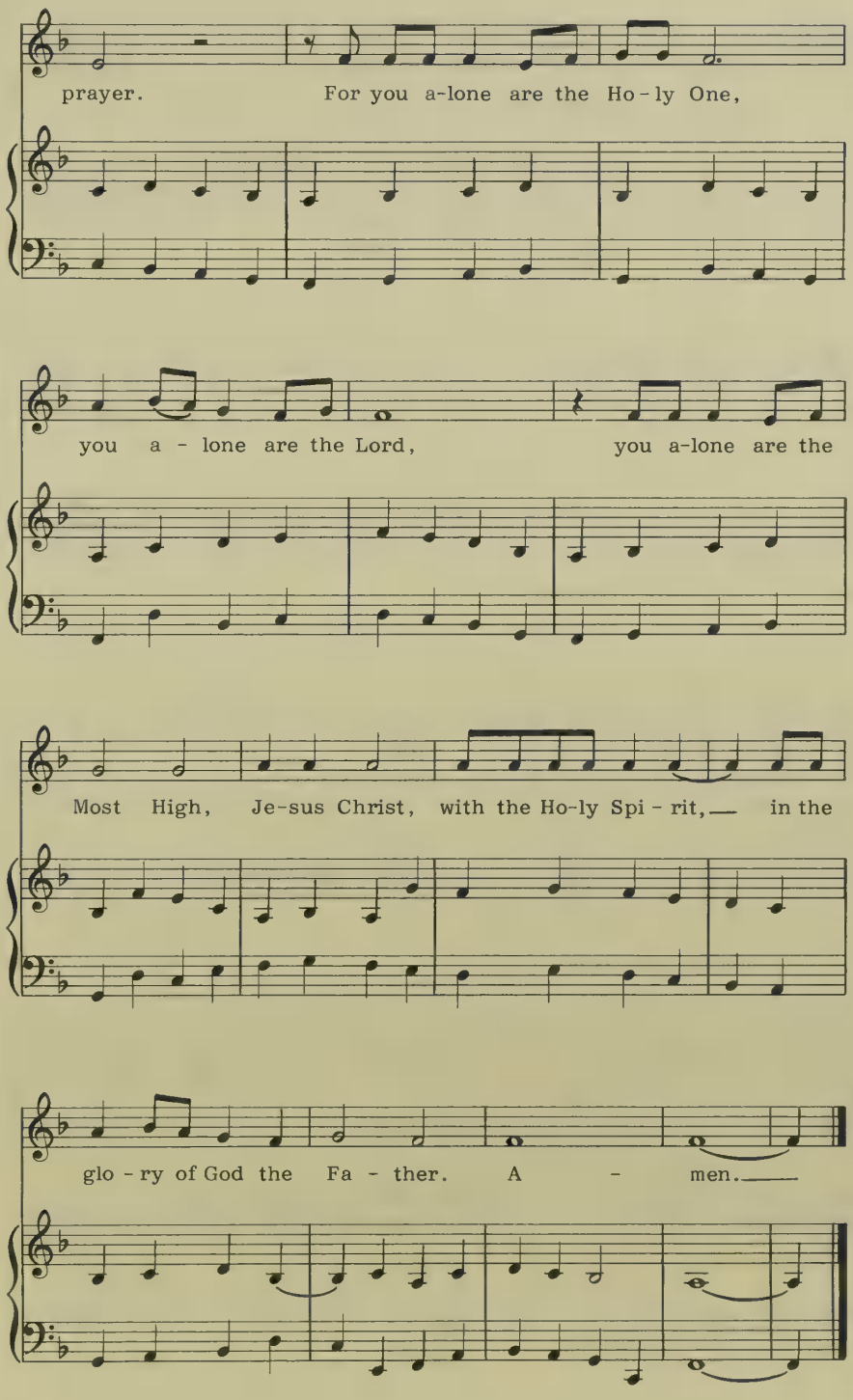
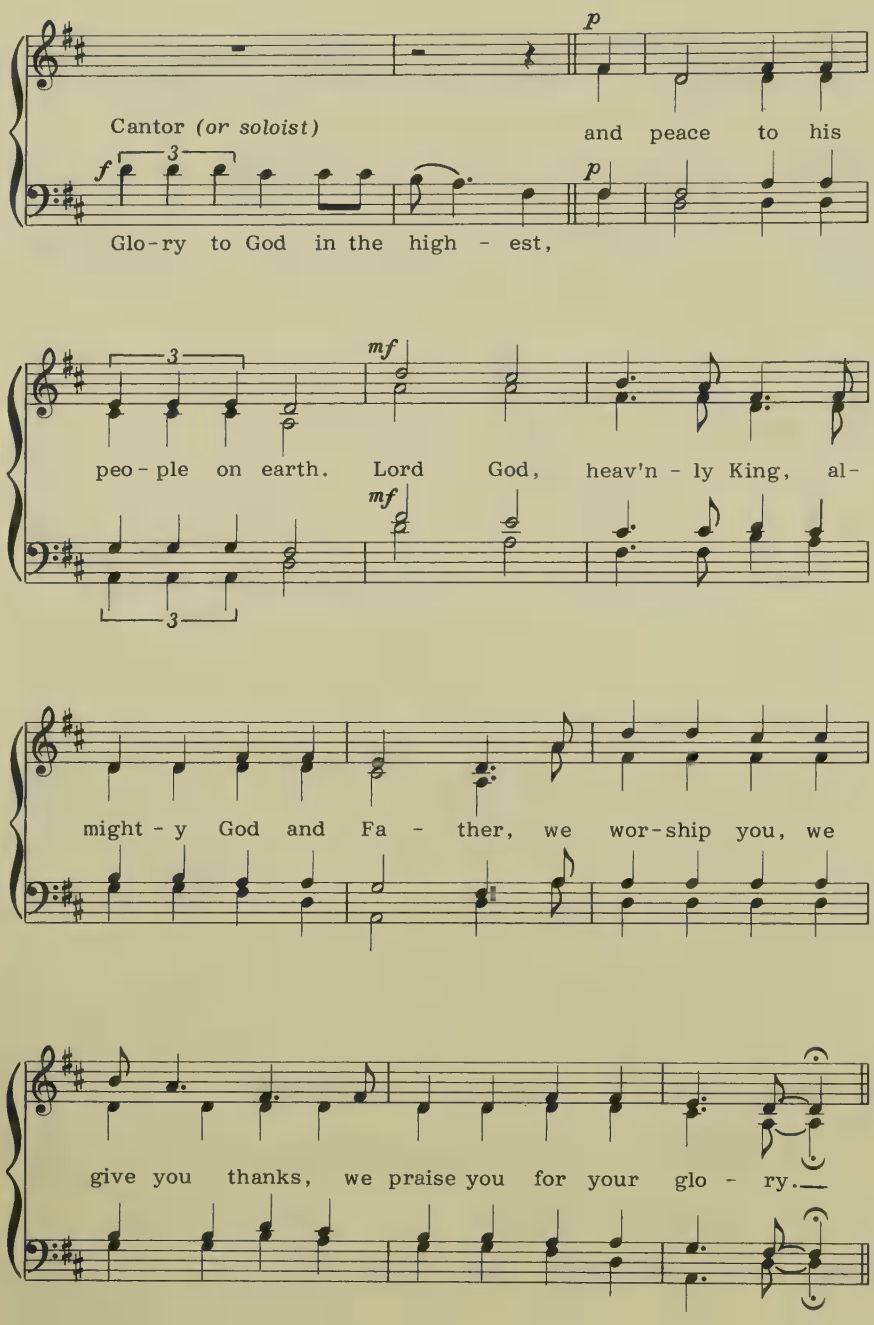

glo - ry. Lord Je-sus Christ, on-ly Son of the
Fa - ther,— Lord God, Lamb of God,
you take a-way the sin of the world:
have mer - cy on us; you are seat-ed at the
right hand of the Fa - ther: re - ceive our


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



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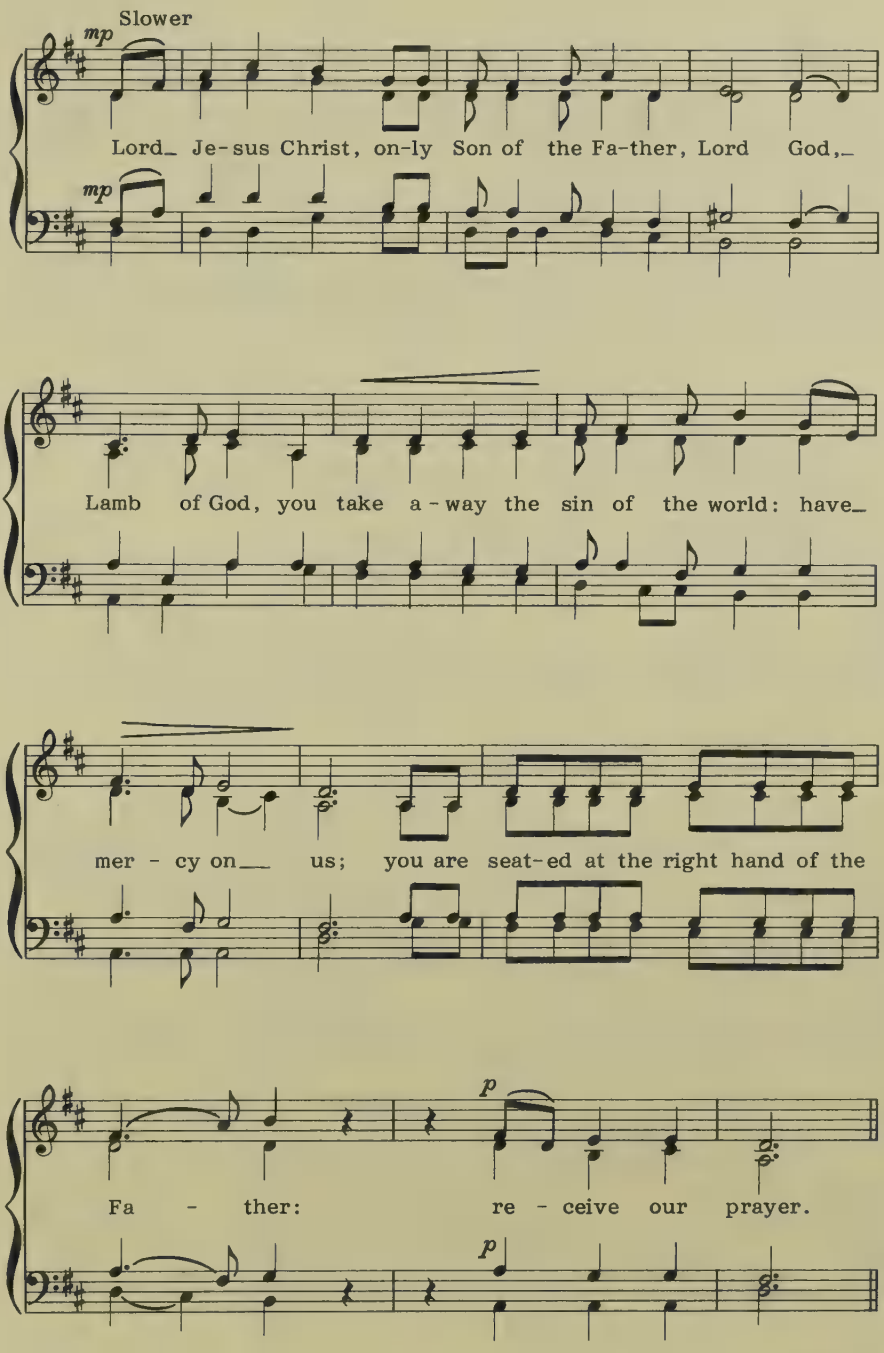
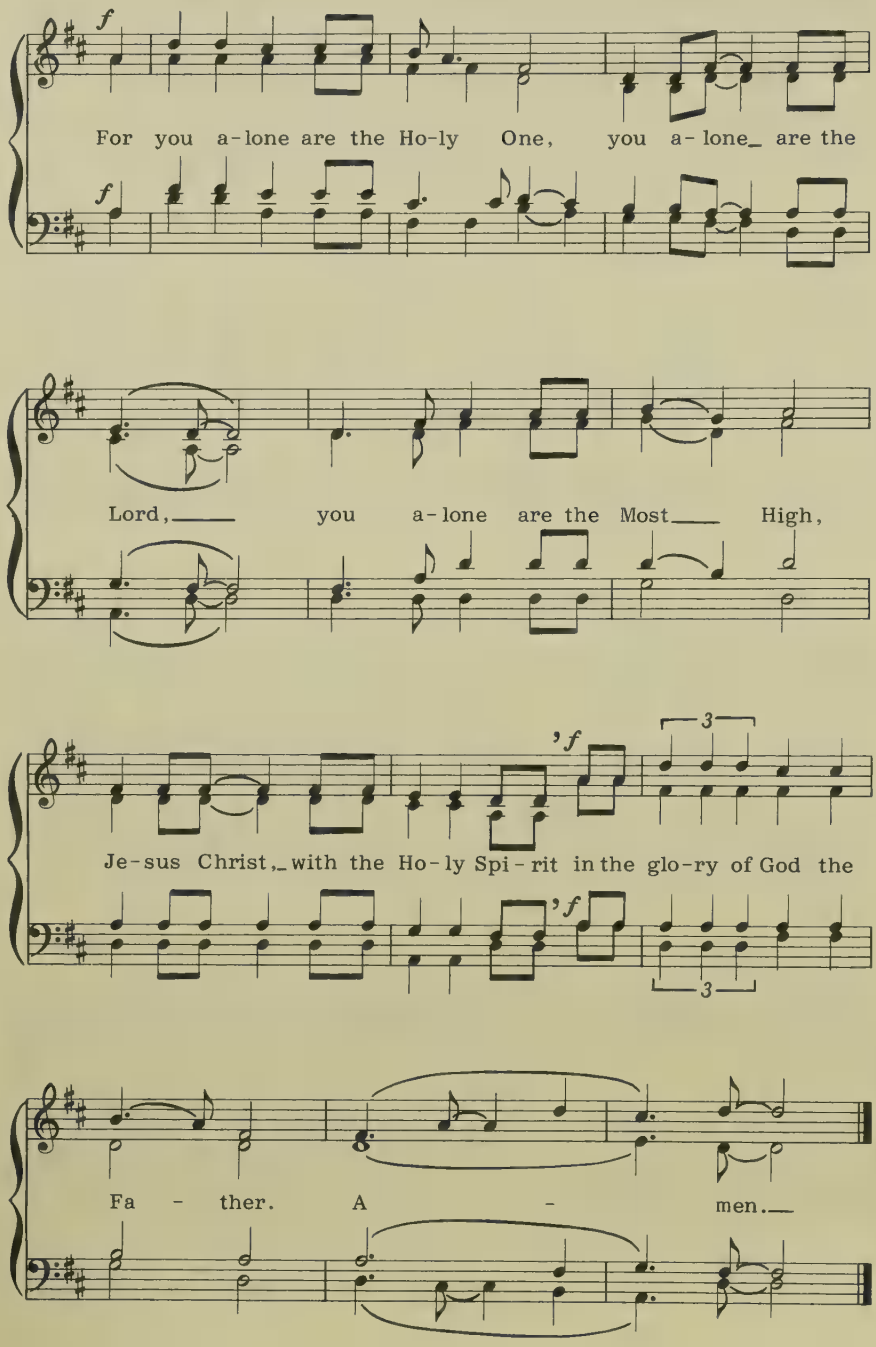
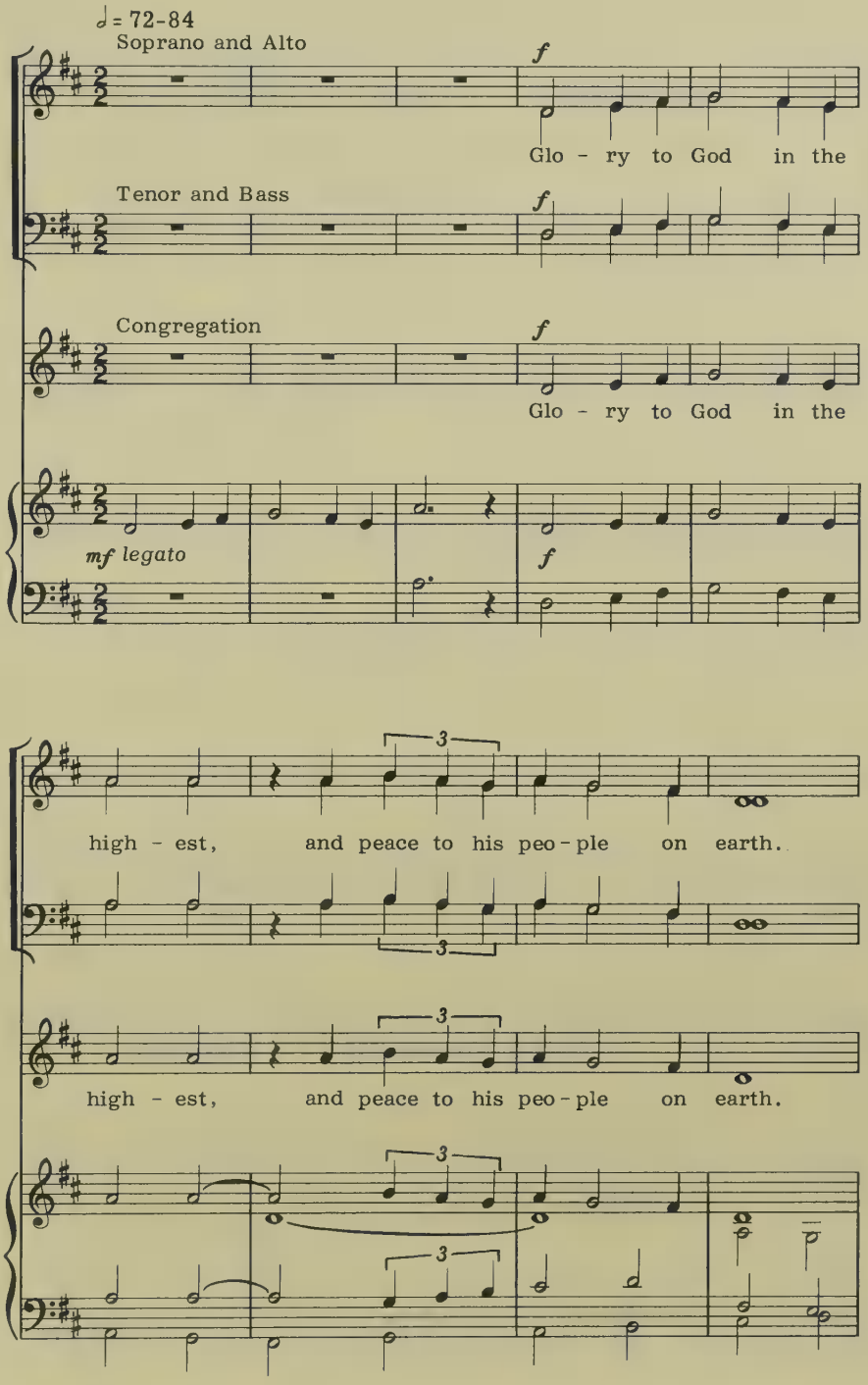

Slower
mp
Lord_ Je-sus Christ, on-ly Son of the Fa-ther, Lord God,_
mp
Lamb of God, you take a-way the sin of the world: have_
mer - cy on__ us; you are seat-ed at the right hand of the
p
Fa - ther: re - ceive our prayer.
p


f
For you a-lone are the Ho-ly One, you a-lone are the
f
Lord, you a-lone are the Most High,
'f
3
Je-sus Christ, with the Ho-ly Spi-rit in the glo-ry of God the
'f
3
Fa - ther. A - men.

E-7

Ronald Arnatt



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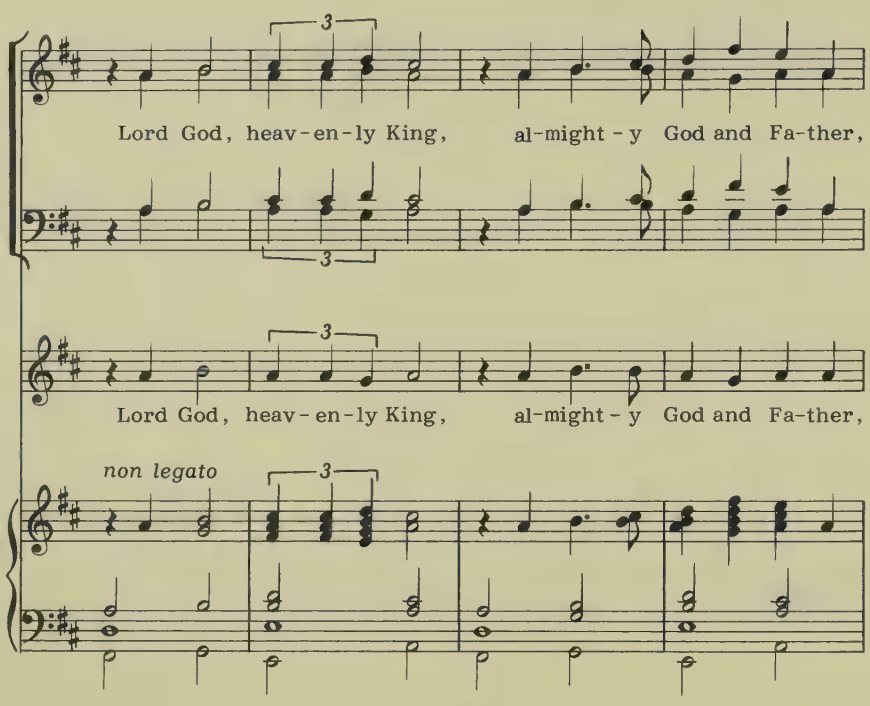
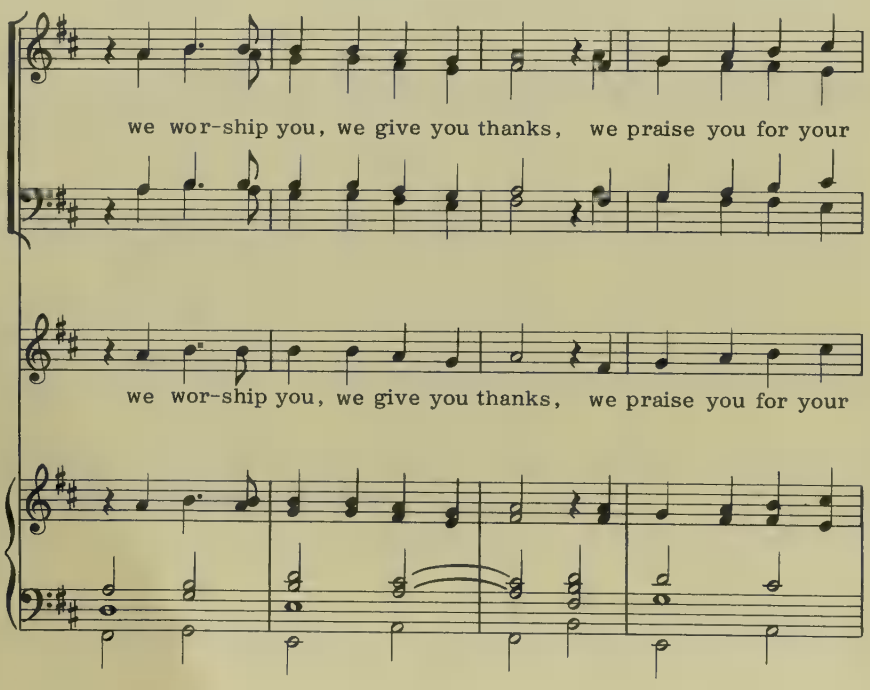
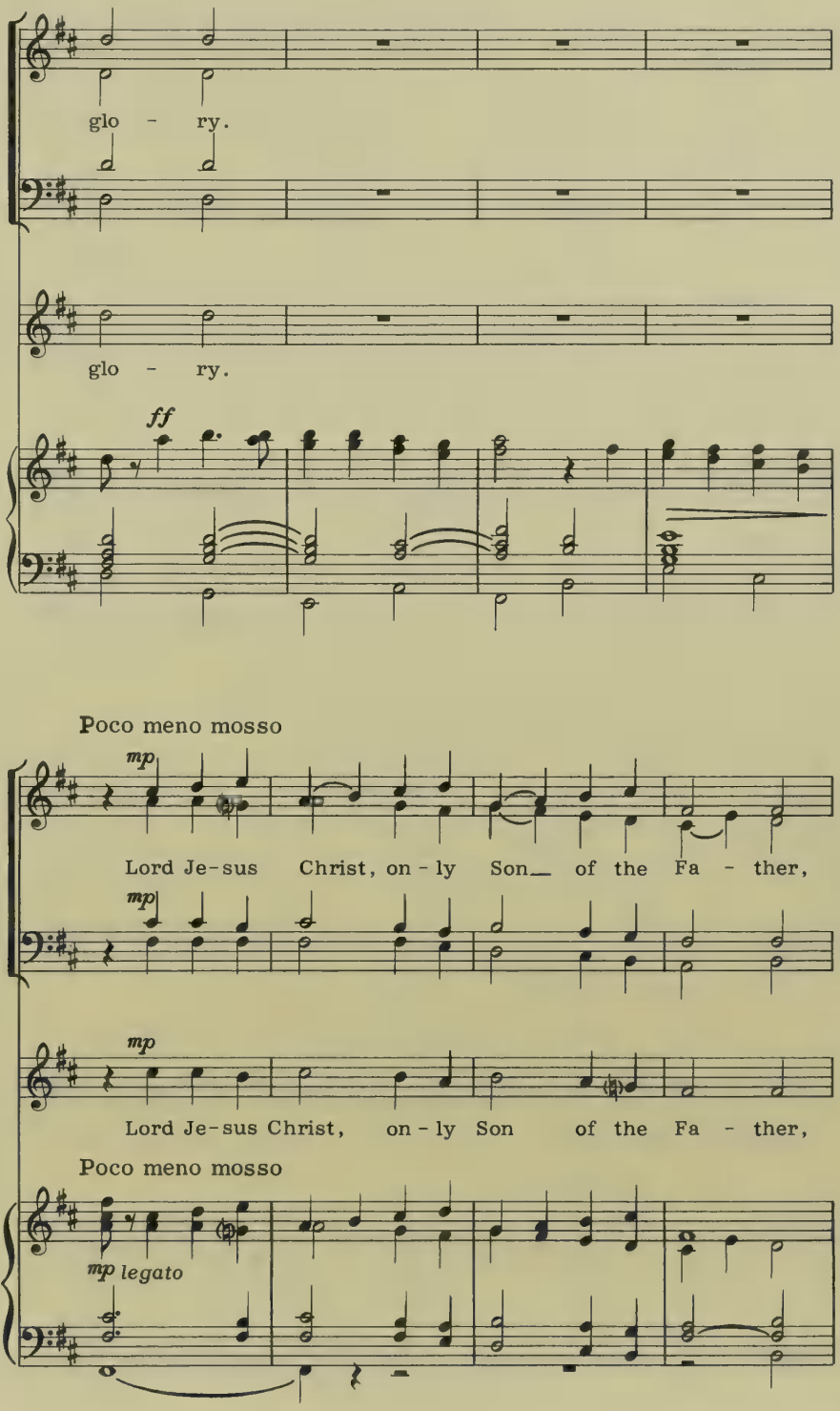
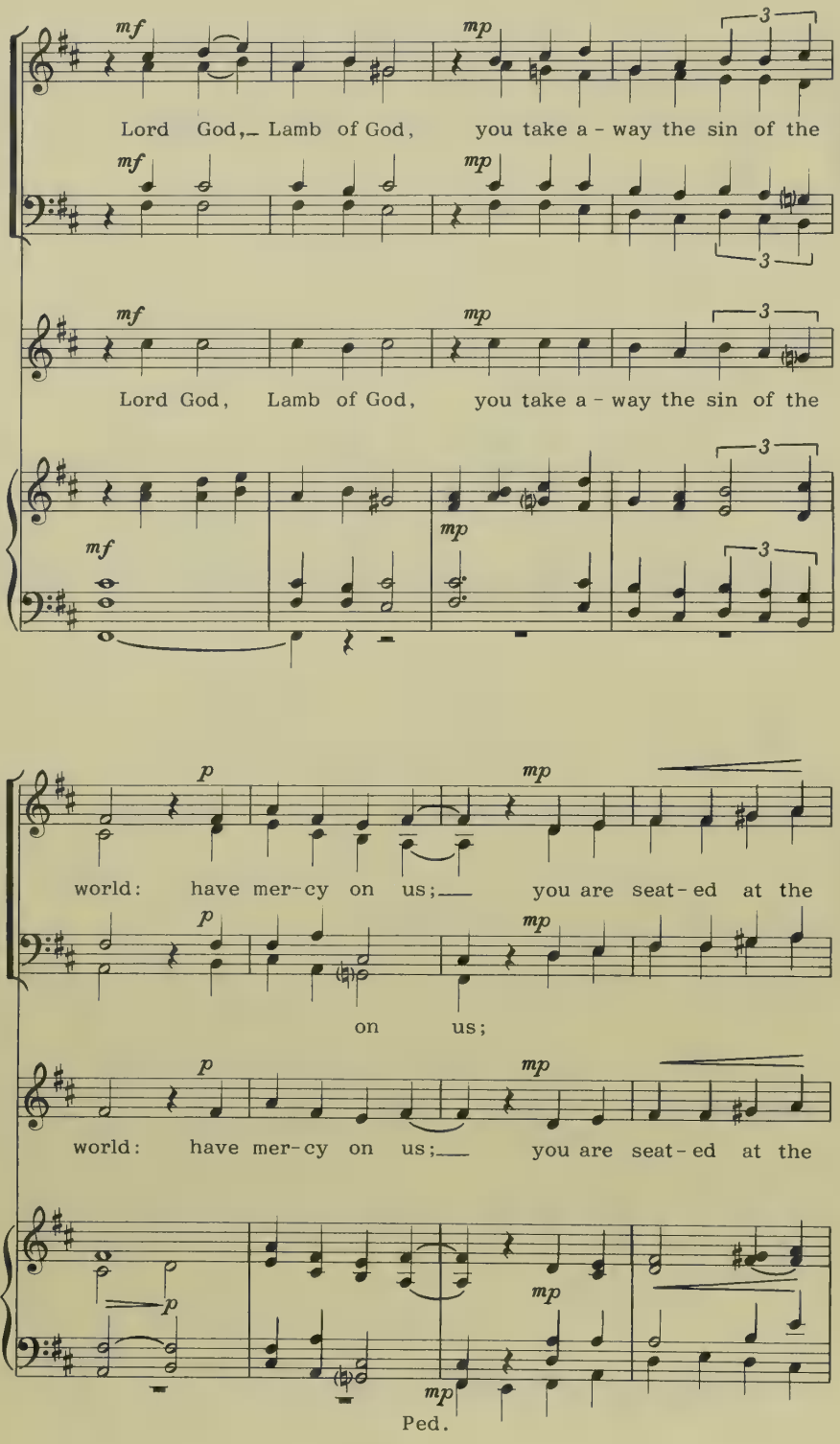
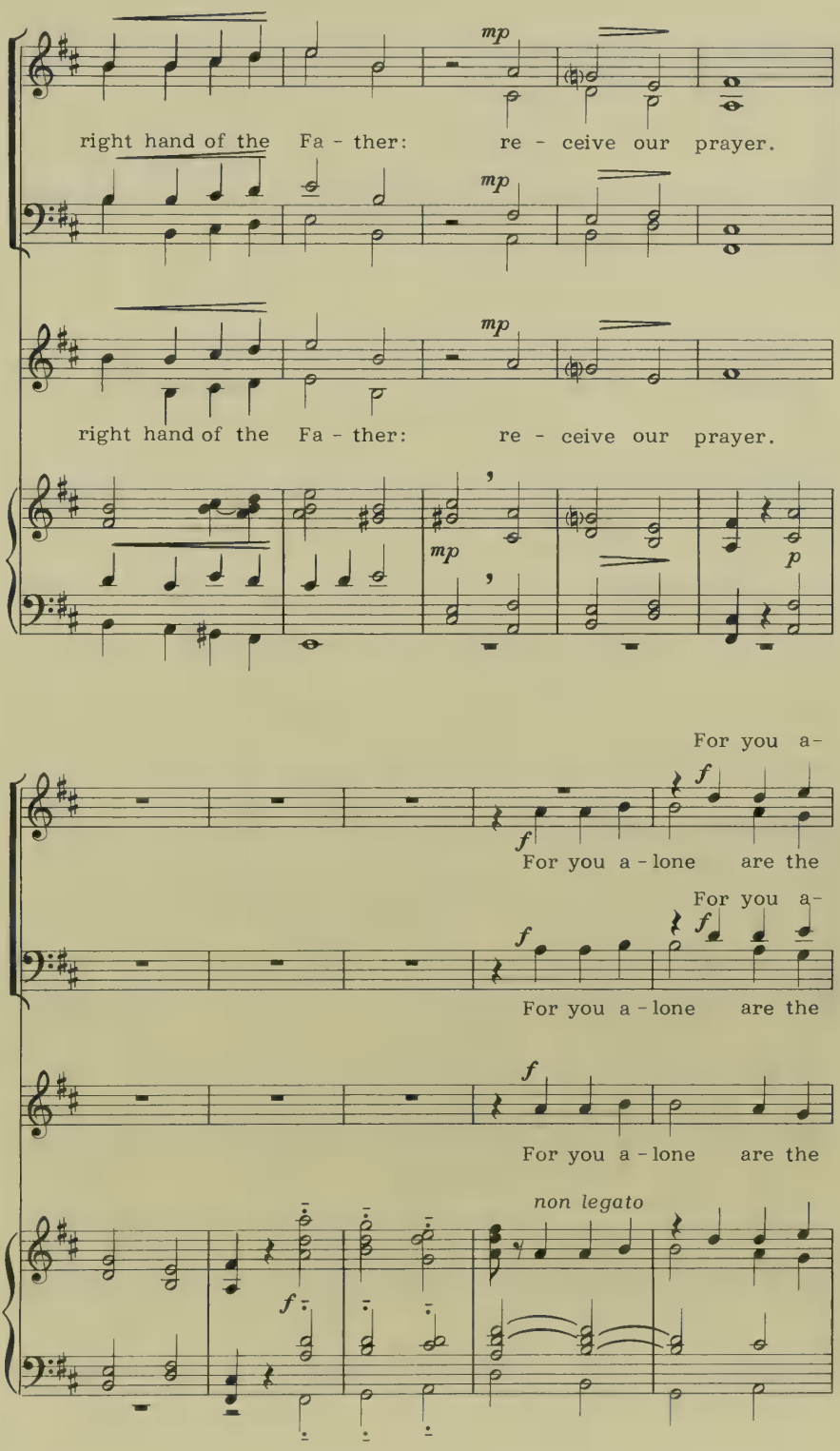
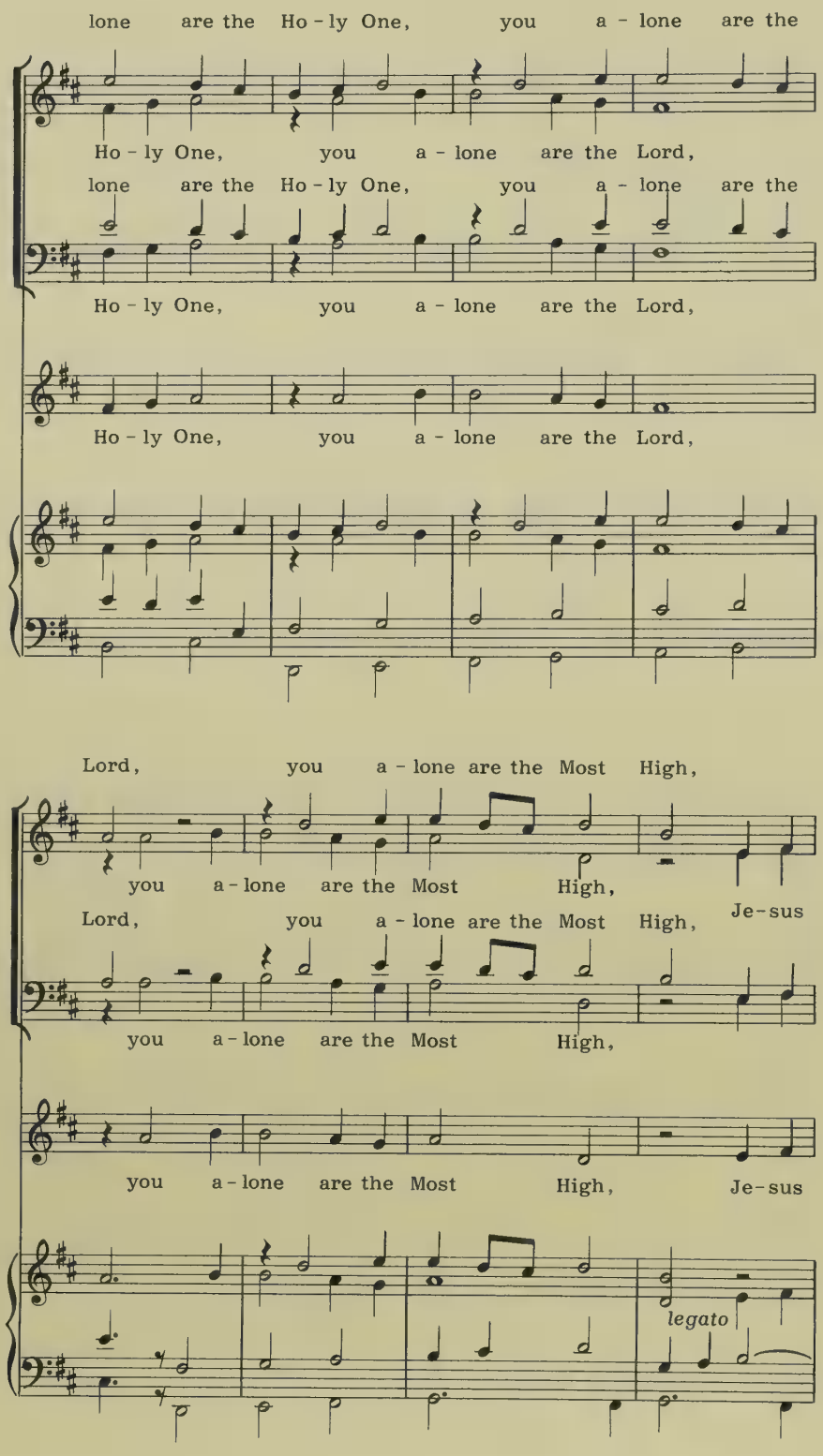

Lord God, heav-en-ly King, al-might-y God and Fa-ther,
Lord God, heav-en-ly King, al-might-y God and Fa-ther,
non legato

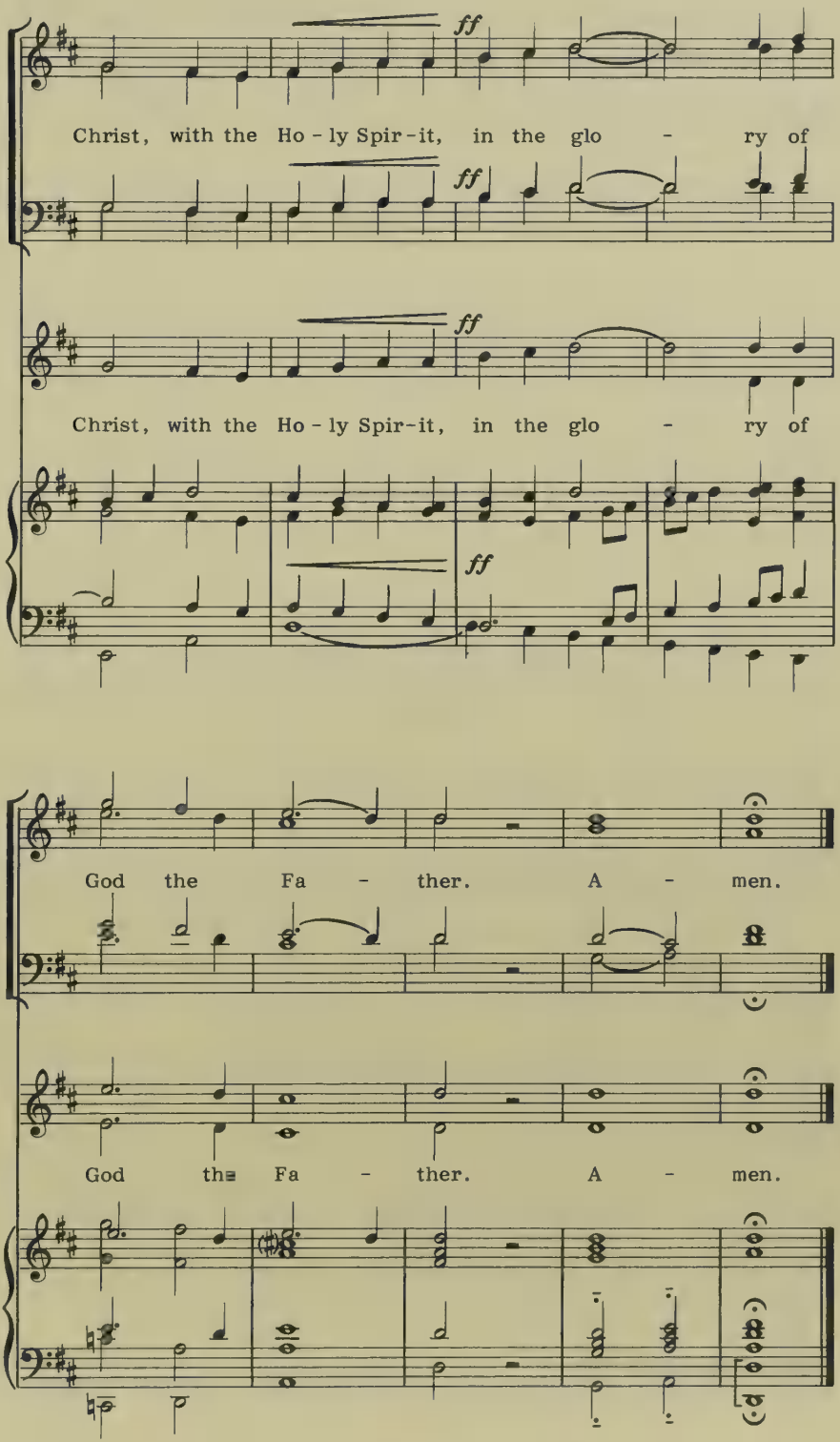

we wor-ship you, we give you thanks, we praise you for your
we wor-ship you, we give you thanks, we praise you for your


glo - ry.
glo - ry.
ff
Poco meno mosso
mp
Lord Je-sus Christ, on-ly Son of the Fa - ther,
mp
mp
Lord Je-sus Christ, on-ly Son of the Fa - ther,
Poco meno mosso
mp legato


mf
mp
3
Lord God,_ Lamb of God, you take a - way the sin of the
Lord God, Lamb of God, you take a - way the sin of the
p
world: have mer-cy on us;_ you are seat-ed at the
on us;
Ped.

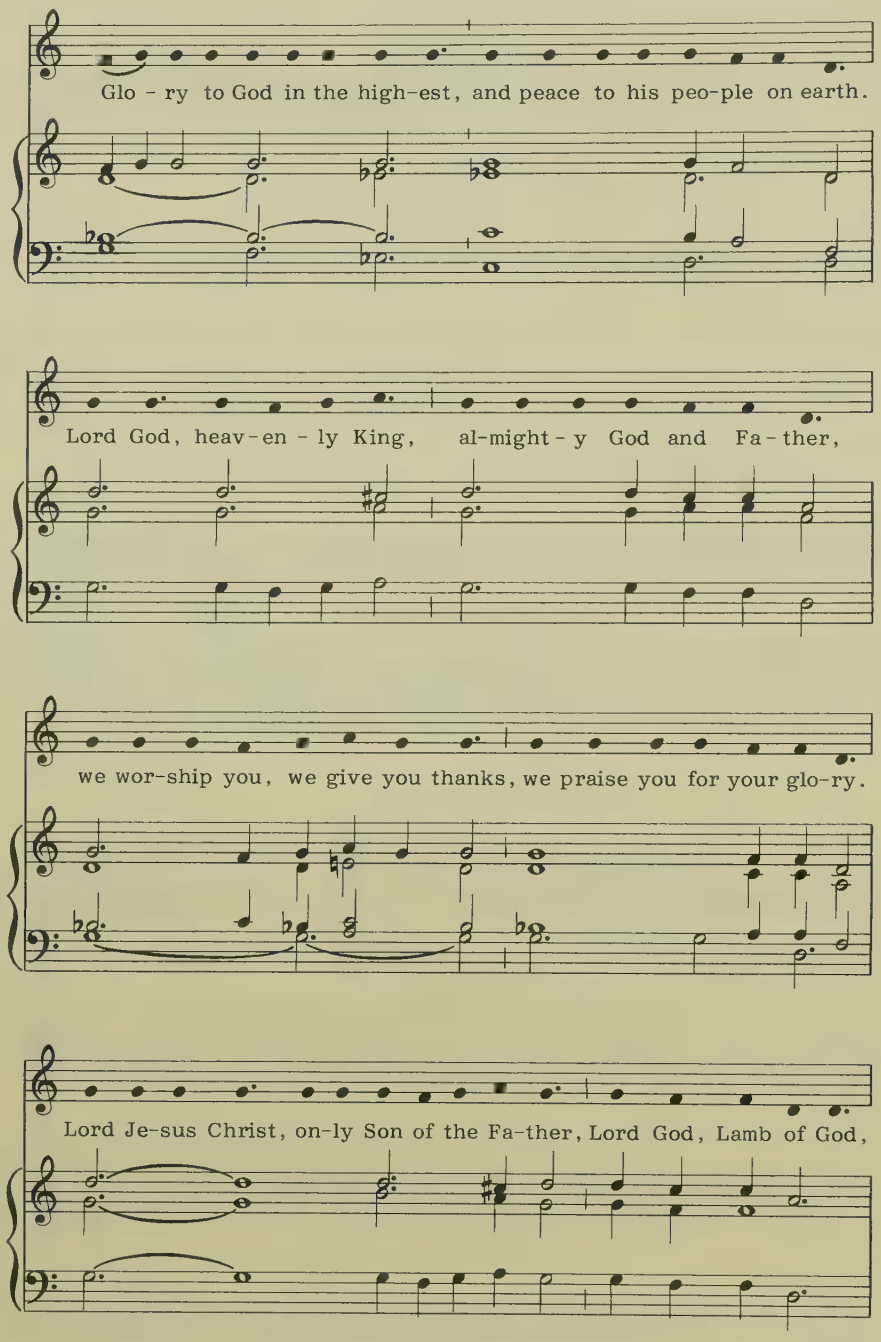

mp
right hand of the Fa - ther: re - ceive our prayer.
mp
mp
right hand of the Fa - ther: re - ceive our prayer.
mp
p
For you a-
f
f
For you a - lone are the
For you a-
f
f
For you a - lone are the
f
For you a - lone are the
non legato
f


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


ff
Christ, with the Ho - ly Spir - it, in the glo - ry of
ff
ff
Christ, with the Ho - ly Spir - it, in the glo - ry of
ff
God the Fa - ther. A - men.
God the Fa - ther. A - men.

E-8

Toledo Chant, 1500
adapted by David Warren Steel, 1971



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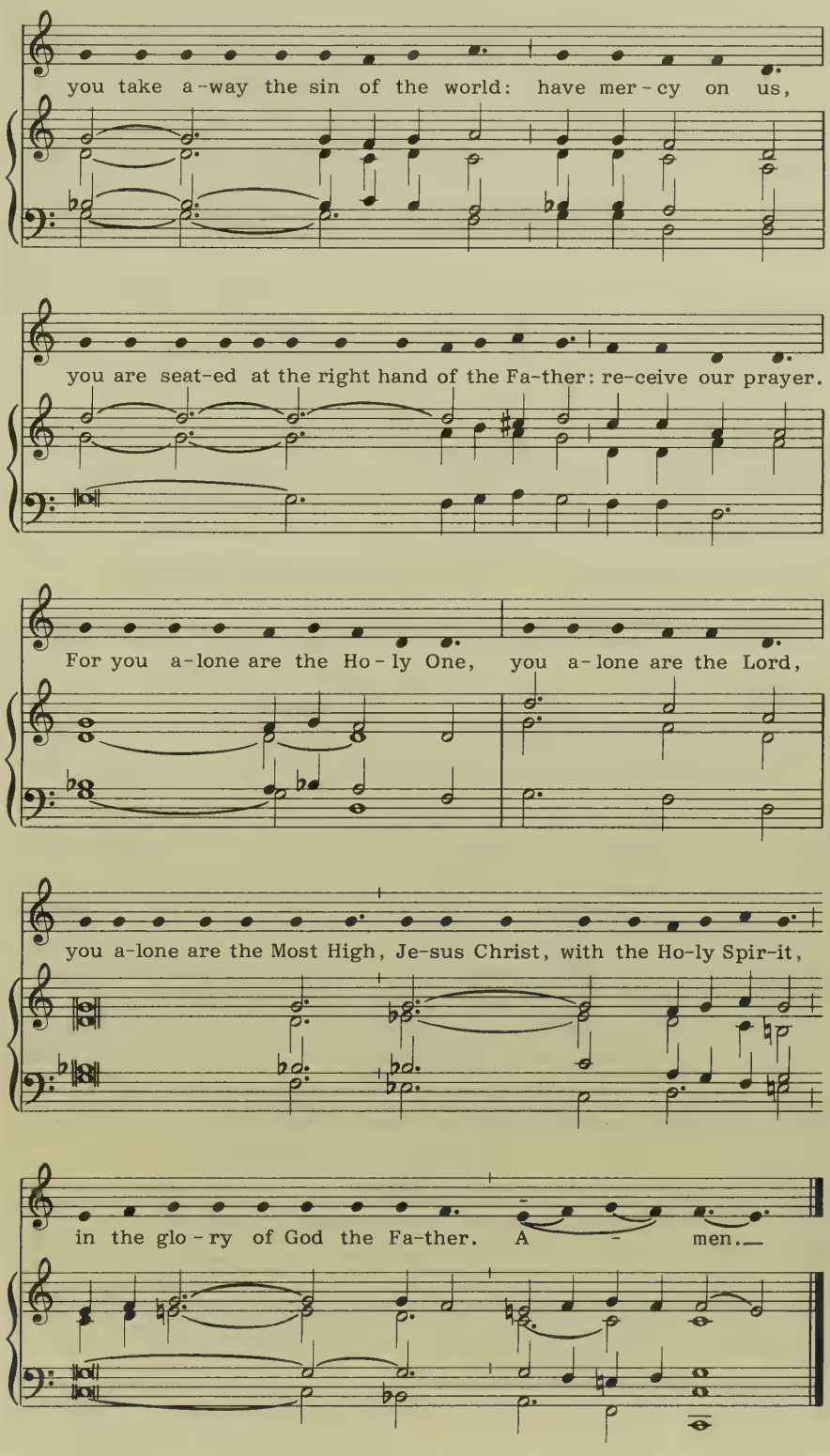
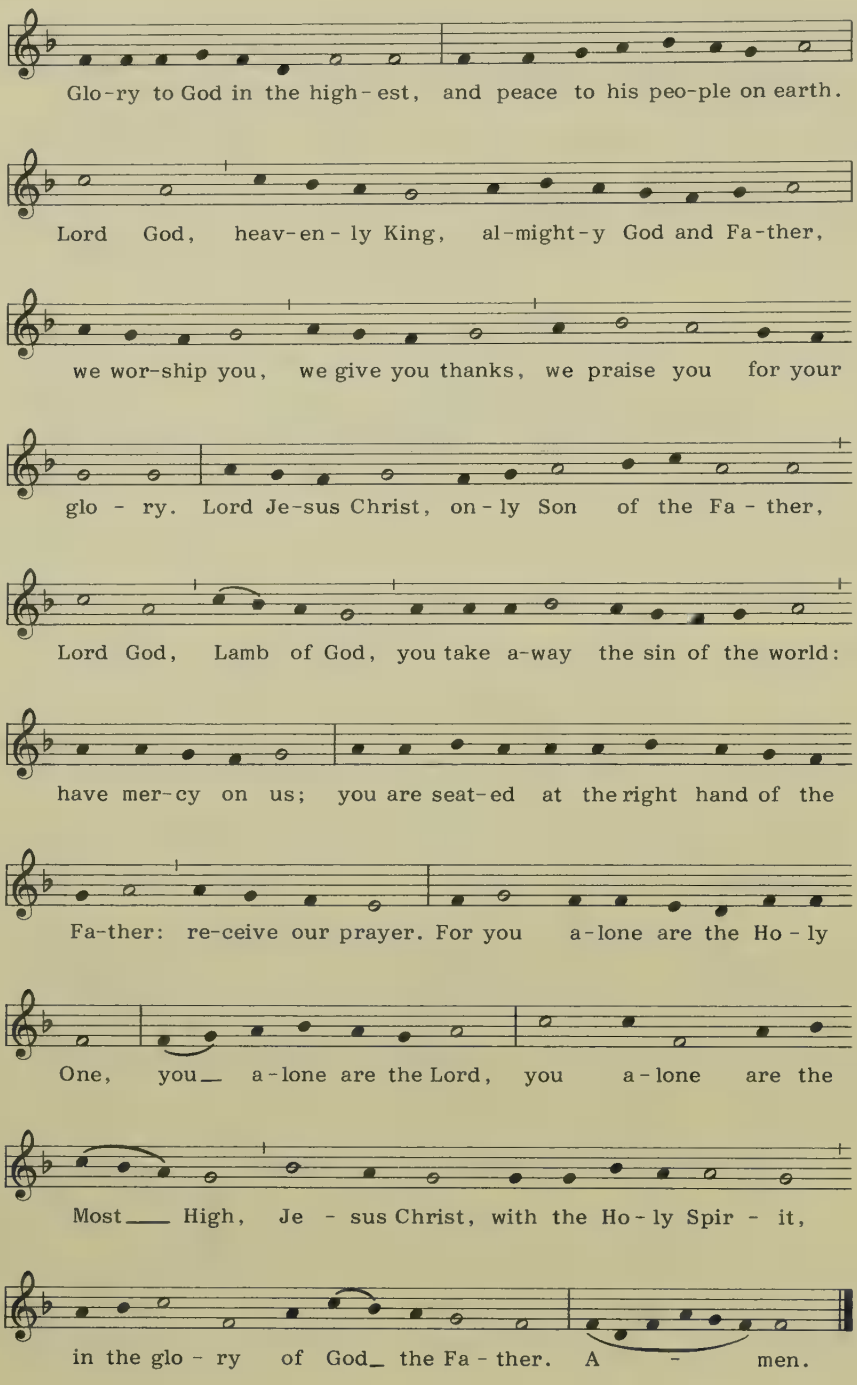

you take a-way the sin of the world: have mer-cy on us,
you are seat-ed at the right hand of the Fa-ther: re-ceive our prayer.
For you a-lone are the Ho-ly One, you a-lone are the Lord,
you a-lone are the Most High, Je-sus Christ, with the Ho-ly Spir-it,
in the glo-ry of God the Fa-ther. A - men.

E-9

Thomas J. Talley



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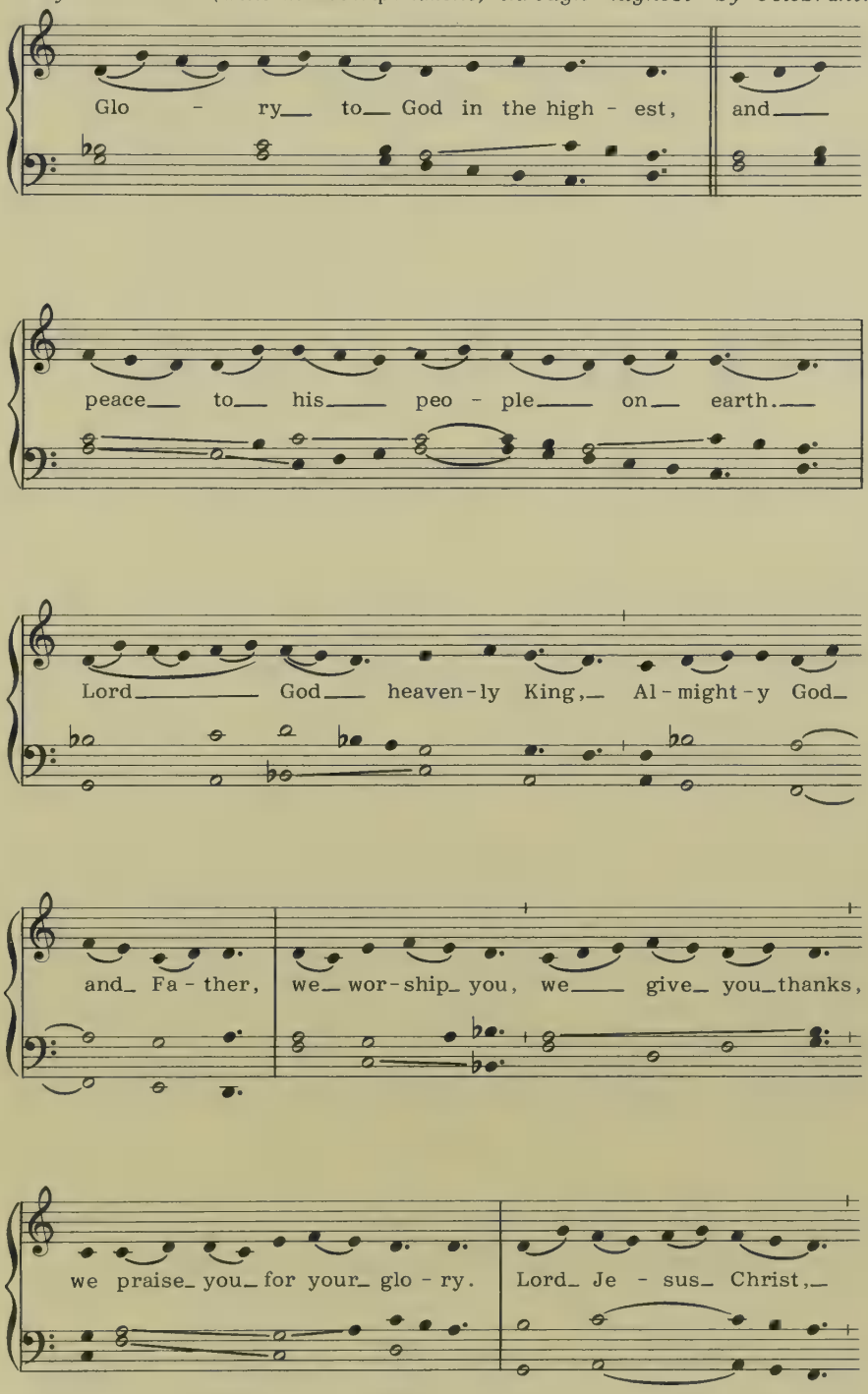
E-10

Missa Orbis Factor
arr. by David Hurd

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



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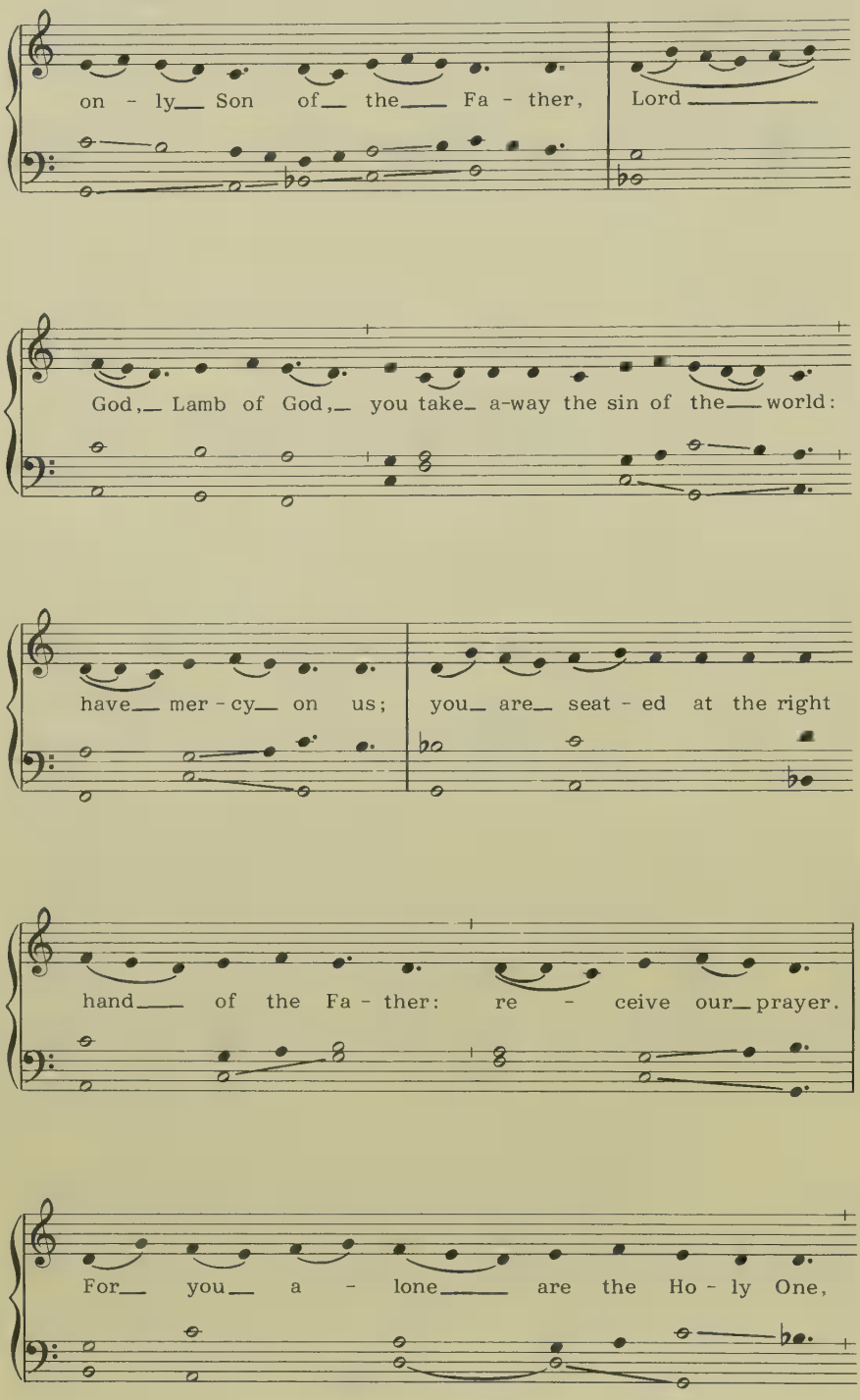
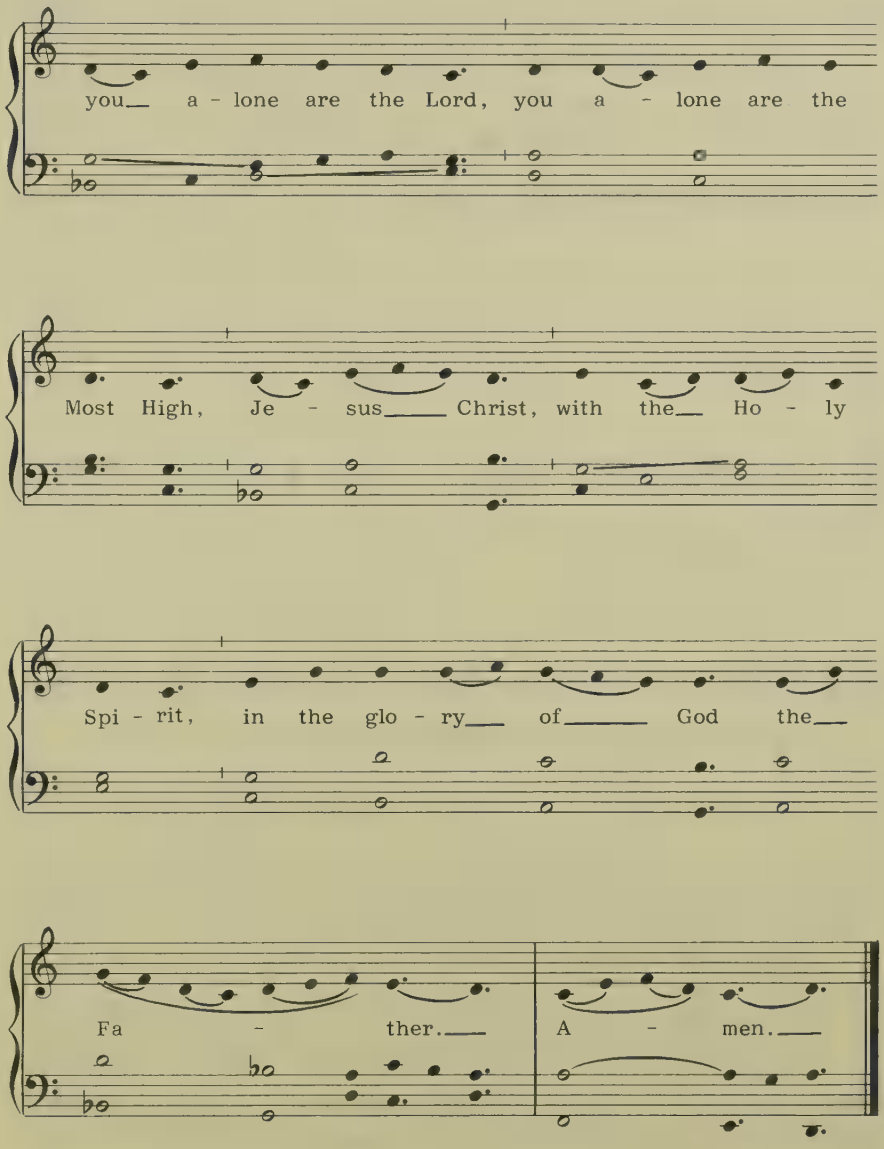
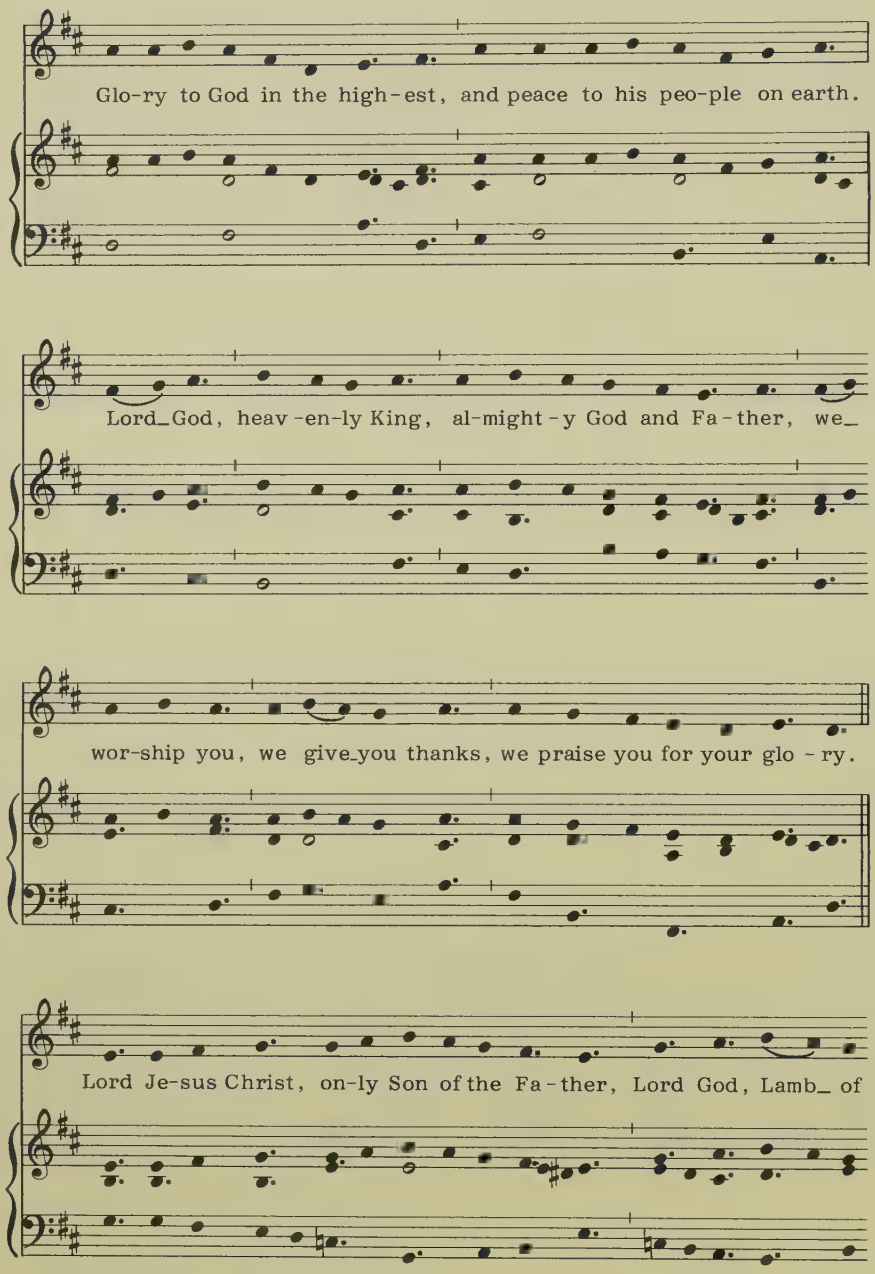

on - ly Son of the Fa - ther, Lord
God, Lamb of God, you take a-way the sin of the world:
have mer - cy on us; you are seat - ed at the right
hand of the Fa - ther: re - ceive our prayer.
For you a - lone are the Ho - ly One,


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



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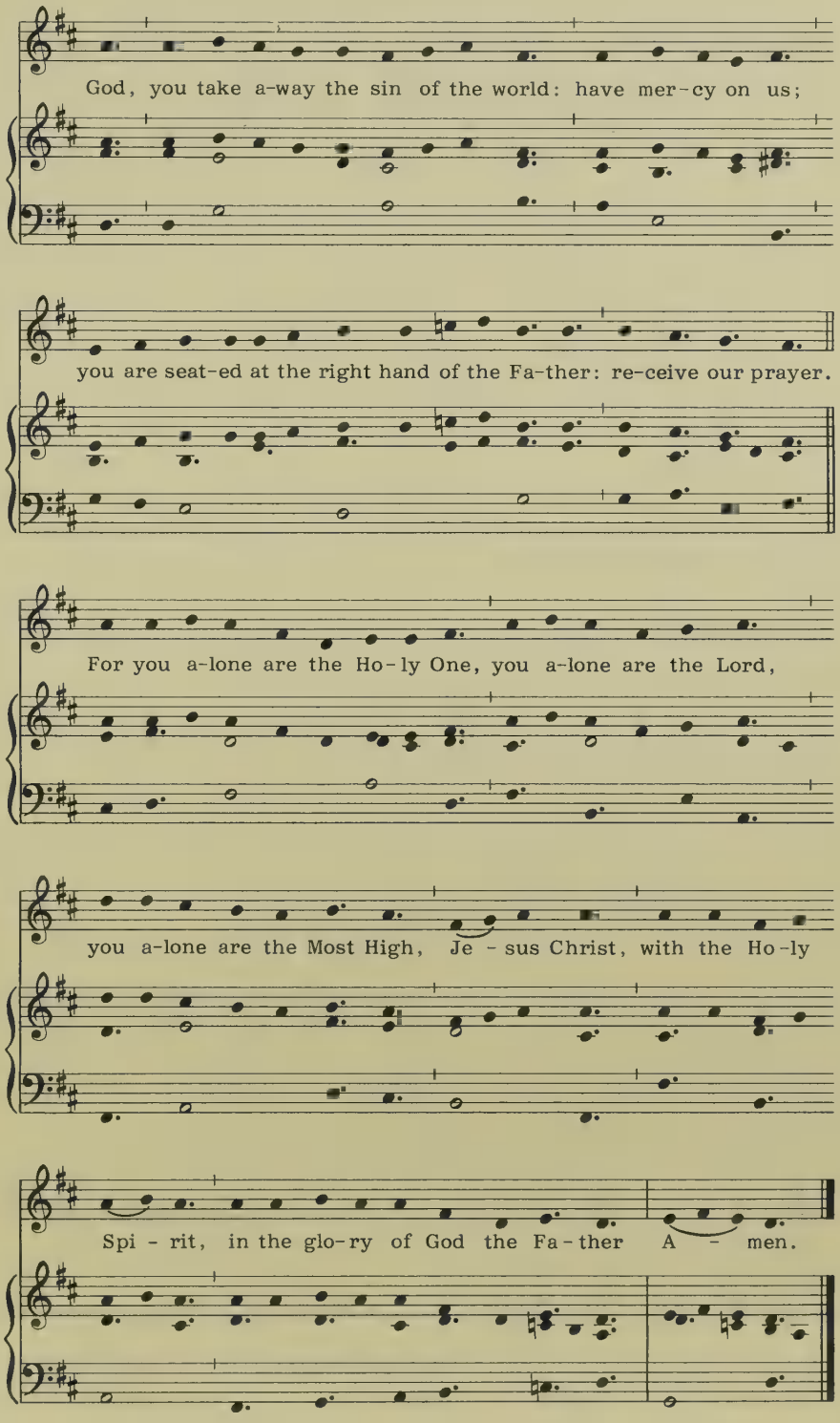
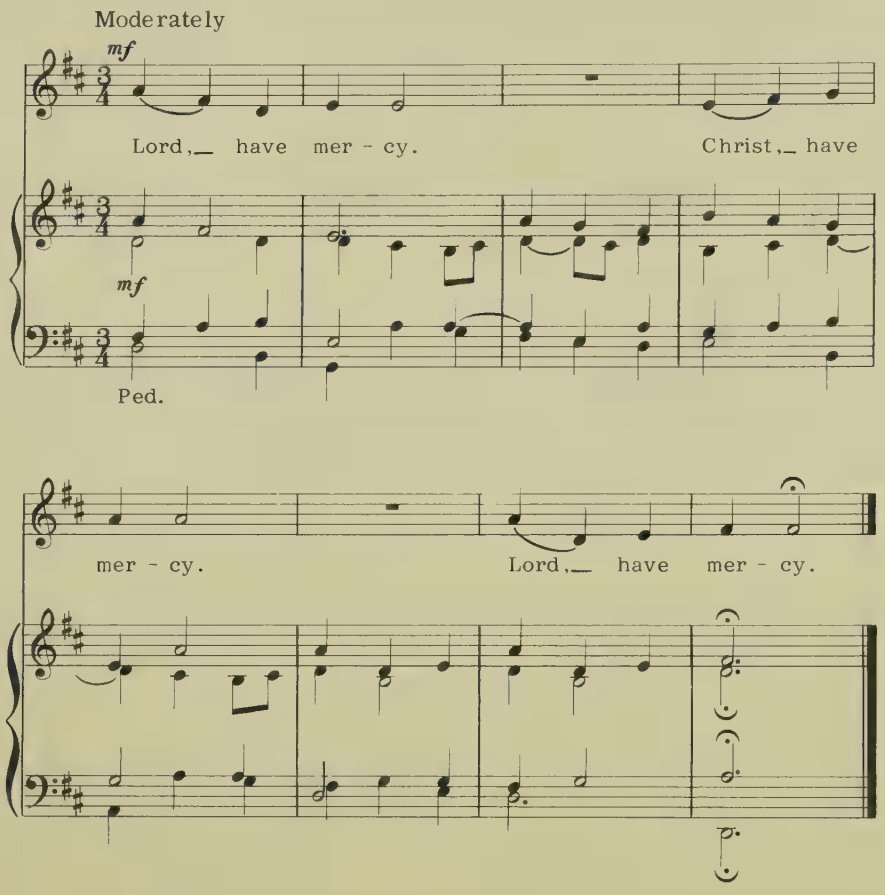

God, you take a-way the sin of the world: have mer-cy on us;
you are seat-ed at the right hand of the Fa-ther: re-ceive our prayer.
For you a-lone are the Ho-ly One, you a-lone are the Lord,
you a-lone are the Most High, Je - sus Christ, with the Ho-ly
Spi - rit, in the glo-ry of God the Fa-ther A - men.

Lord, Have Mercy

E-12

Robert Parris



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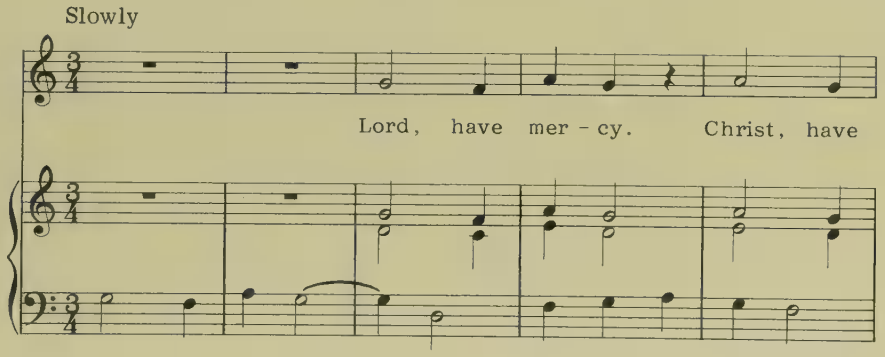
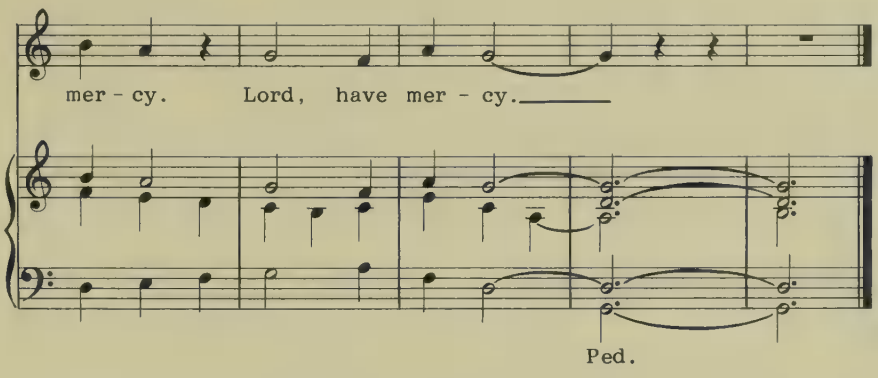
E-13

Robert N. Roth





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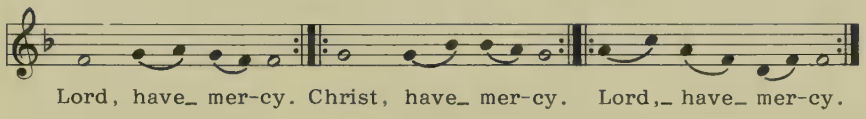
E-14

Thomas J. Talley



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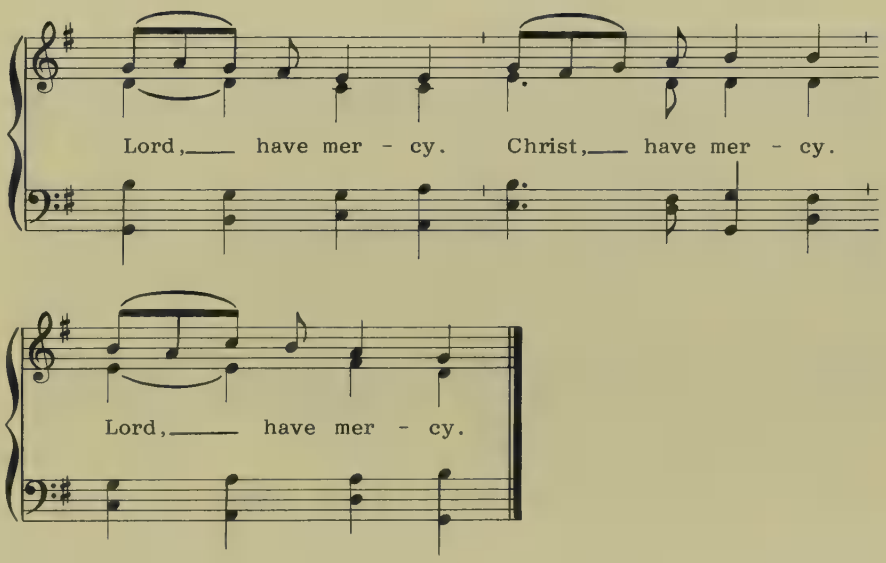
E-15

Irvin West



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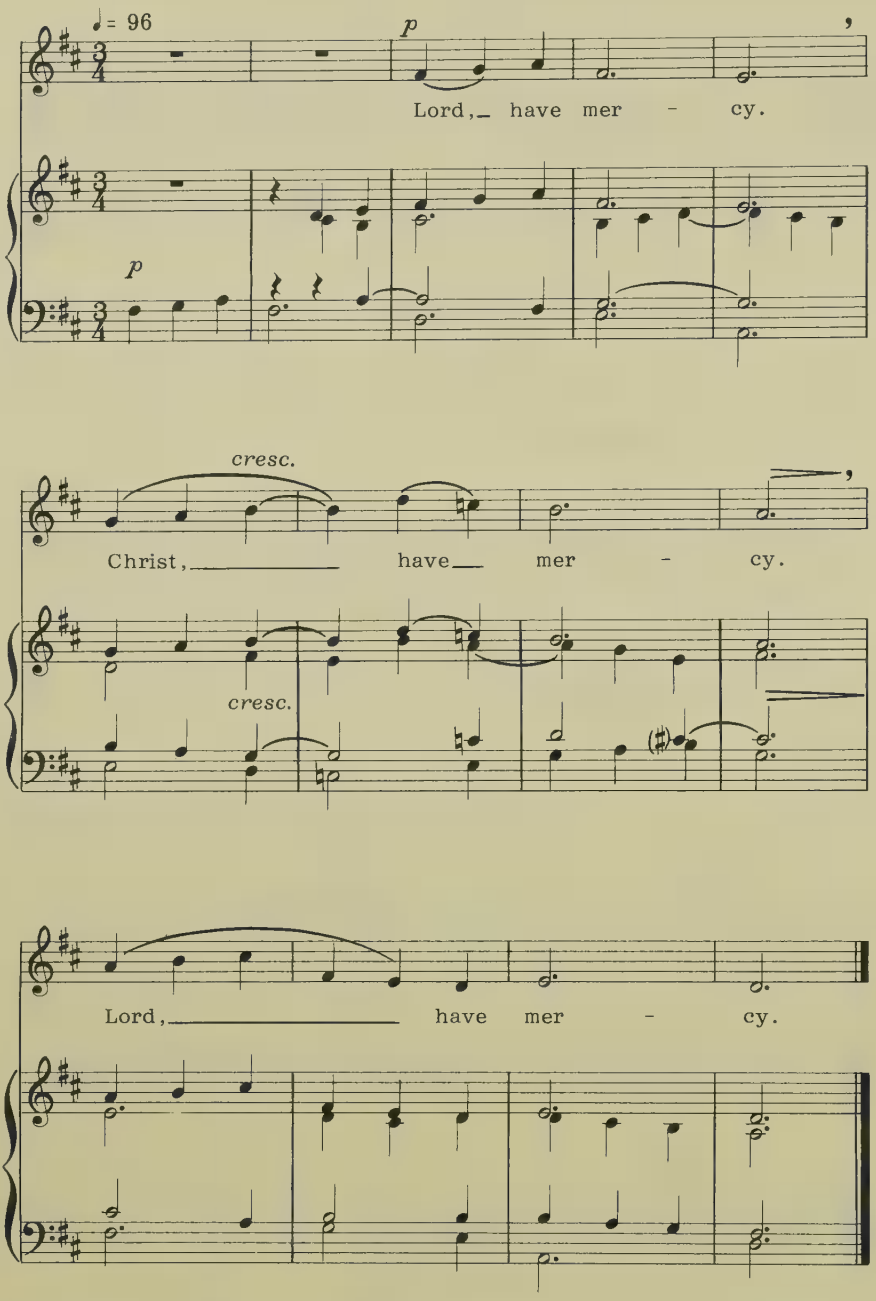
E-16

John Mitcheltree.



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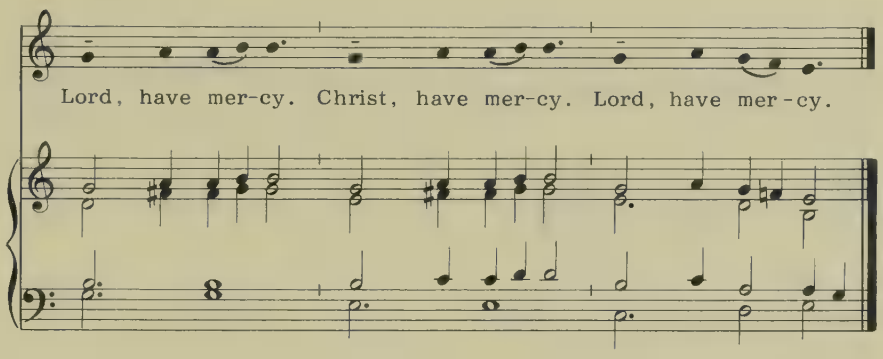
E-17

D. W. Steel



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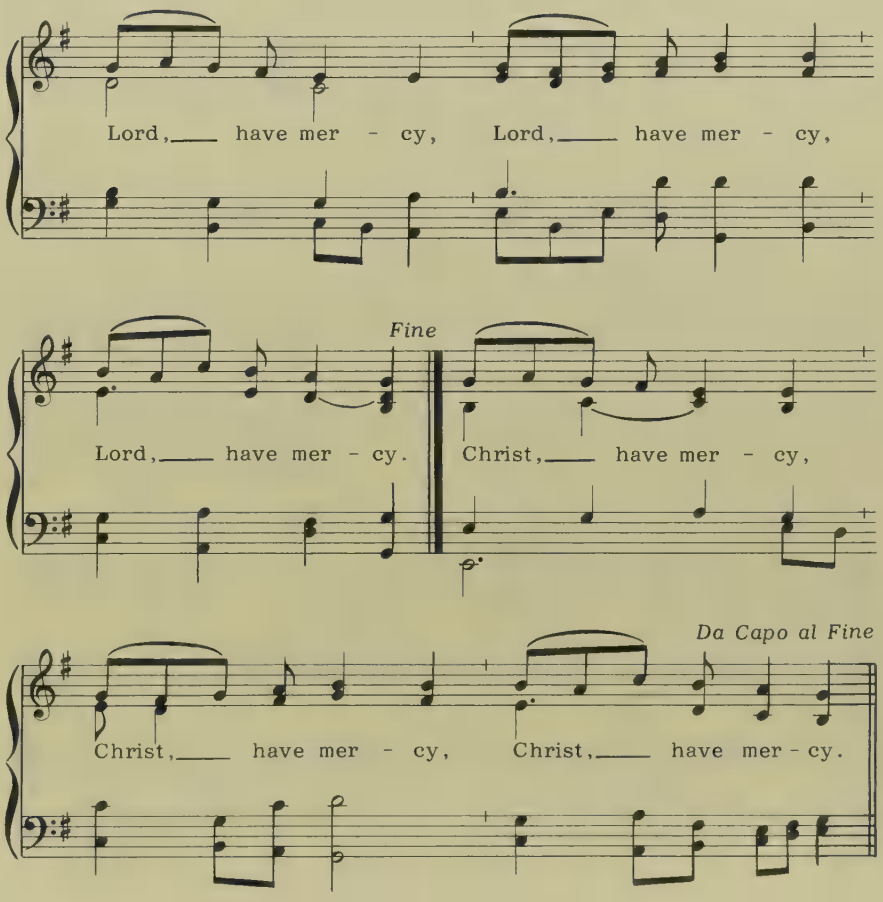
E-18

Irvin West



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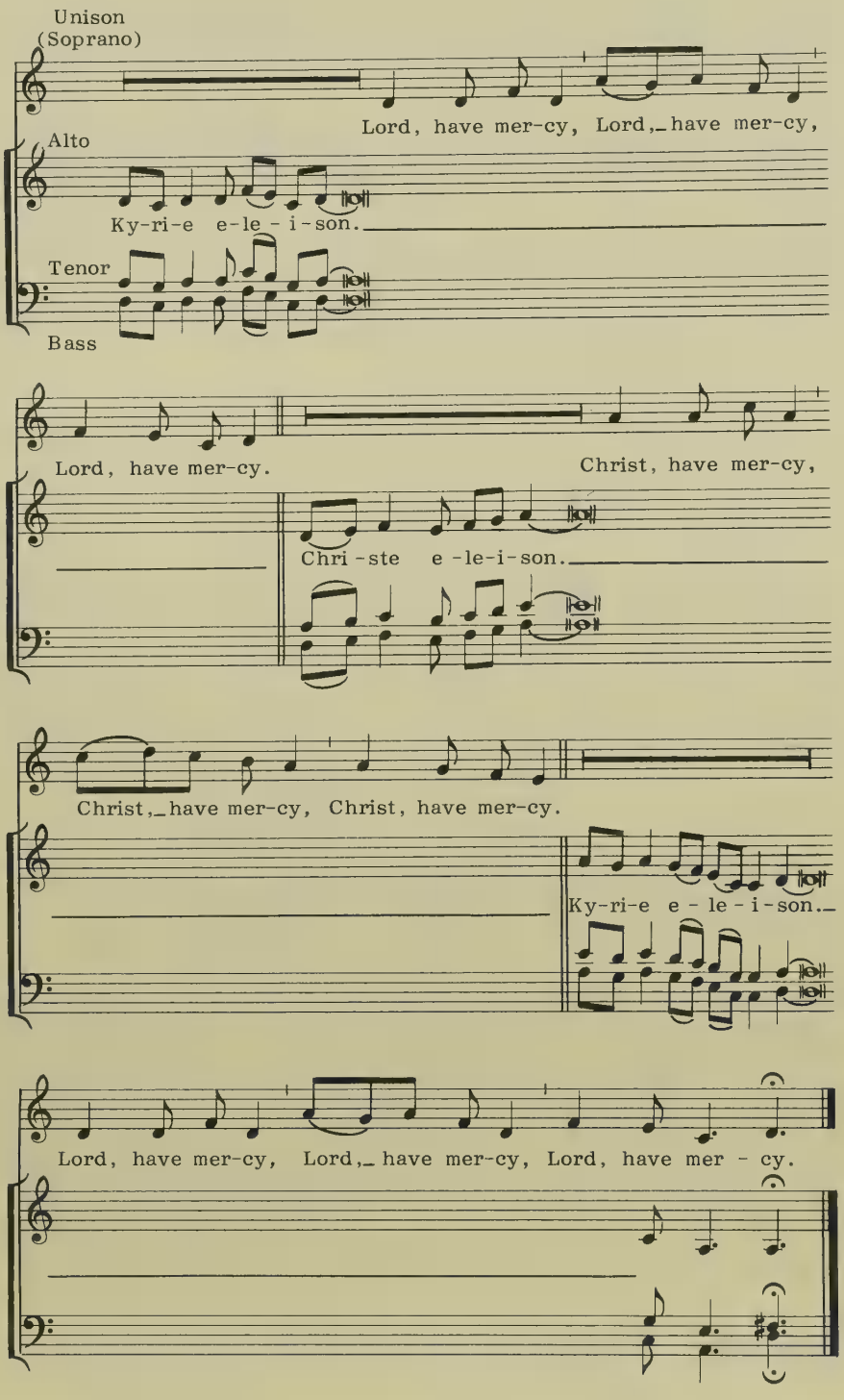
E-19

M. Milner Seifert



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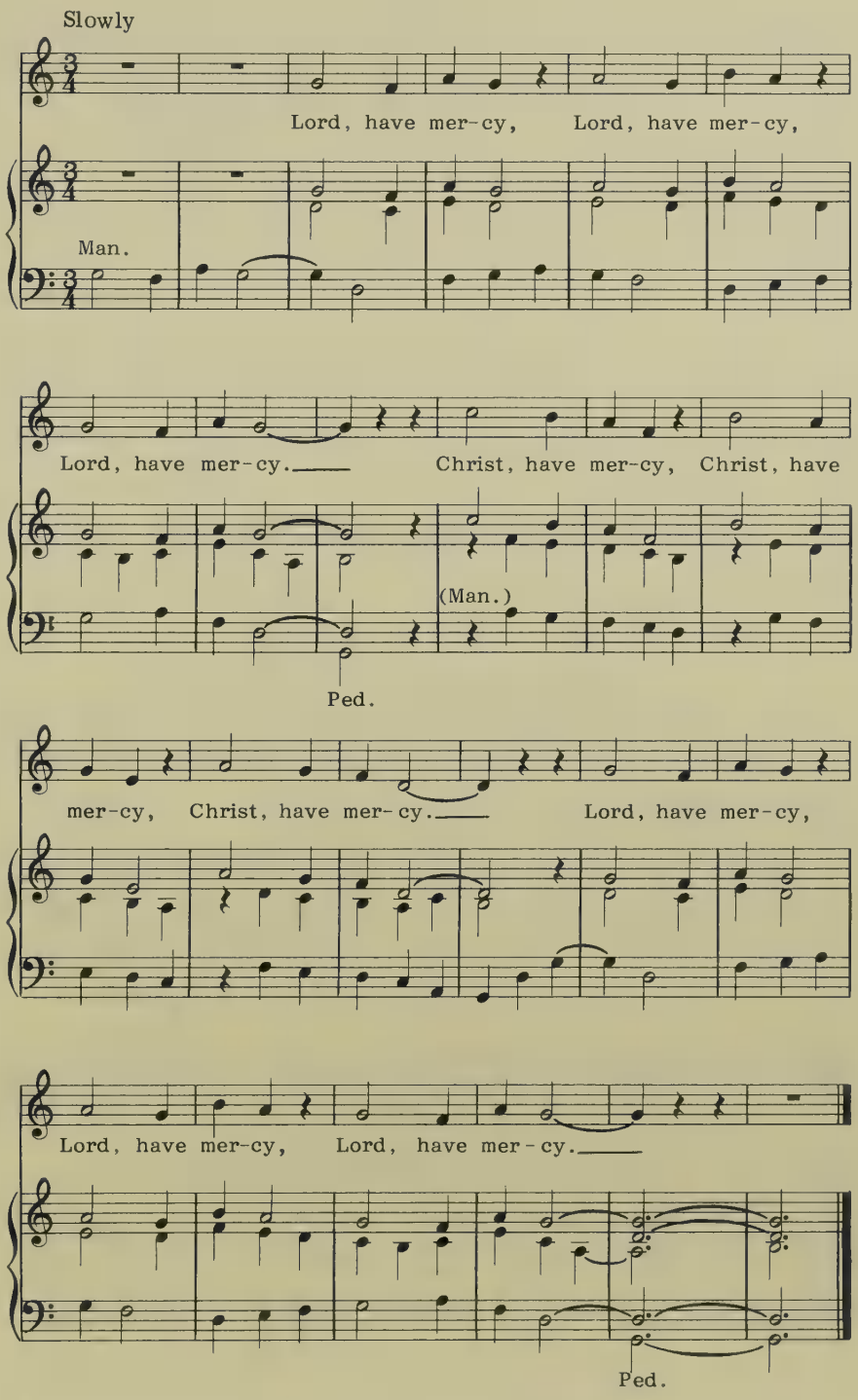
E-20

Robert N. Roth



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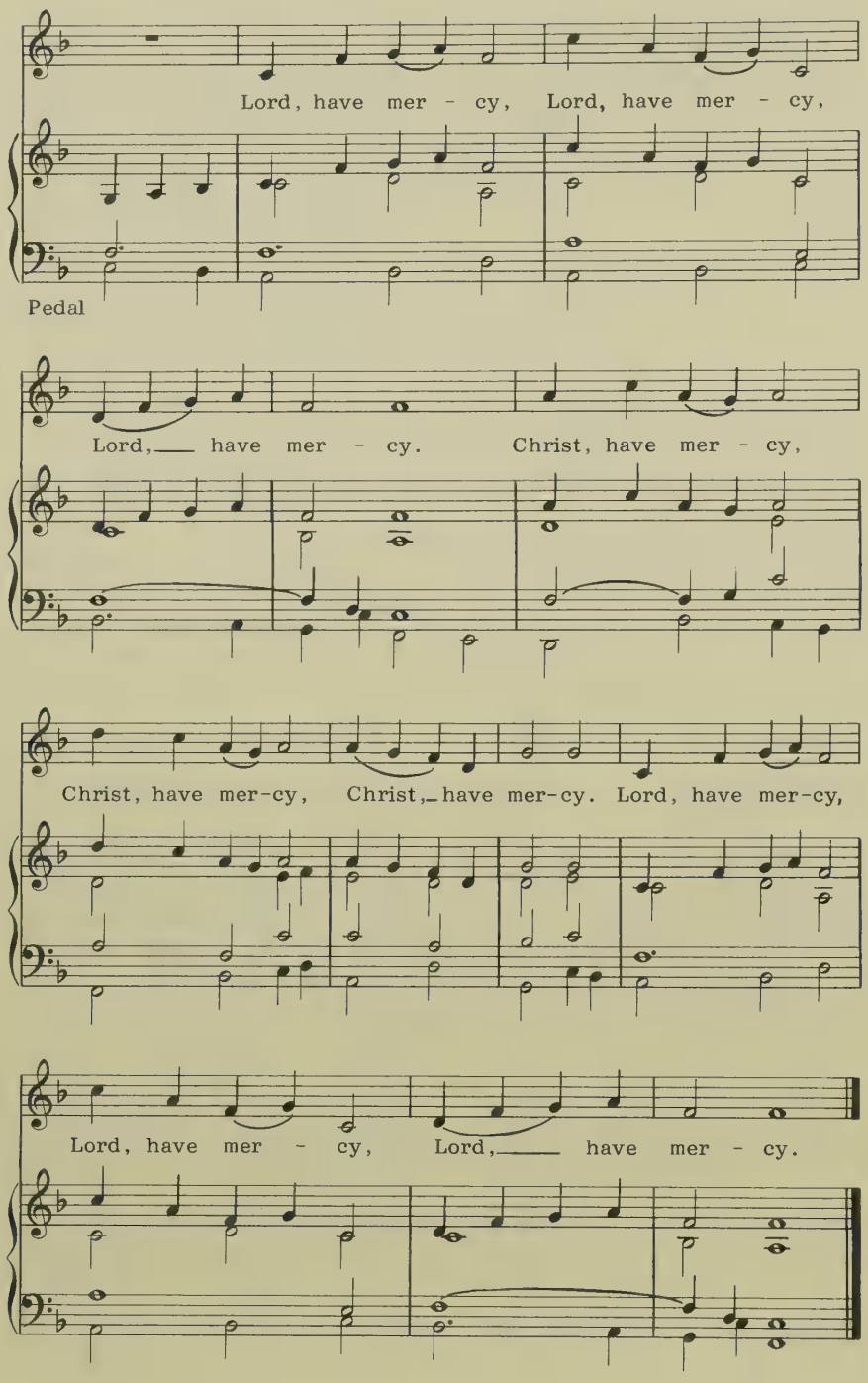
E-21

Robert J. Powell



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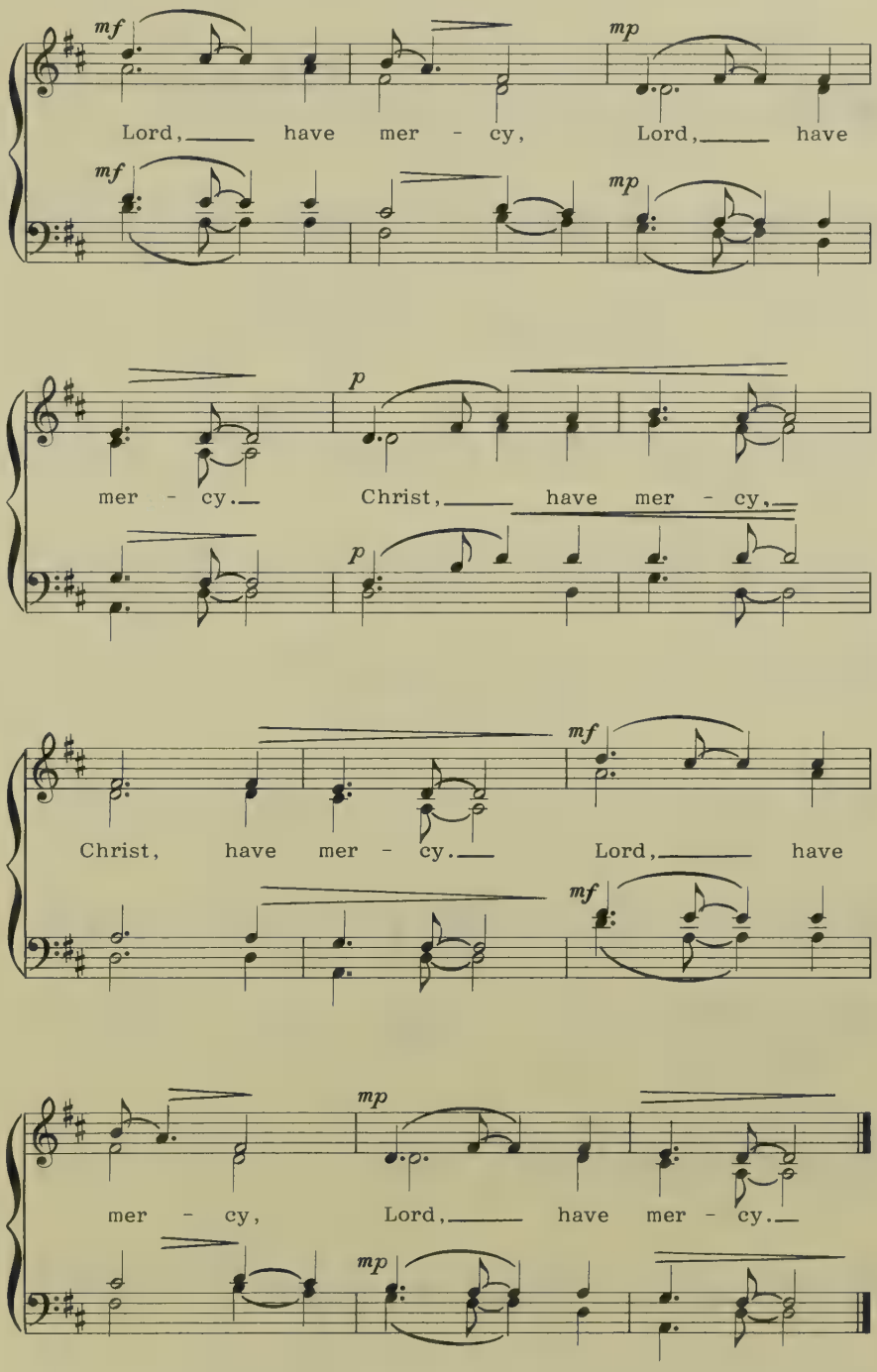
E-22

Caribbean Folk Mass
arr. by John Fletcher



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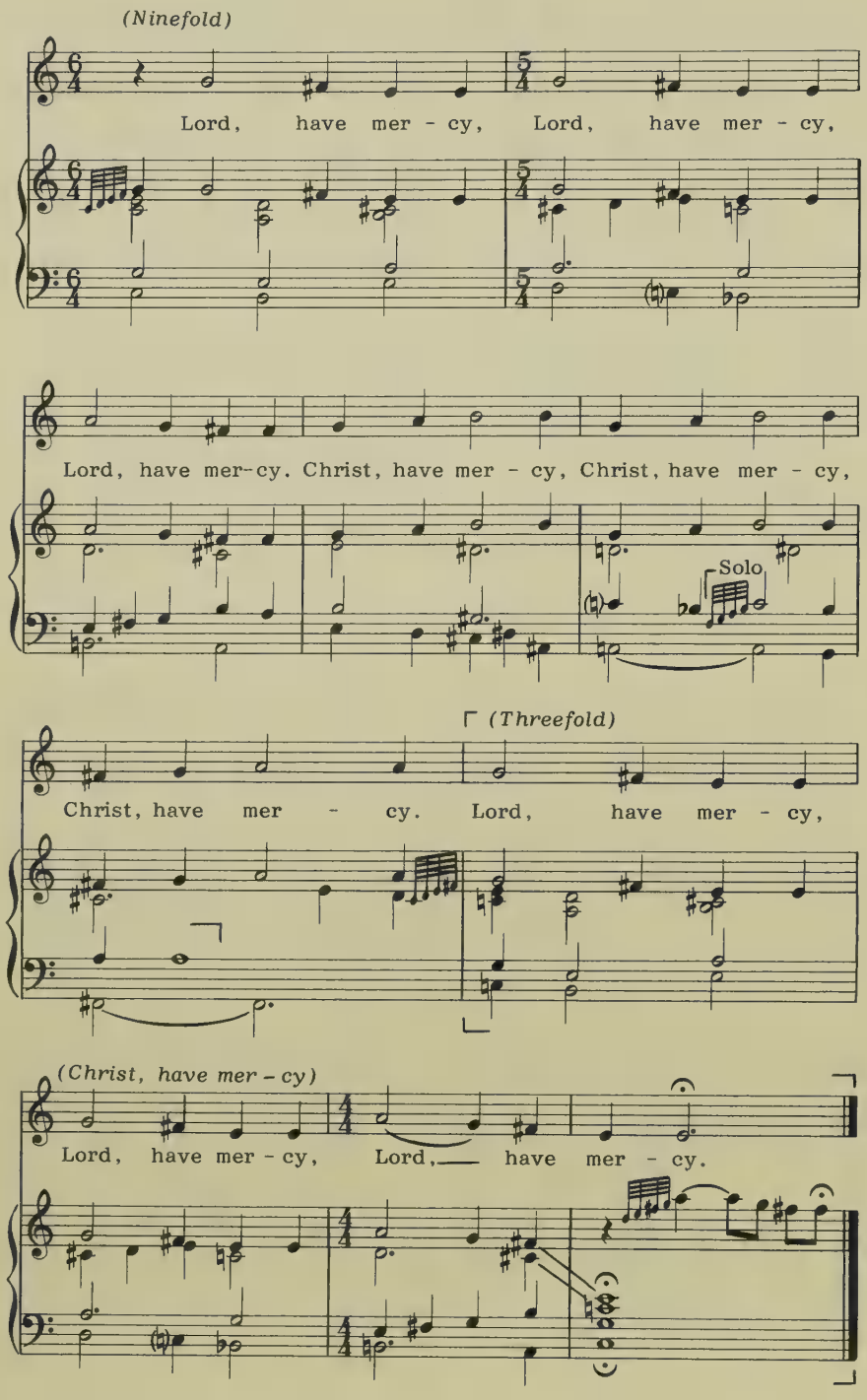
E-23

David Koehring



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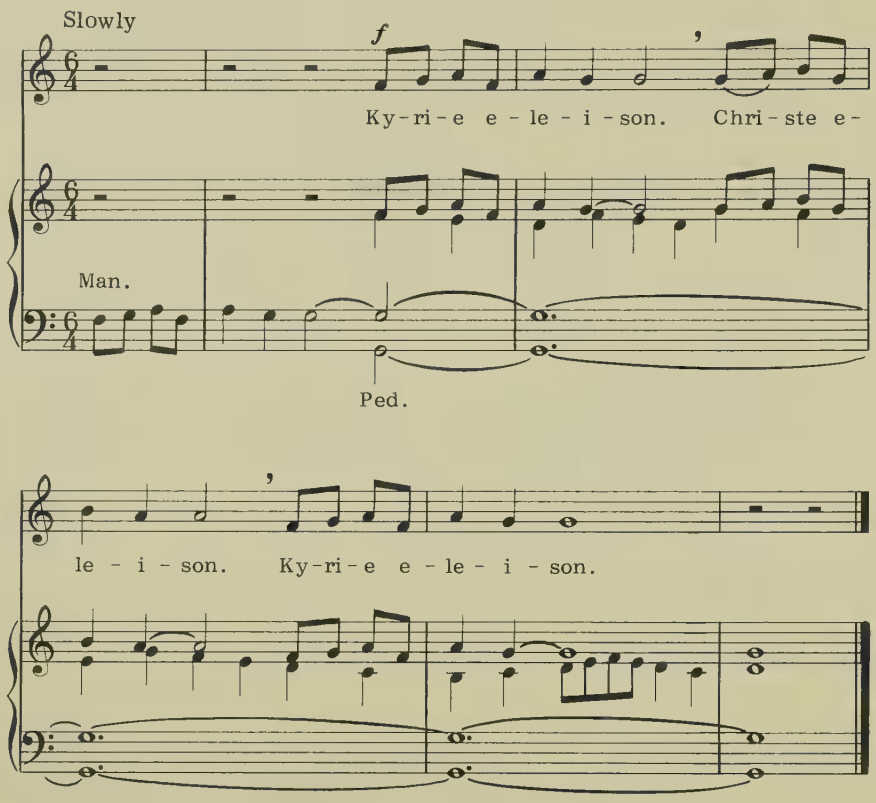
Kyrie

E-24

Robert N. Roth



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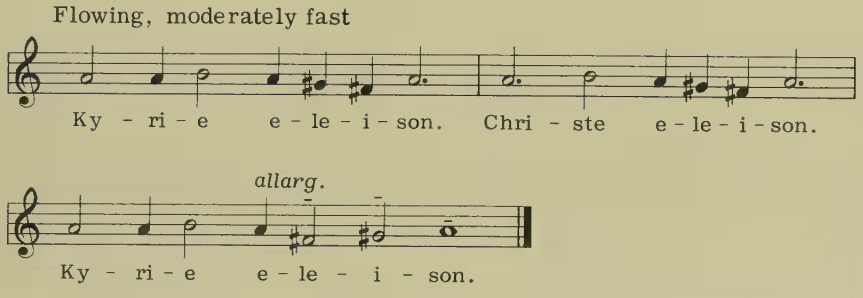
E-25

Timothy Hurd



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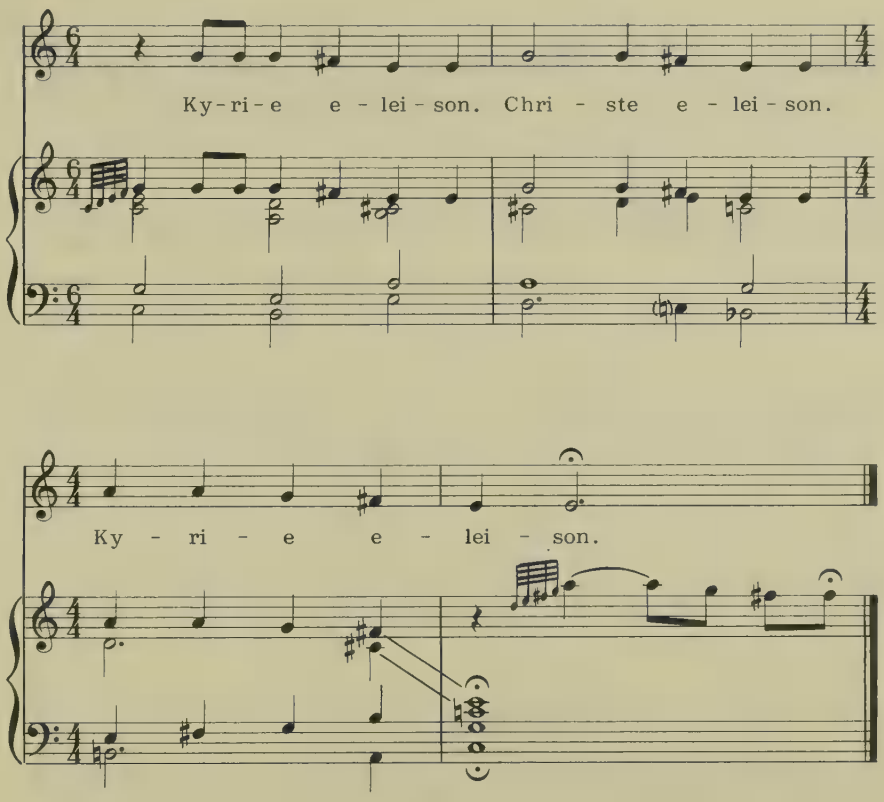
E-26

David Koehring



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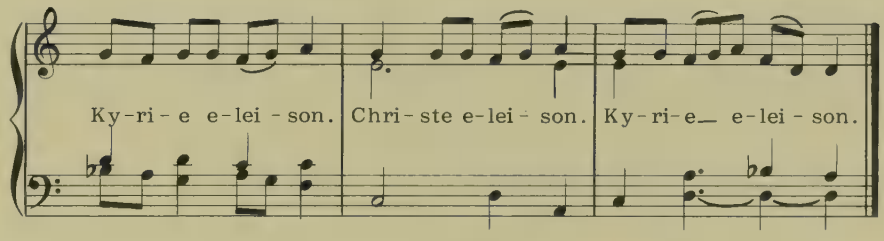
E-27

Tone IV.1
arr. by Janet Hall



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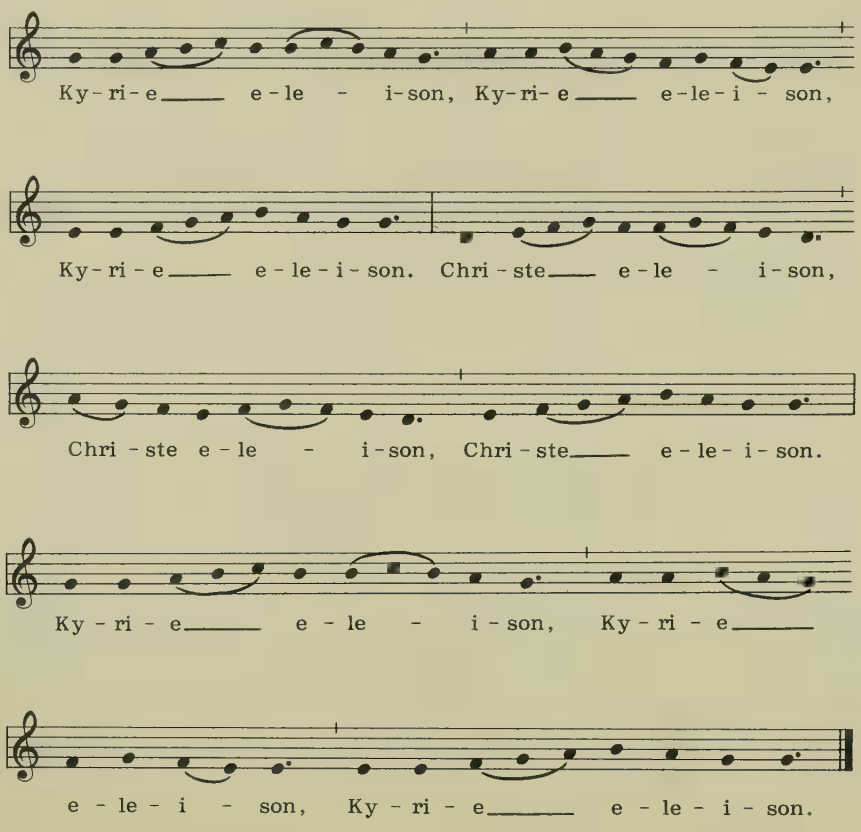
E-28

Toledo Chant, 1500
adapted by David Warren Steel, 1971



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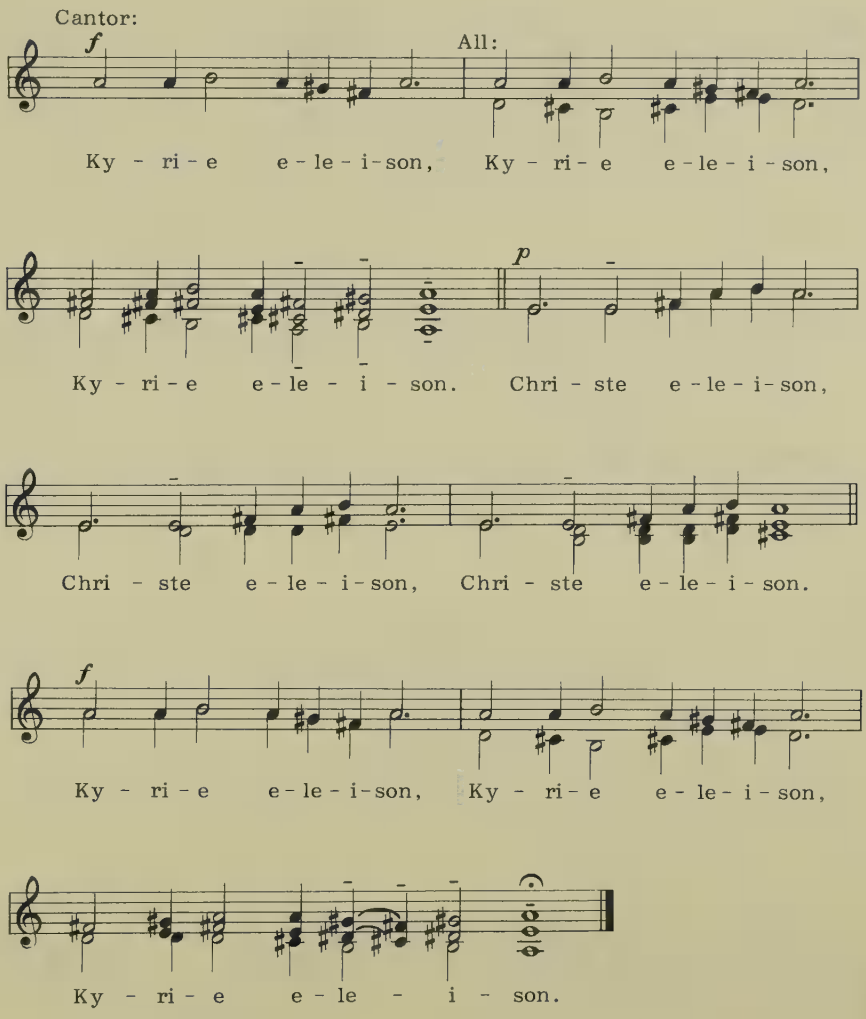
E-29

Timothy Hurd



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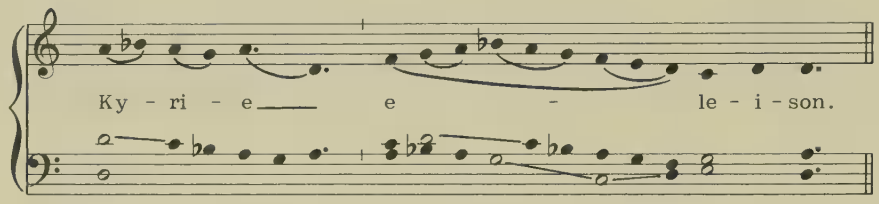
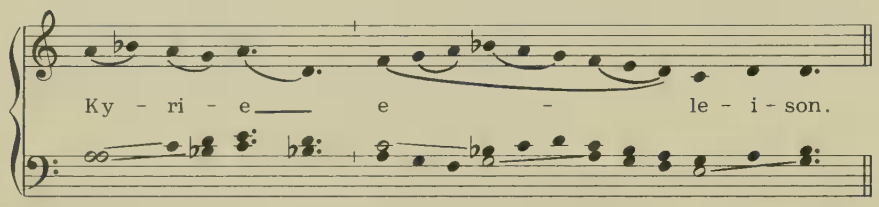
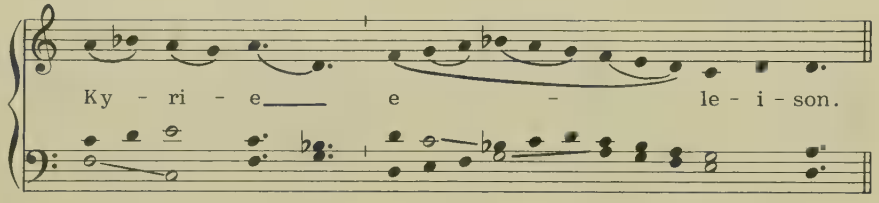
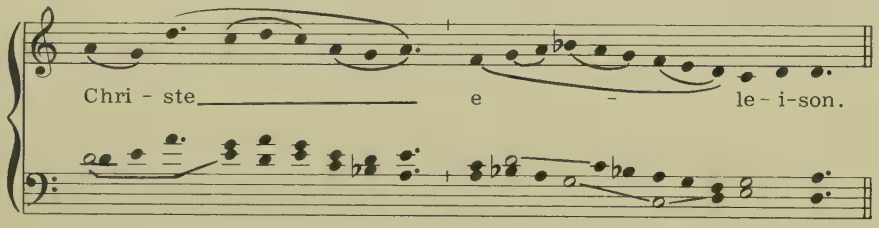
E-30

Missa Orbis Factor
arr. by David Hurd









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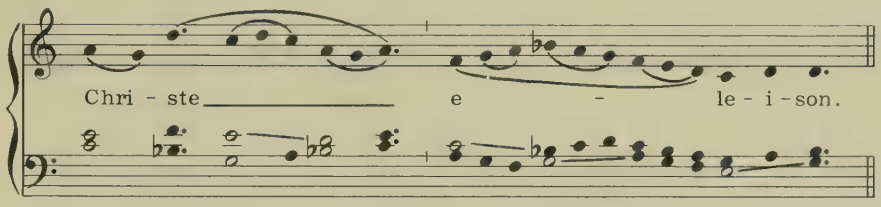
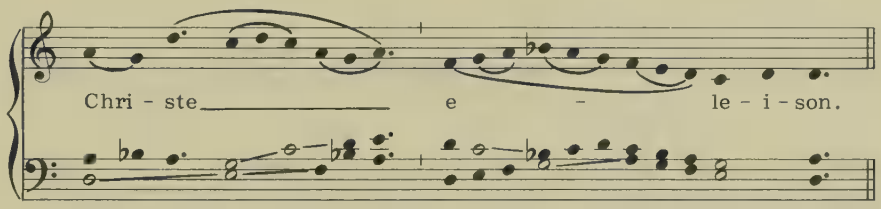
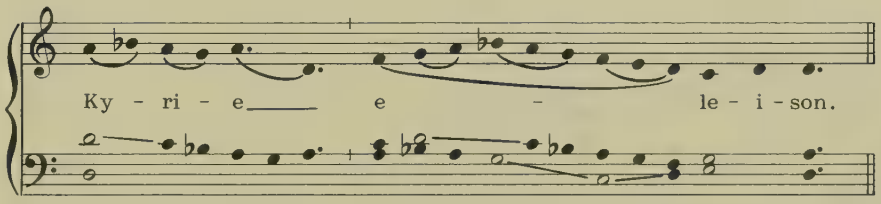
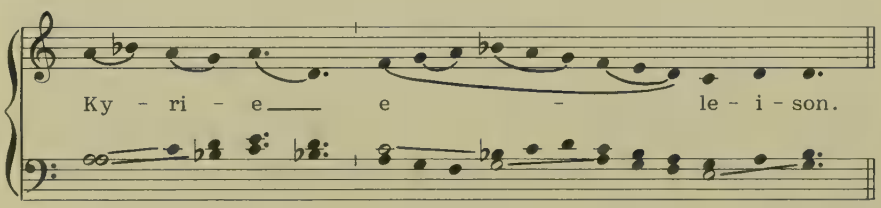
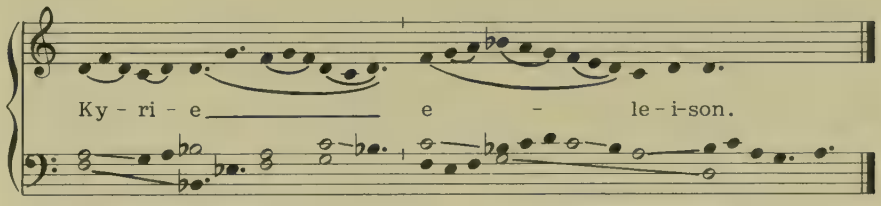

Chri - ste e - le - i - son.


Chri - ste e - le - i - son.

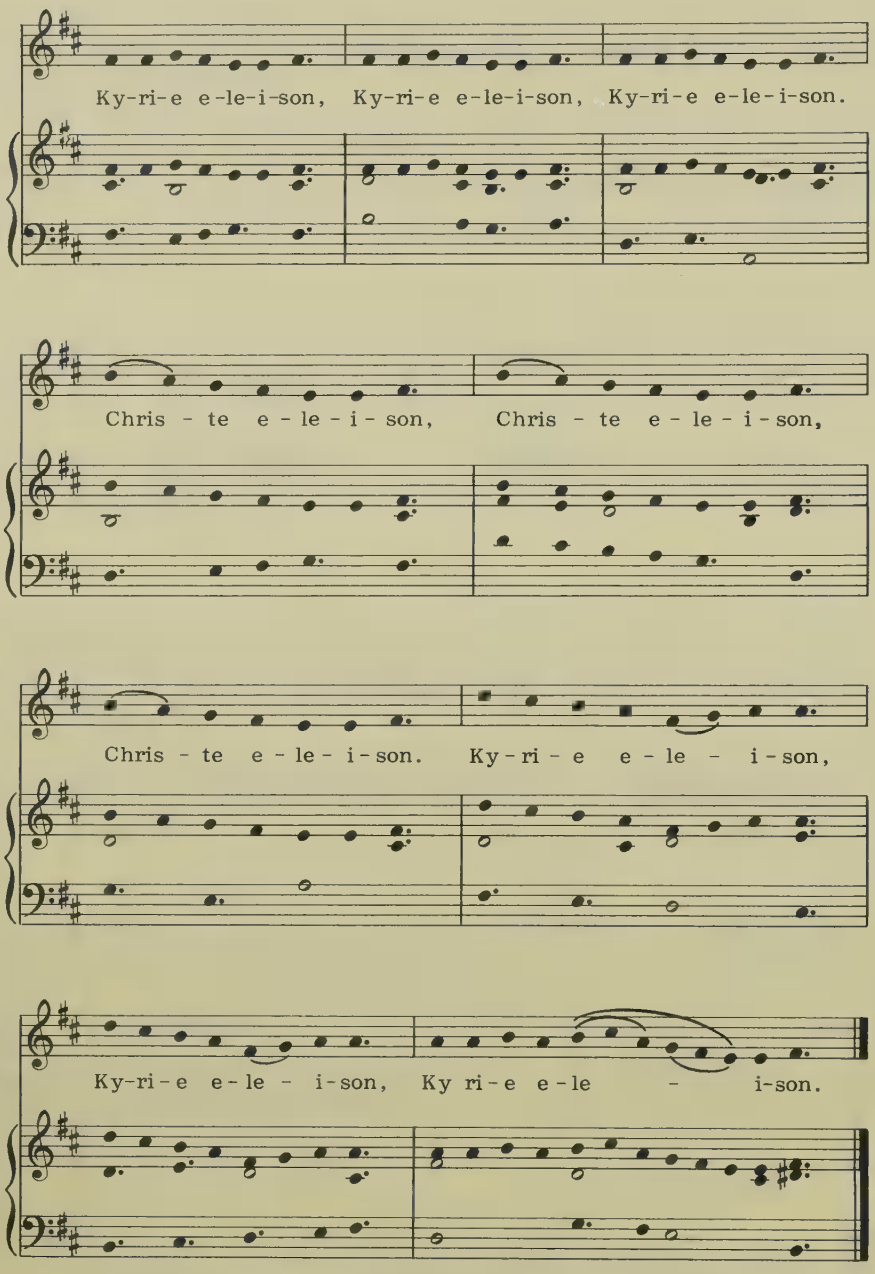

Ky - ri - e e - le - i - son.


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


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

E-31

New Plainsong
David Hurd



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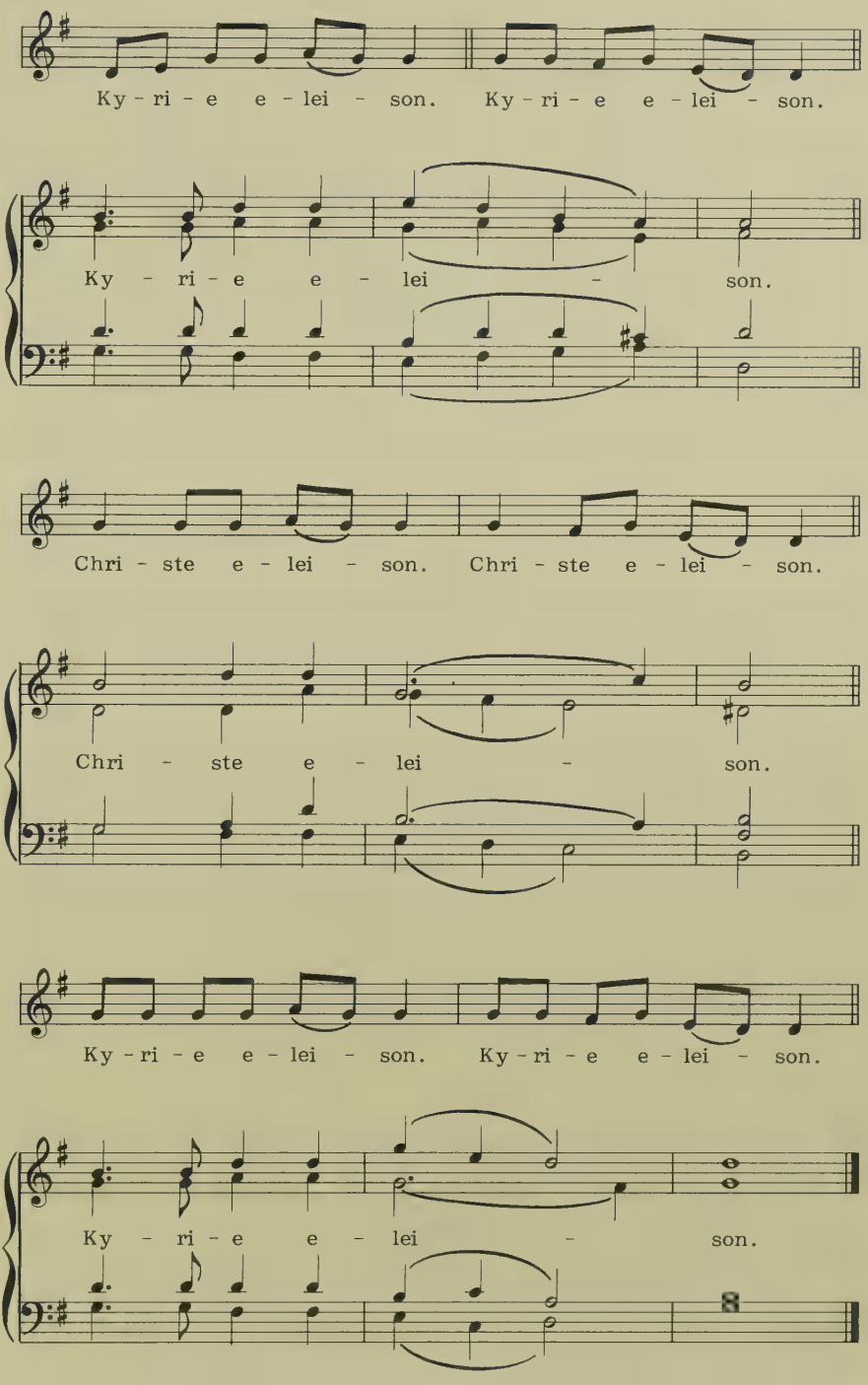
E-32

Plainsong
arr. by Janet Hall



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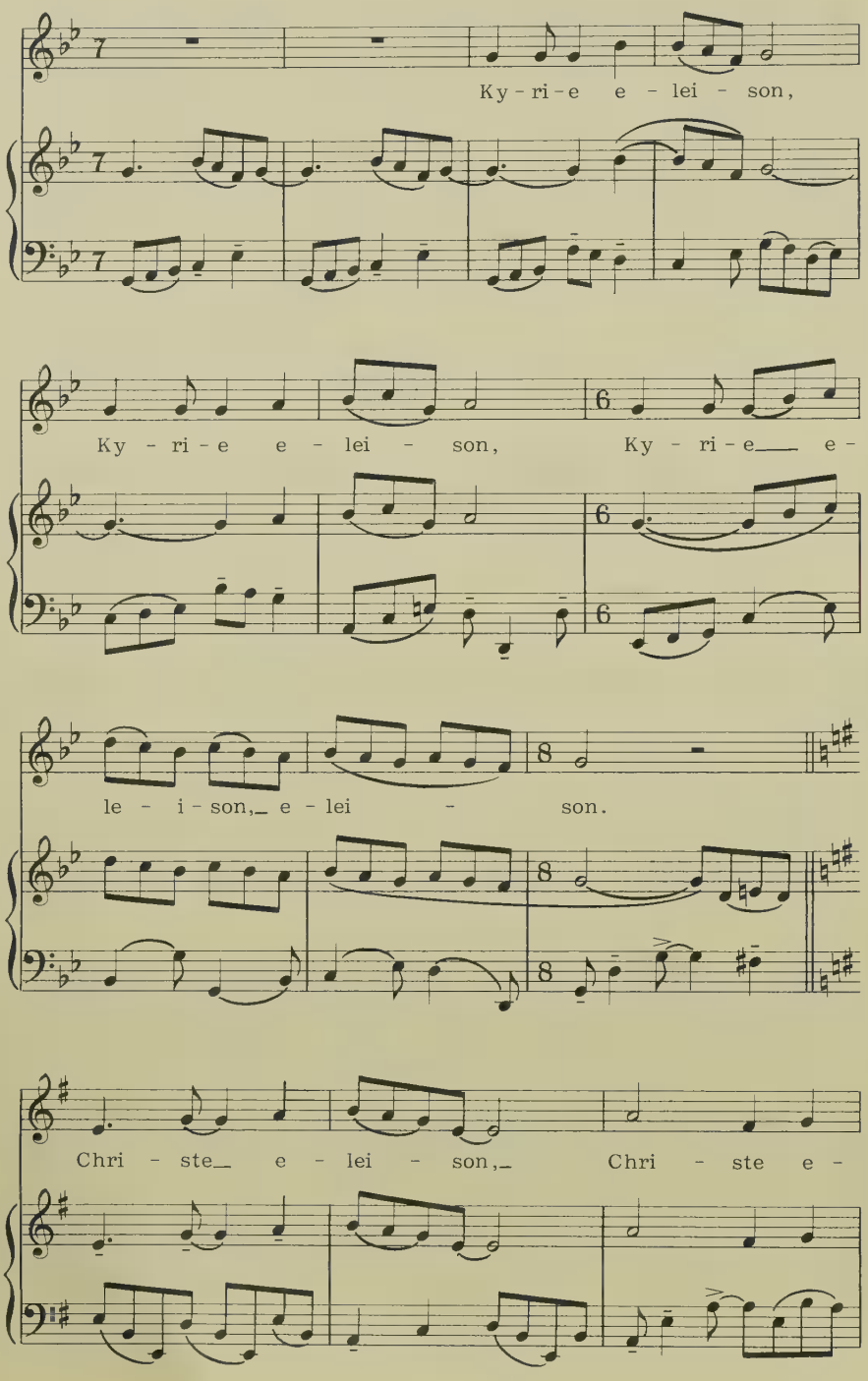
E-33

M. Lee Suitor



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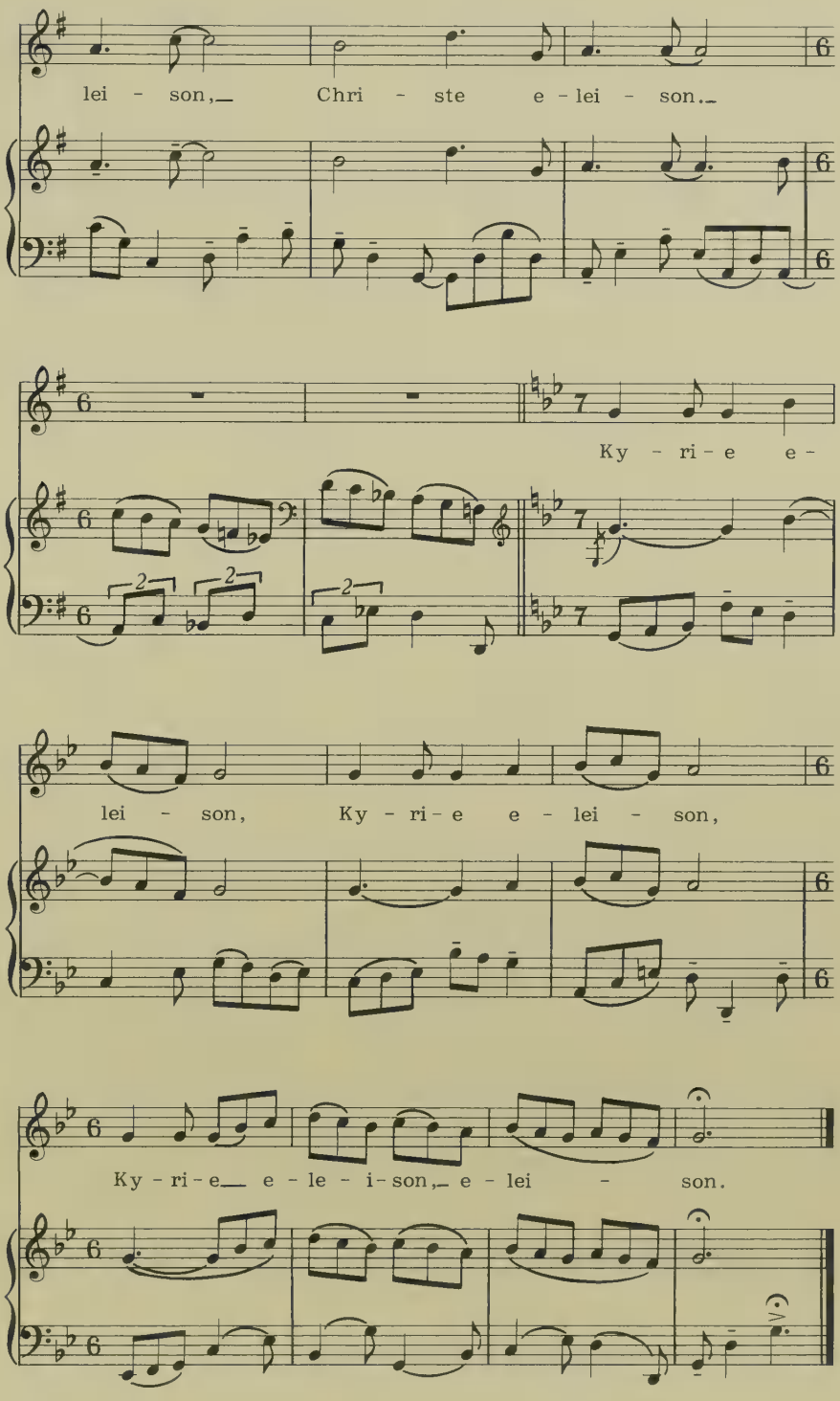
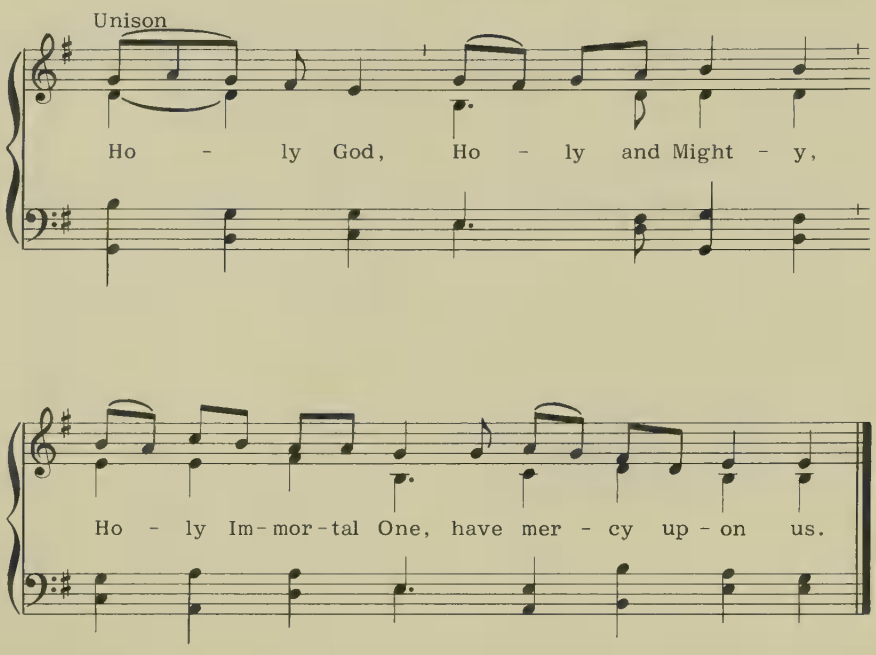

lei - son, Chri - ste e - lei - son.
Ky - ri - e e -
lei - son, Ky - ri - e e - lei - son,
Ky - ri - e e - le - i - son, e - lei - son.

Trisagion

E-34

Irvin West



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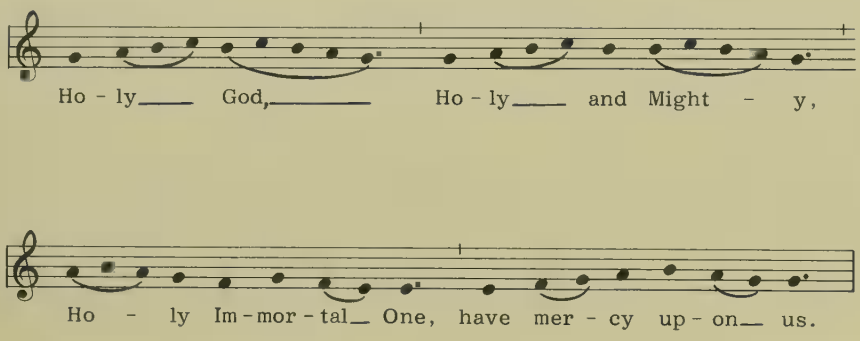
E-35

D. W. Steel



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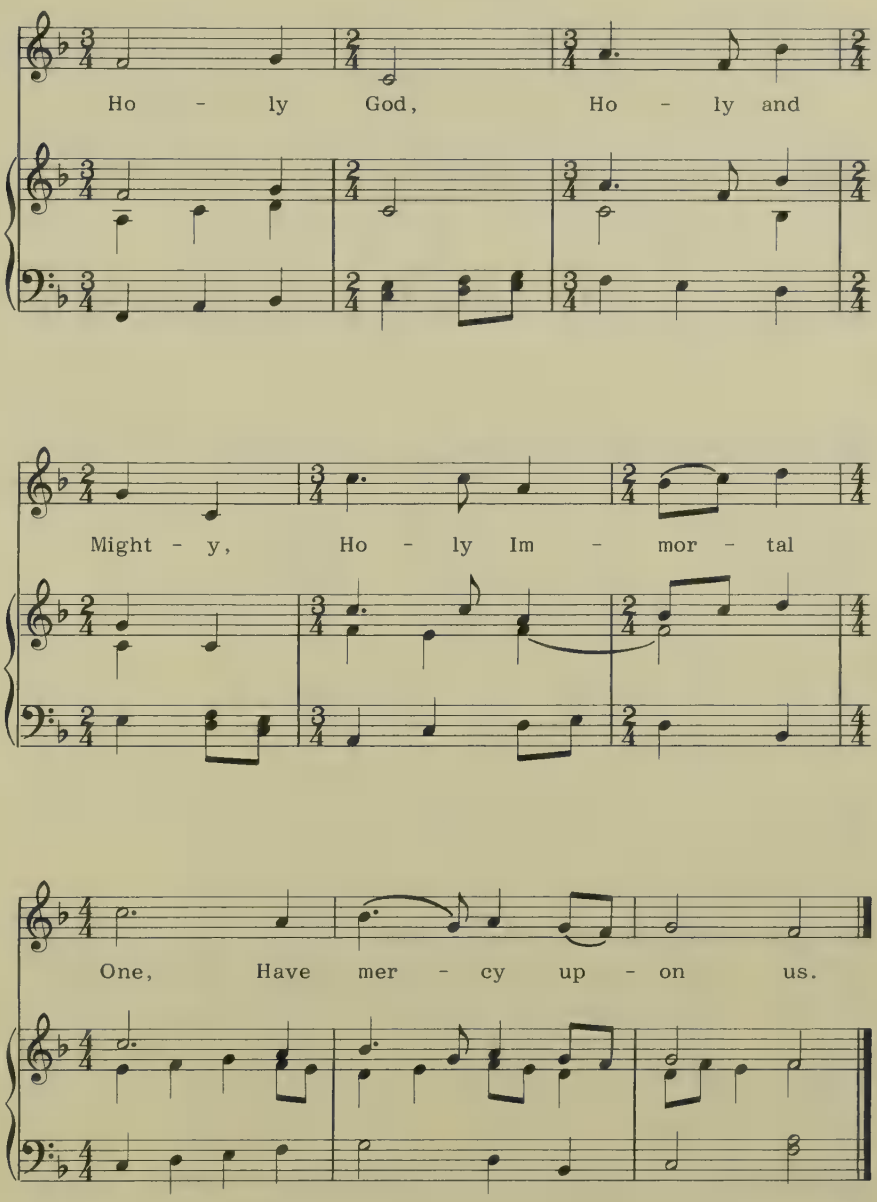
E-36

Andrew Clarke



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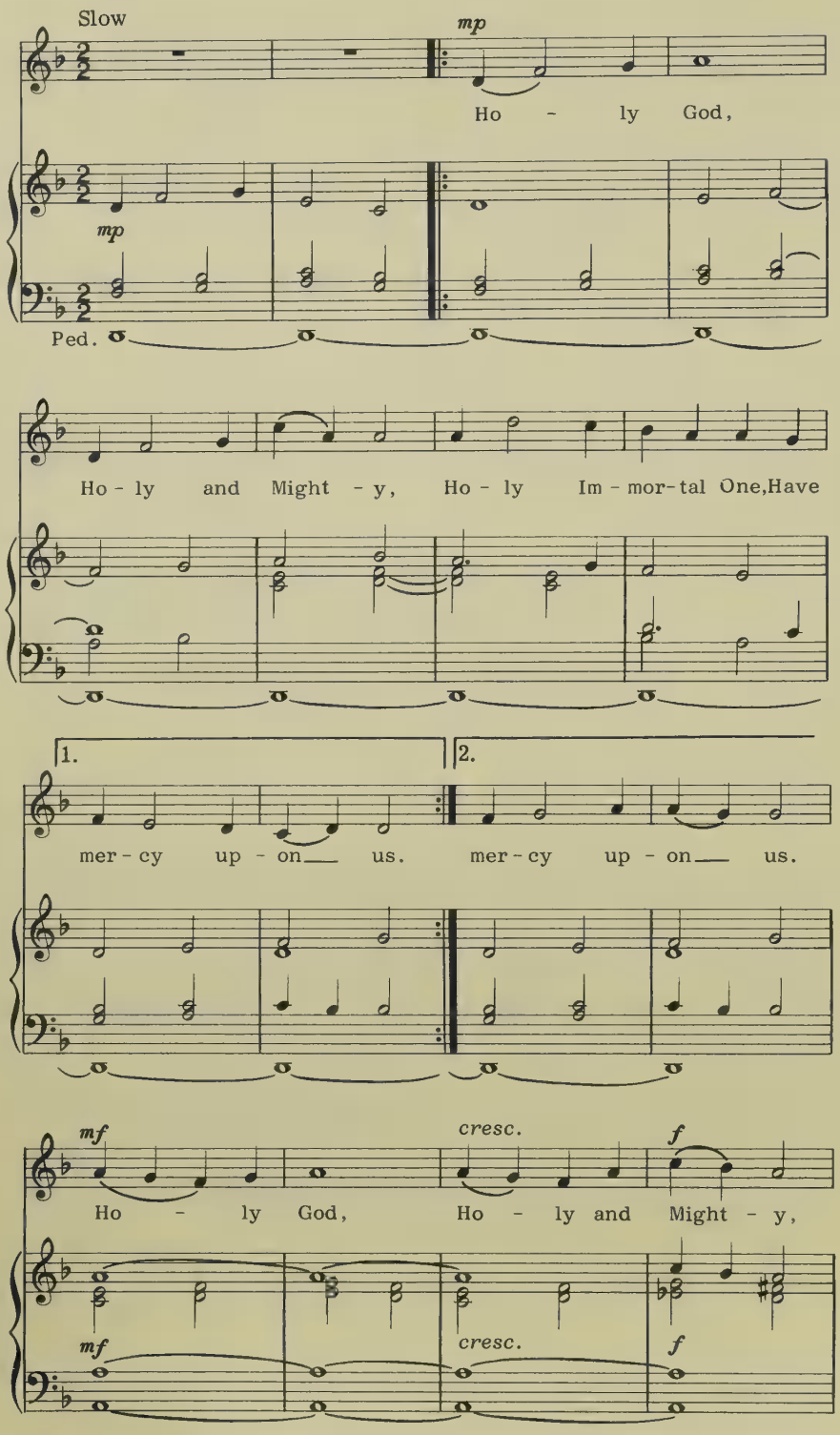
E-37

Thomas J. Talley



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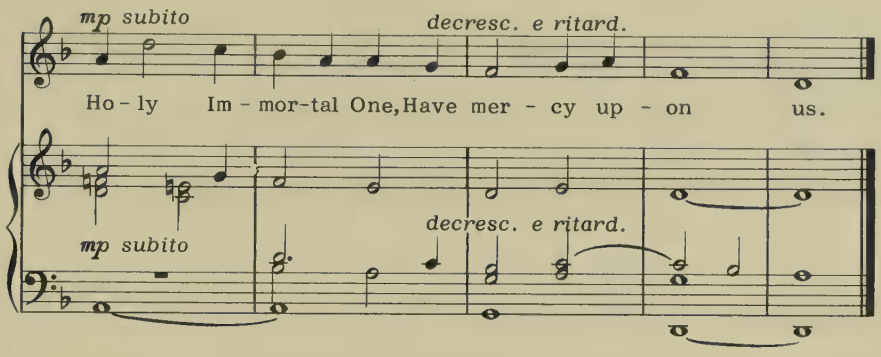
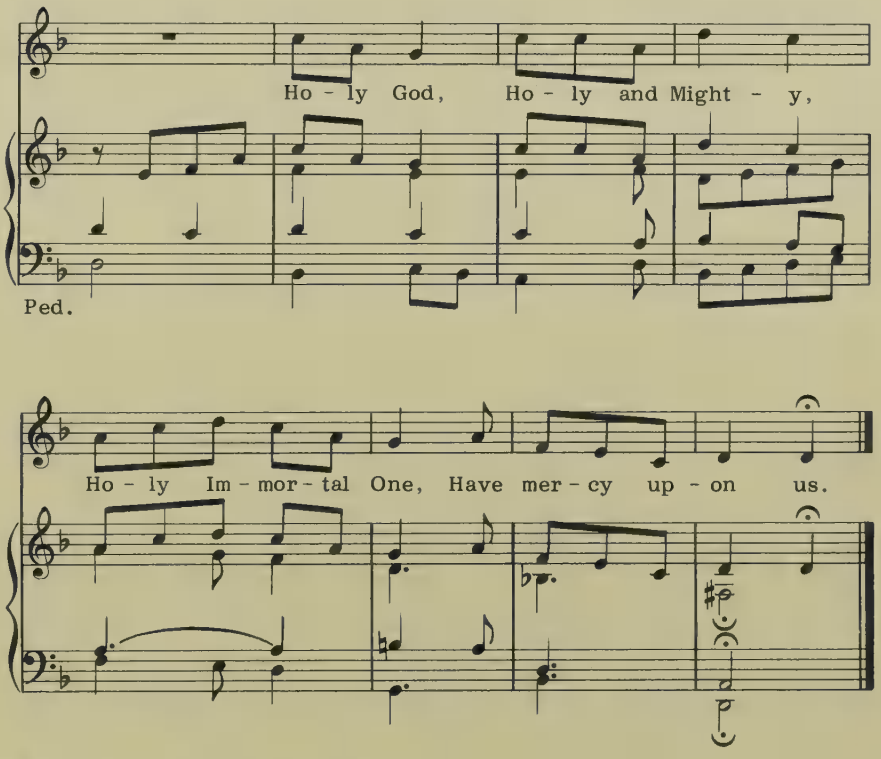


E-38

Robert J. Powell



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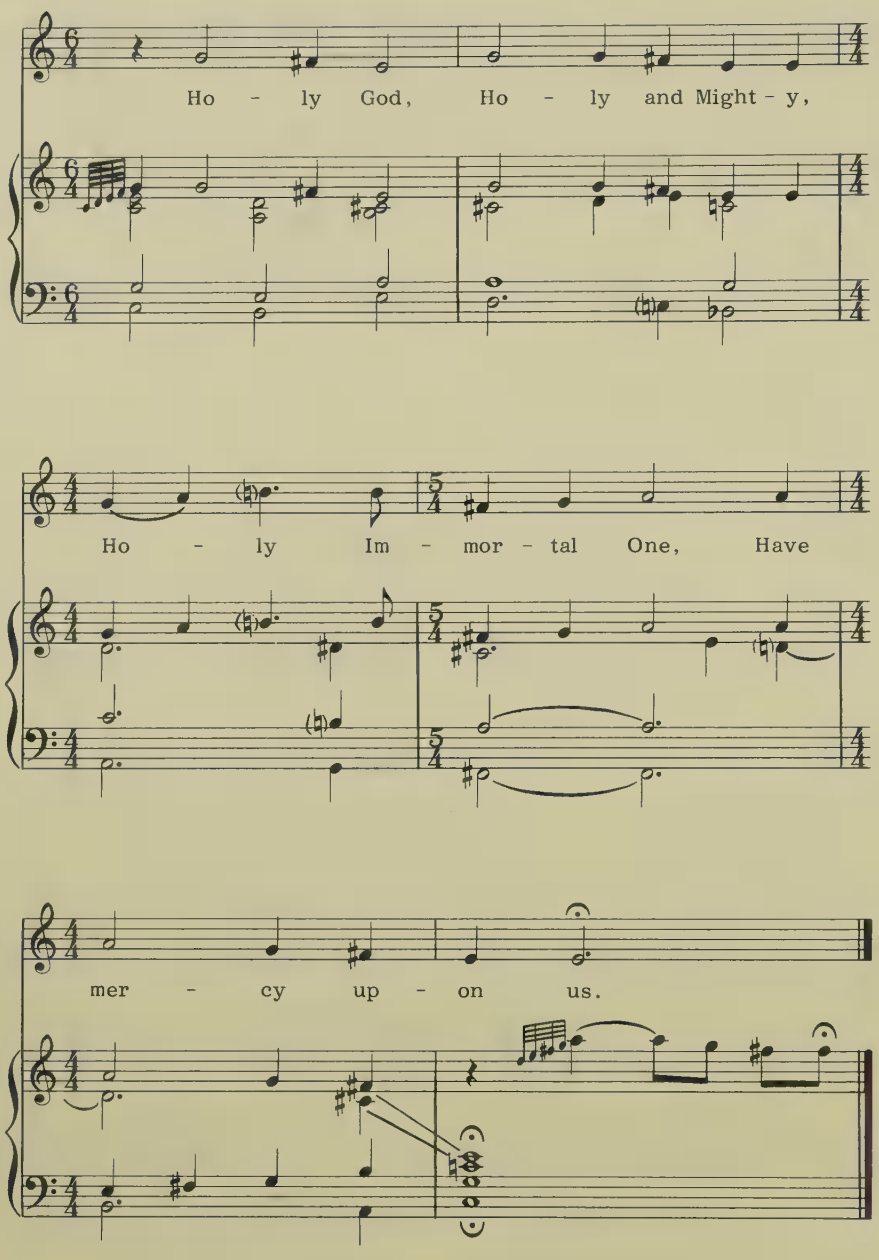
E-39

David Koehring



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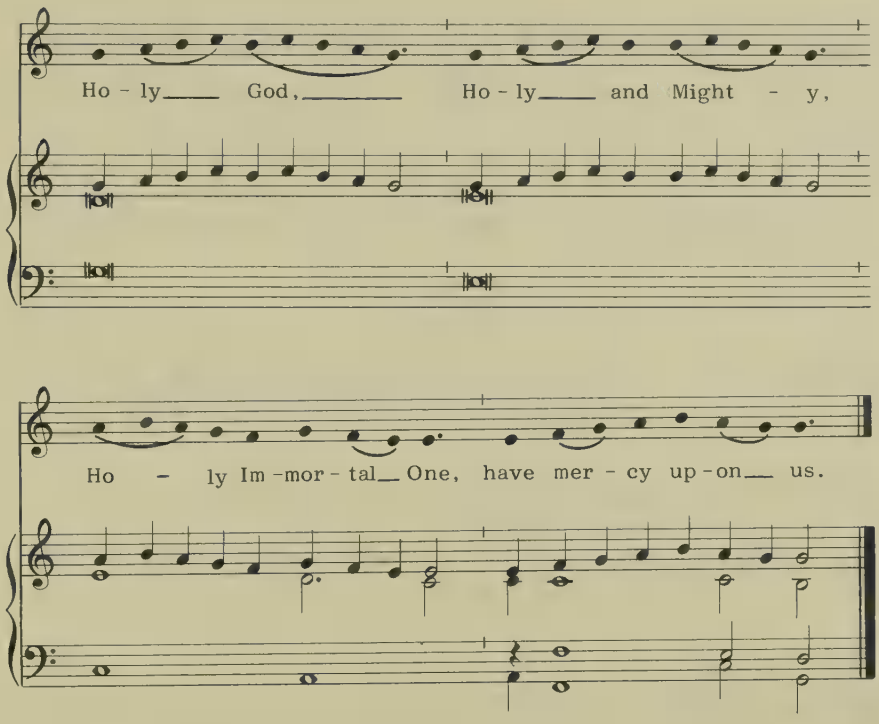
E-40

Toledo Chant, 1500
adapted by David Warren Steel, 1971



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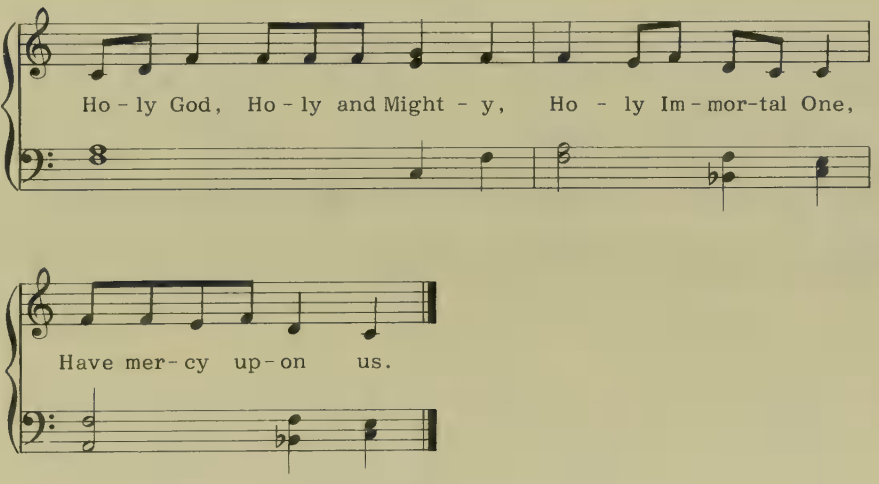
E-41

Tone VIII.I
arr. by Janet Hall



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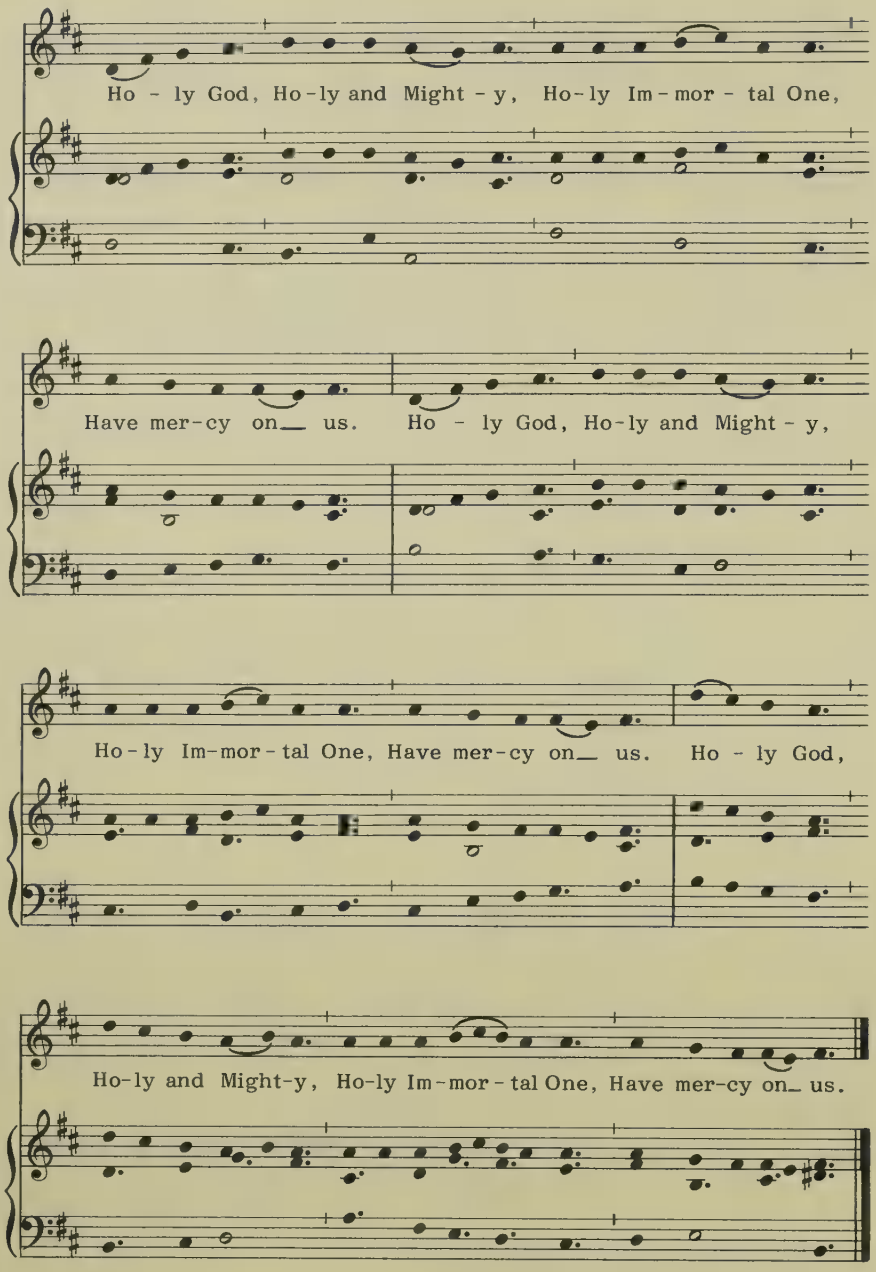
E-42

New Plainsong
David Hurd



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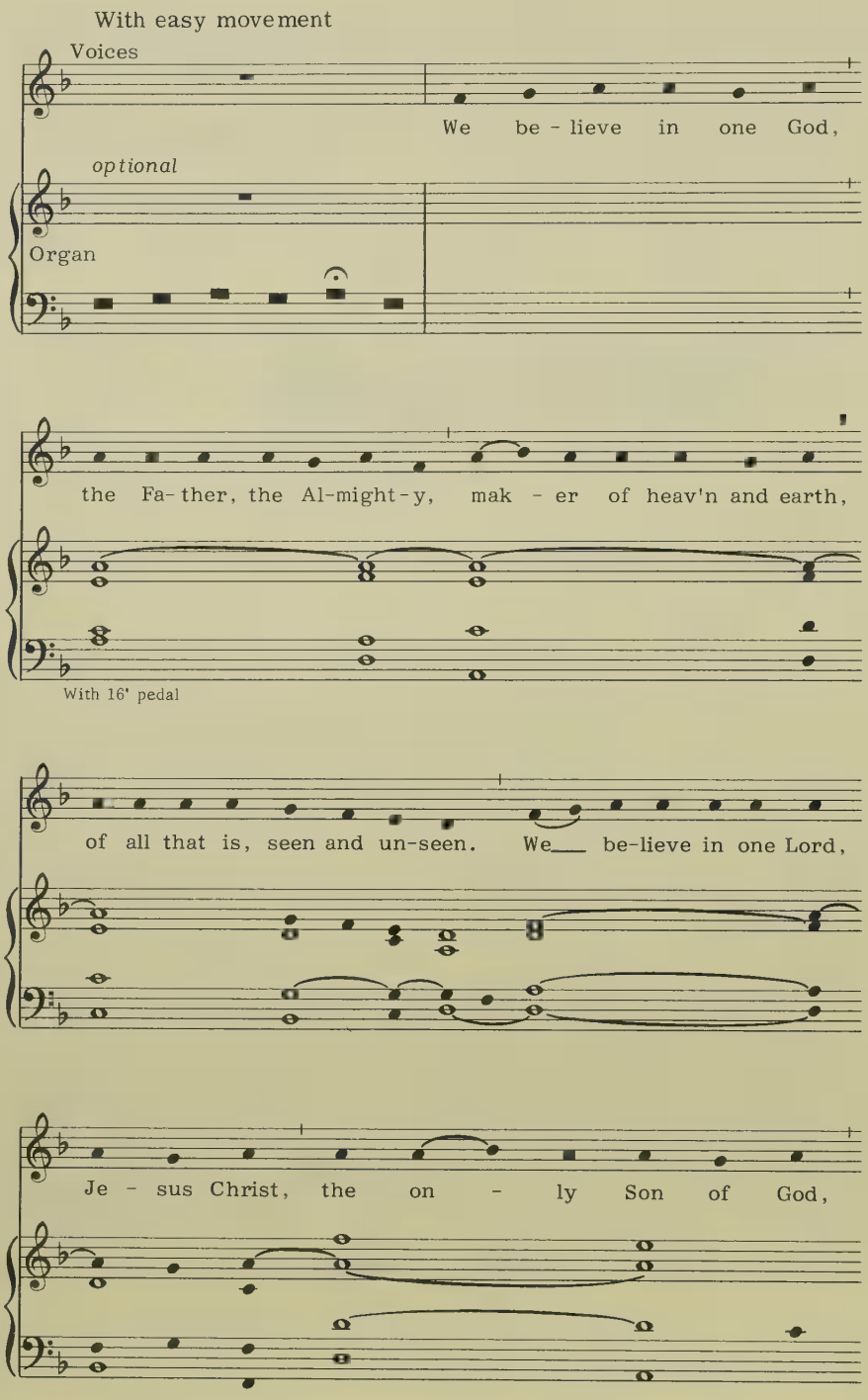
Nicene Creed

E-43

Peter Hurford



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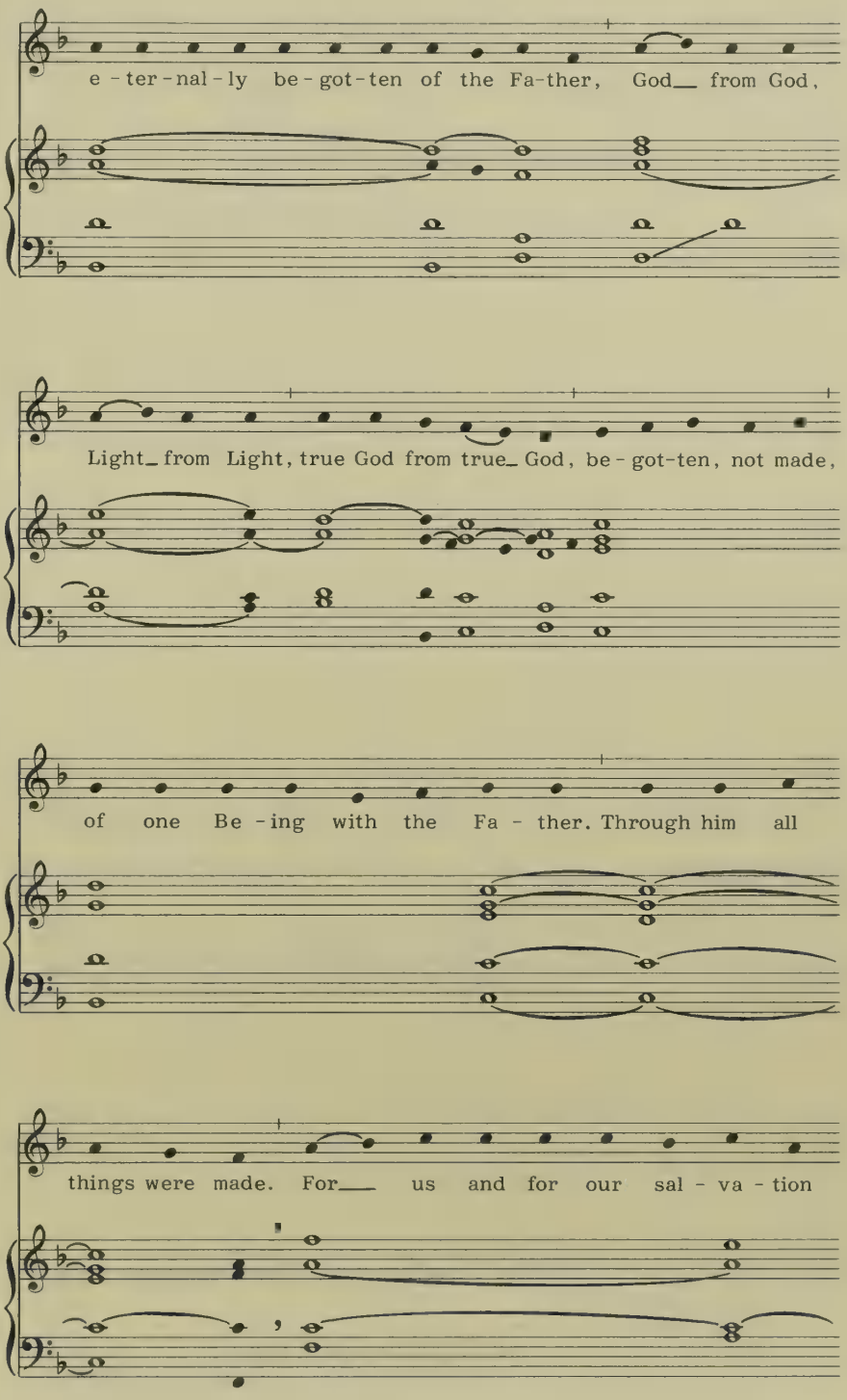
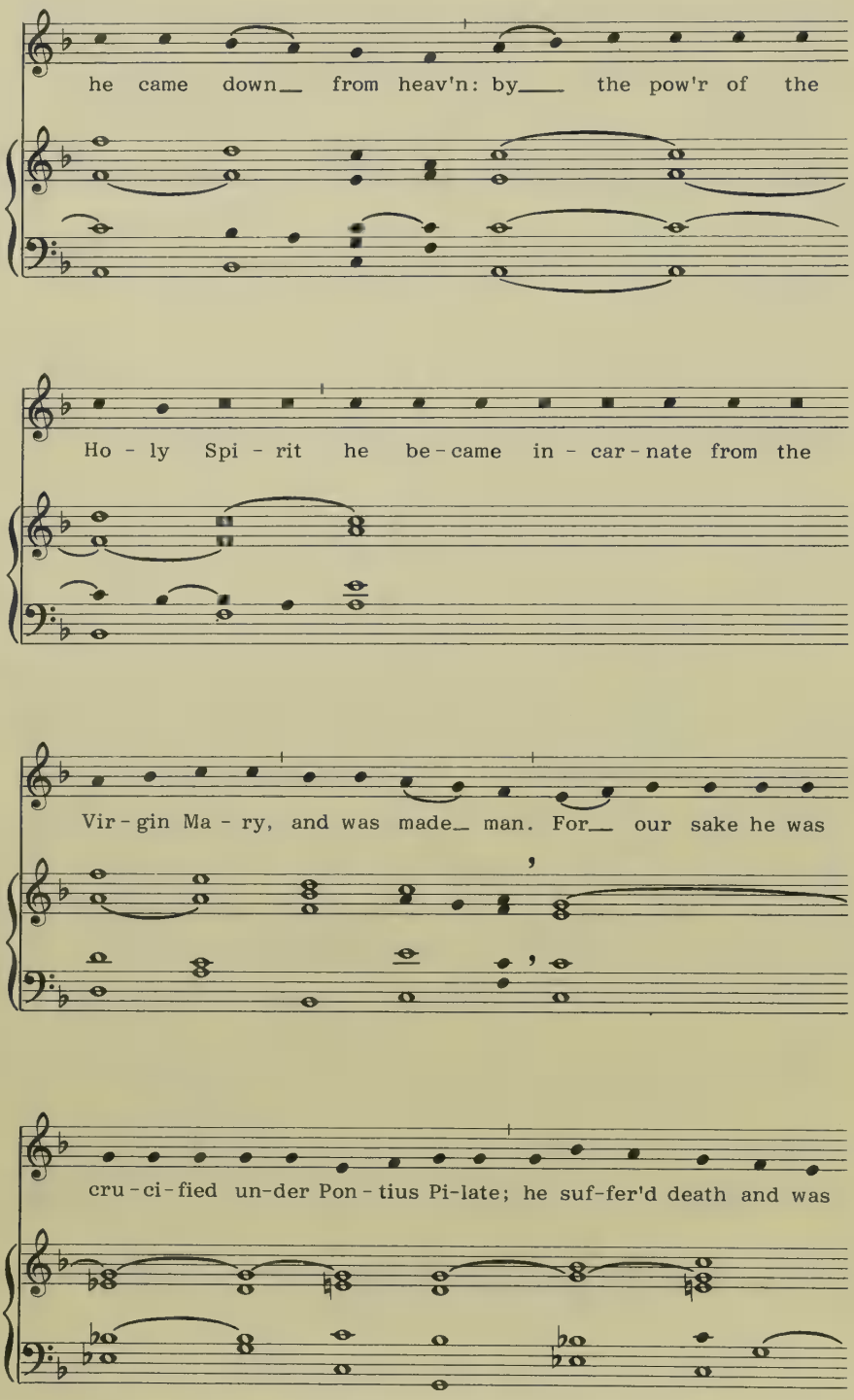
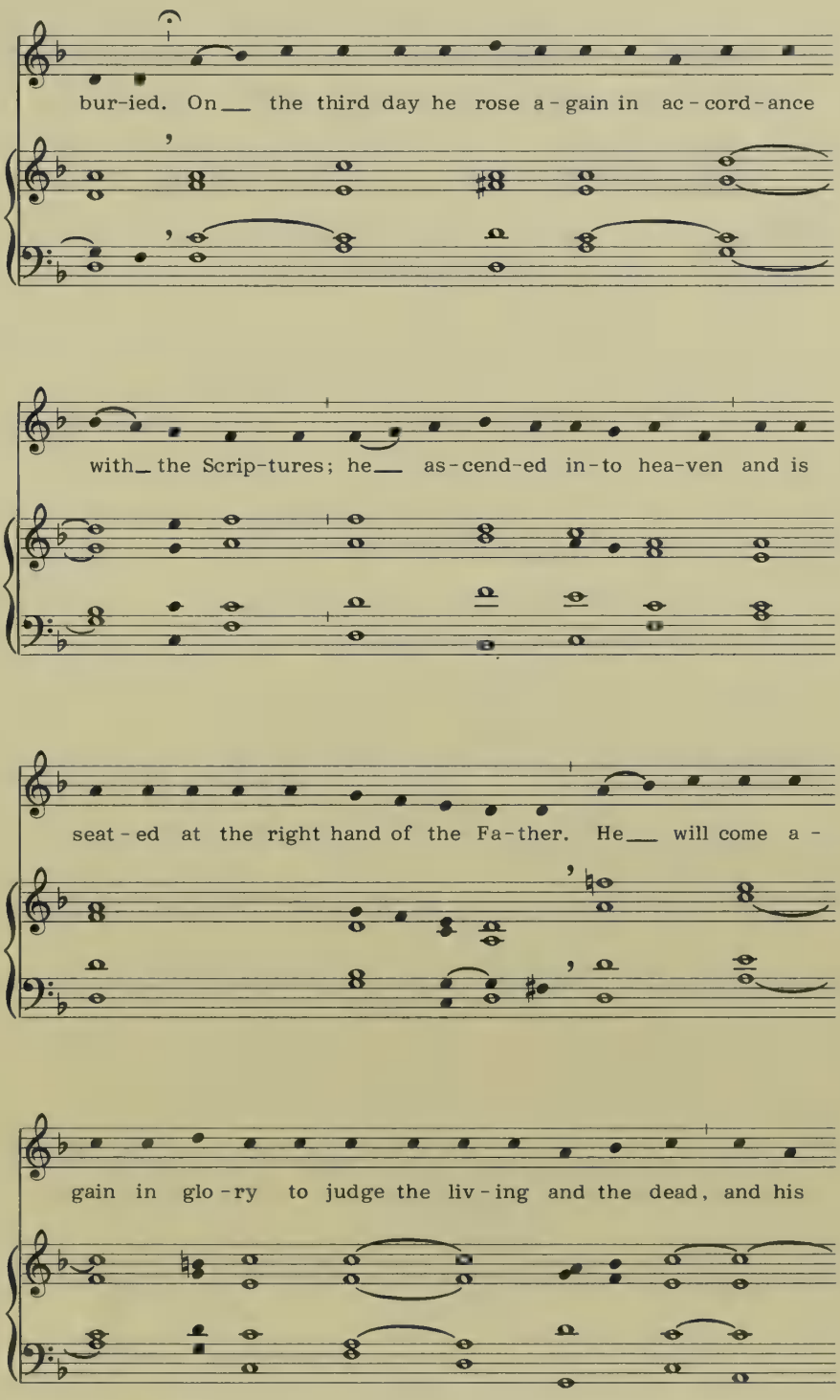
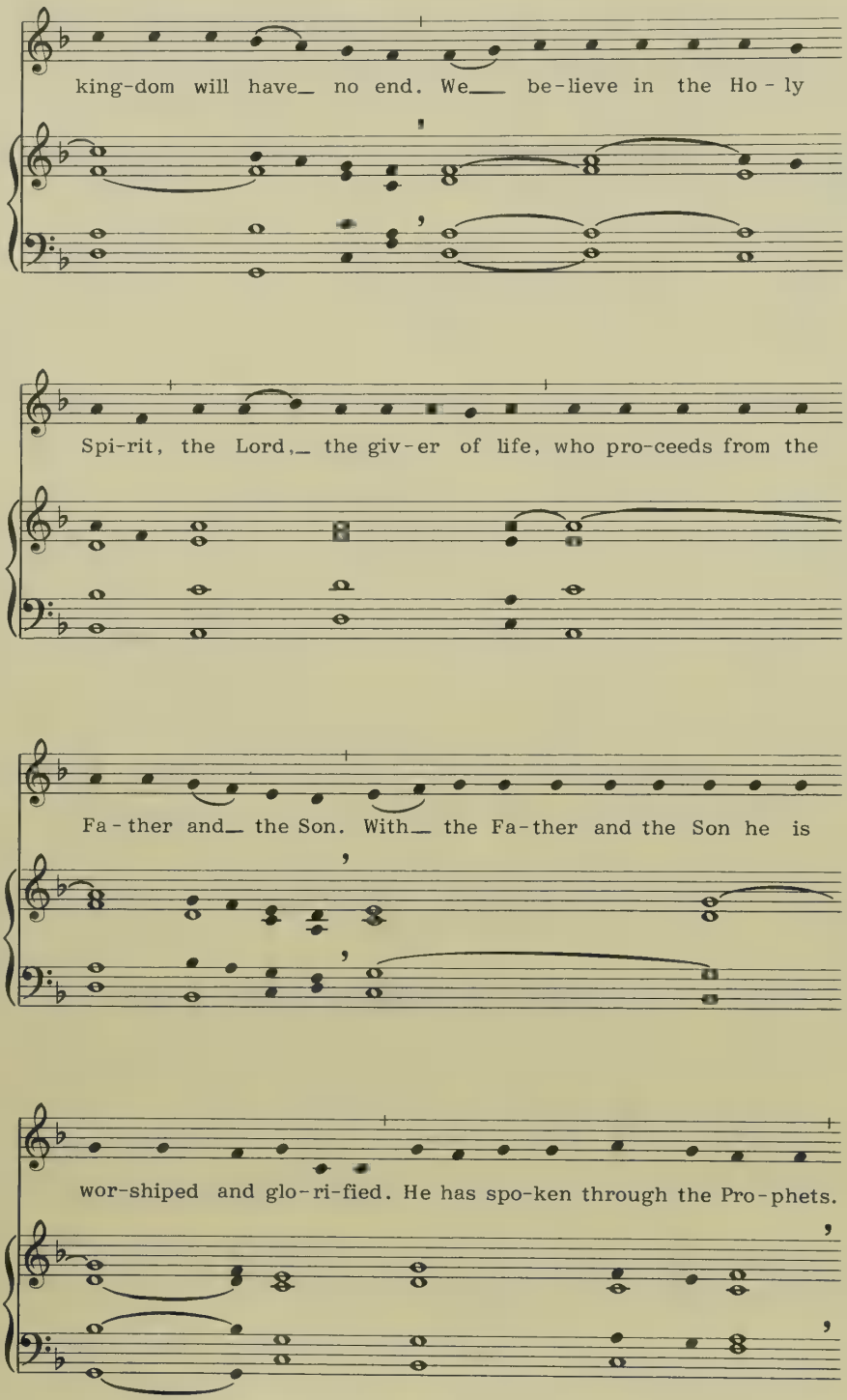
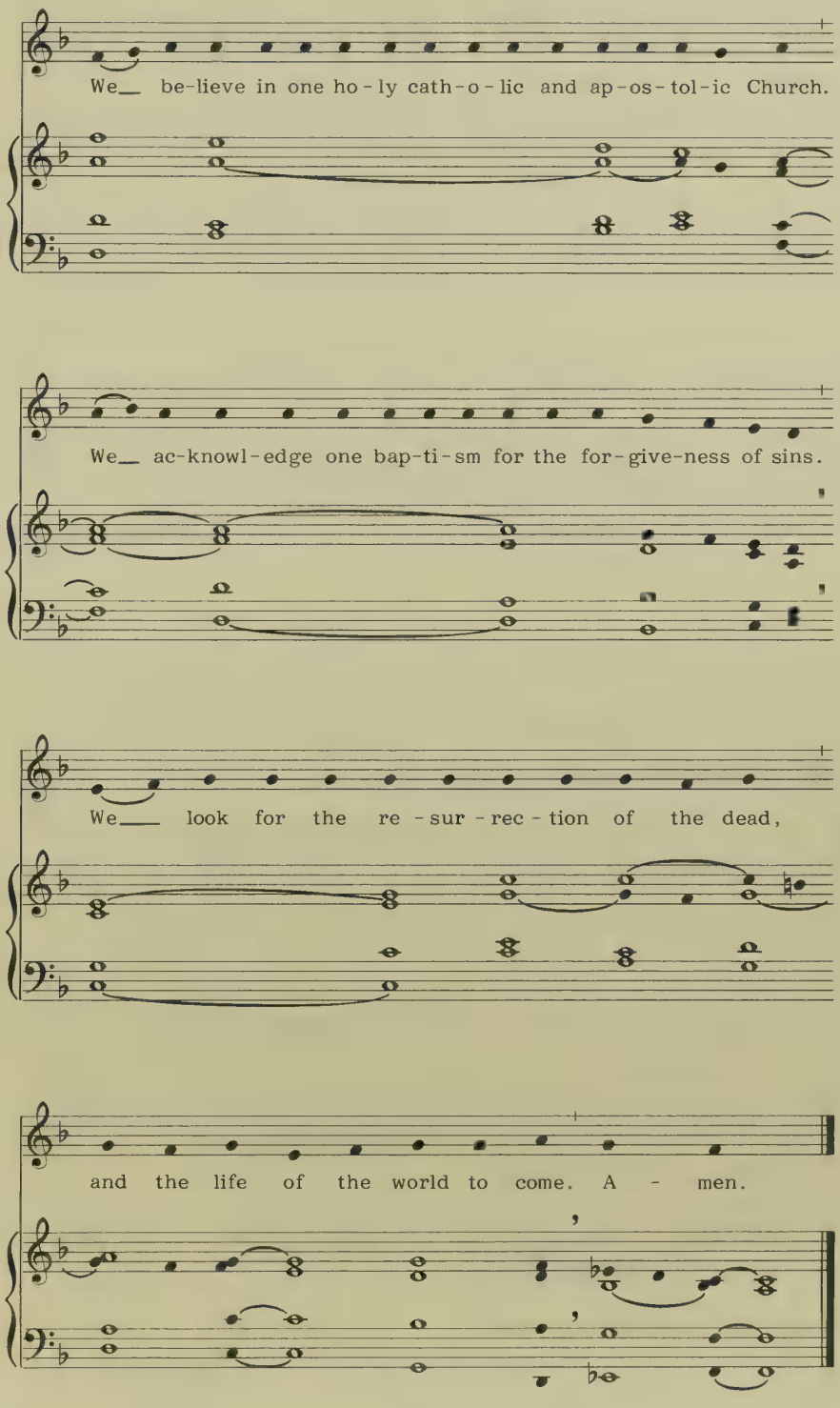
Used with permission.


e - ter - nal - ly be - got - ten of the Fa-ther, God__ from God,
Light_ from Light, true God from true_ God, be - got - ten, not made,
of one Be - ing with the Fa - ther. Through him all
things were made. For__ us and for our sal - va - tion


he came down from heav'n: by the pow'r of the
Ho - ly Spi - rit he be - came in - car - nate from the
Vir - gin Ma - ry, and was made man. For our sake he was
cru - ci - fied un-der Pon - tius Pi-late; he suf-fer'd death and was

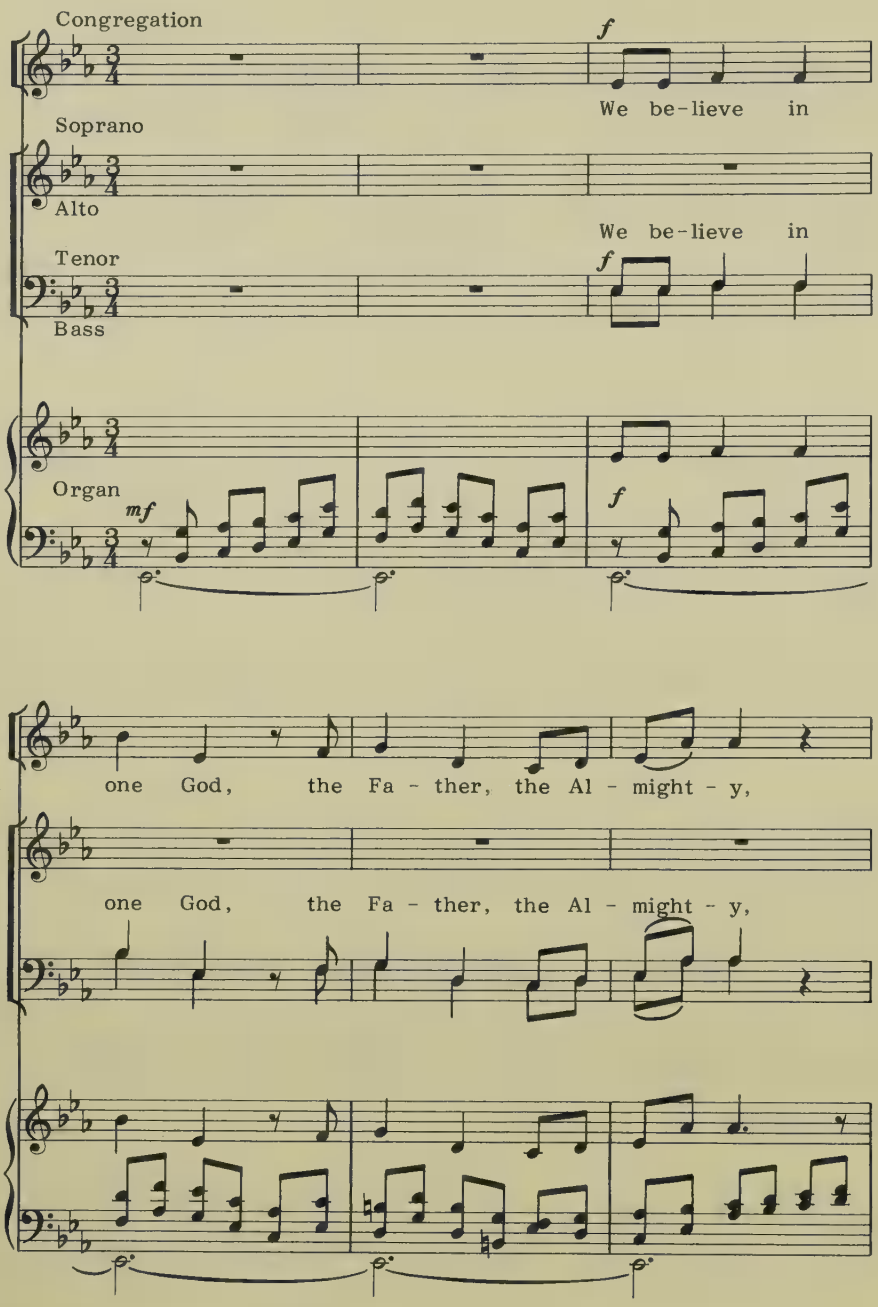

bur-ied. On__ the third day he rose a-gain in ac-cord-ance
with_ the Scrip-tures; he__ as-cend-ed in-to hea-ven and is
seat-ed at the right hand of the Fa-ther. He__ will come a-
gain in glo-ry to judge the liv-ing and the dead, and his


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



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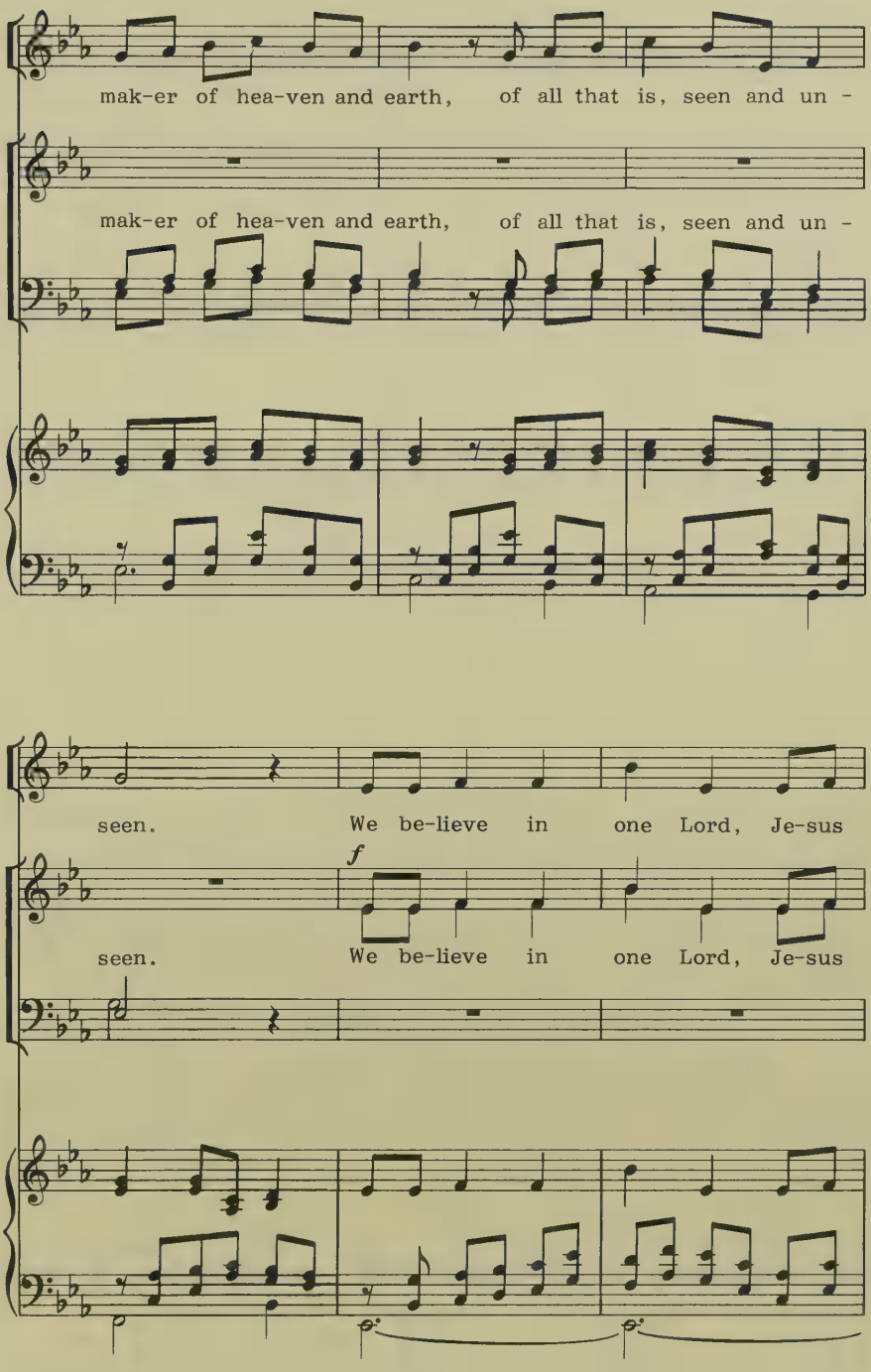
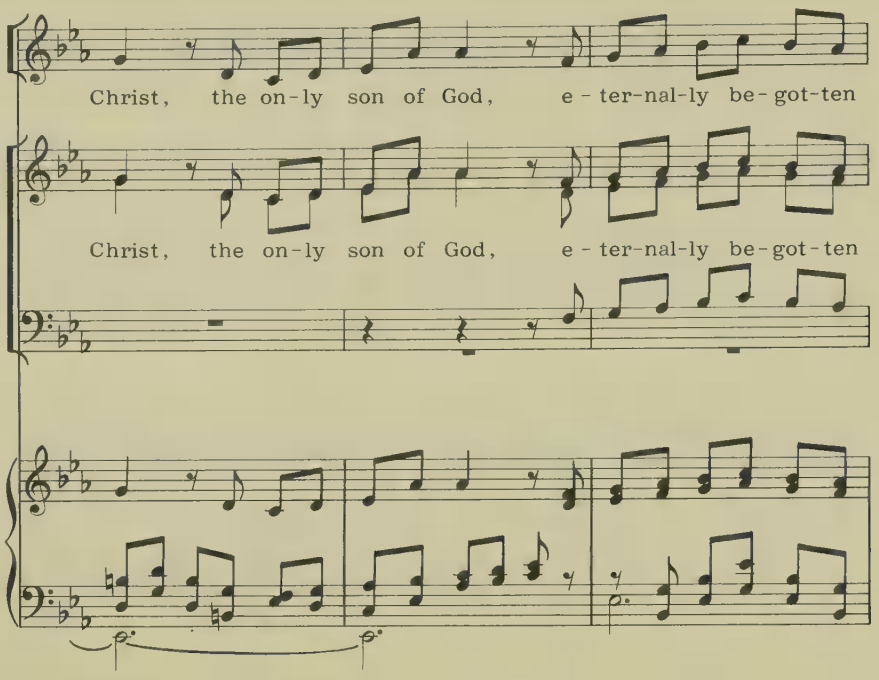
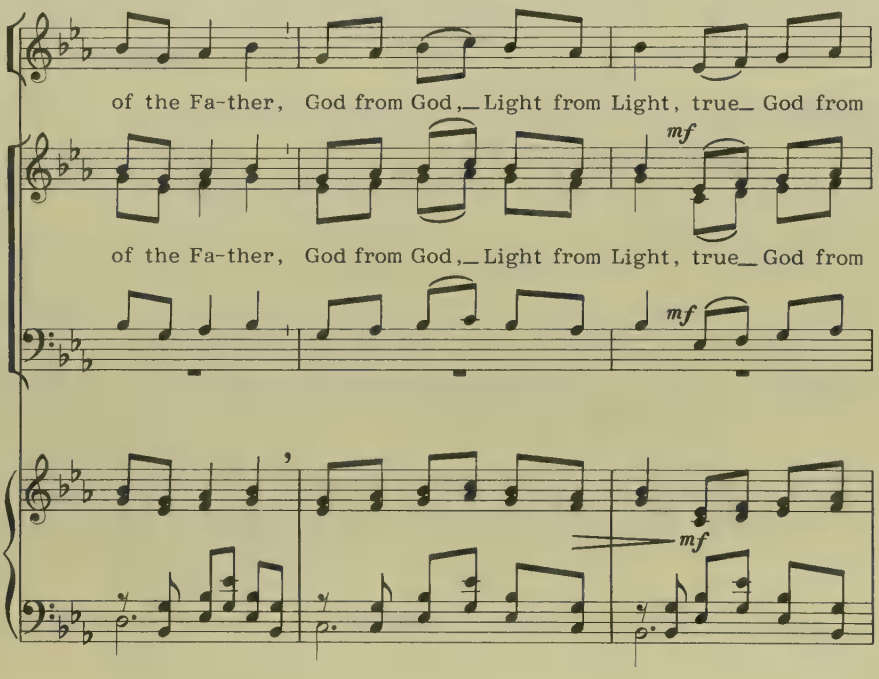
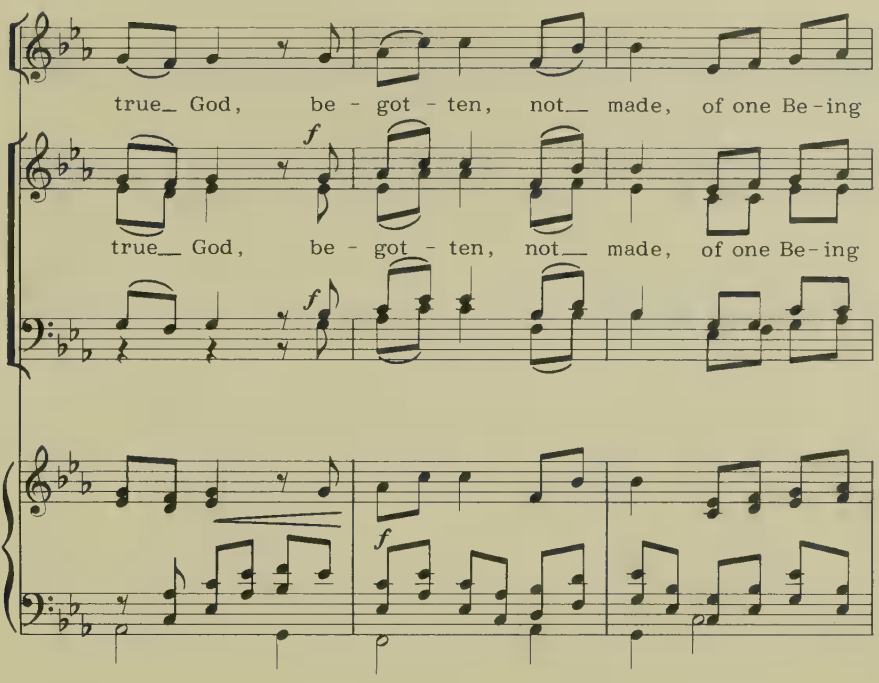
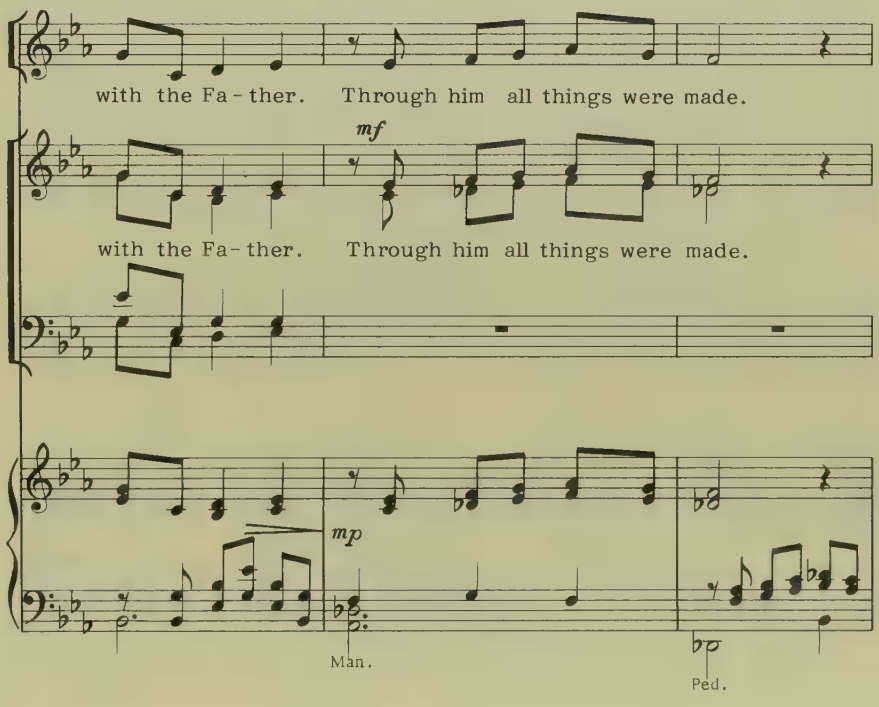
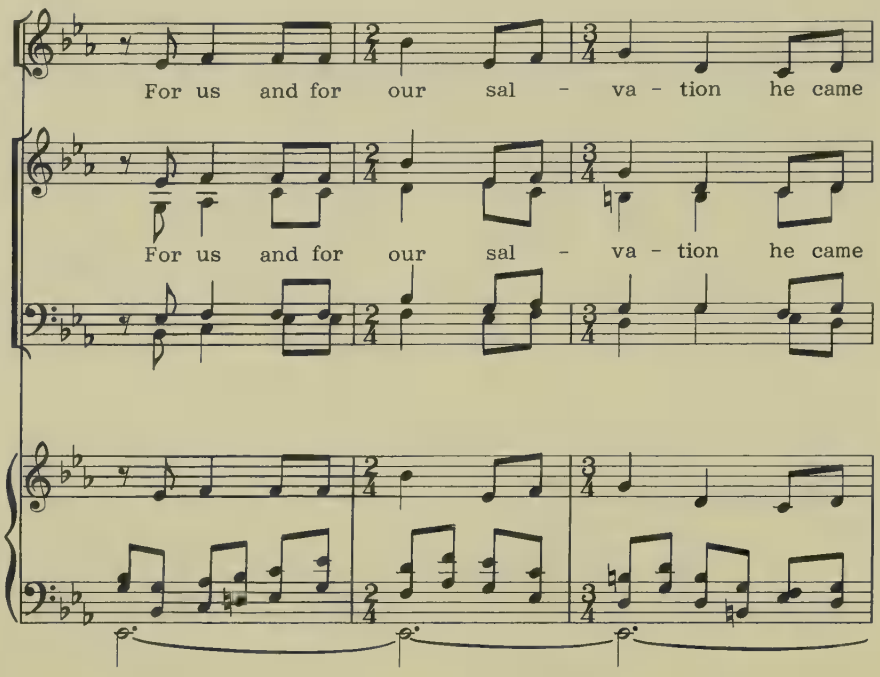

mak-er of hea-ven and earth, of all that is, seen and un -
mak-er of hea-ven and earth, of all that is, seen and un -
seen. We be-lieve in one Lord, Je-sus
f
seen. We be-lieve in one Lord, Je-sus

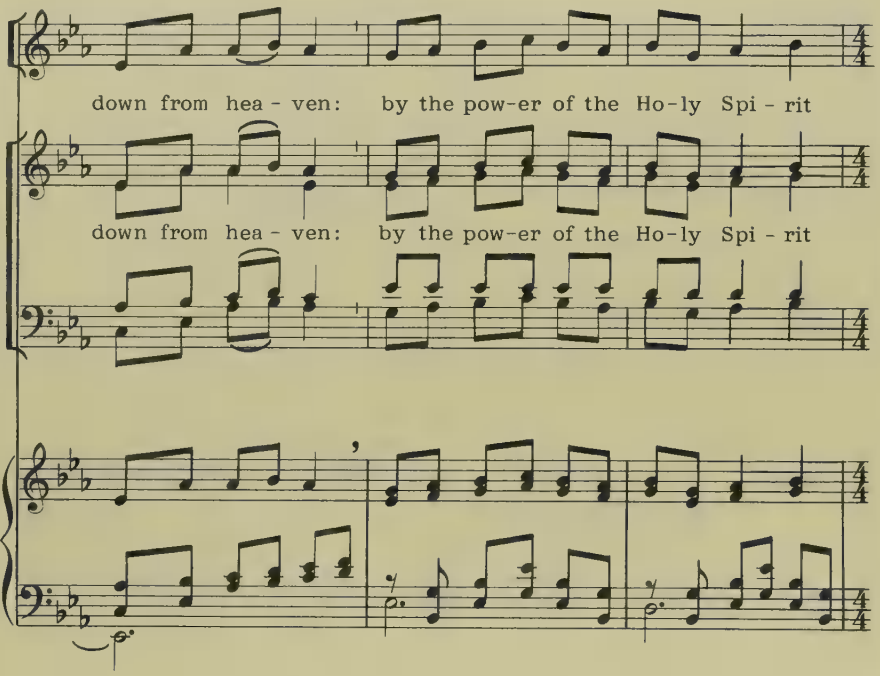

Christ, the on-ly son of God, e-ter-nal-ly be-got-ten
Christ, the on-ly son of God, e-ter-nal-ly be-got-ten

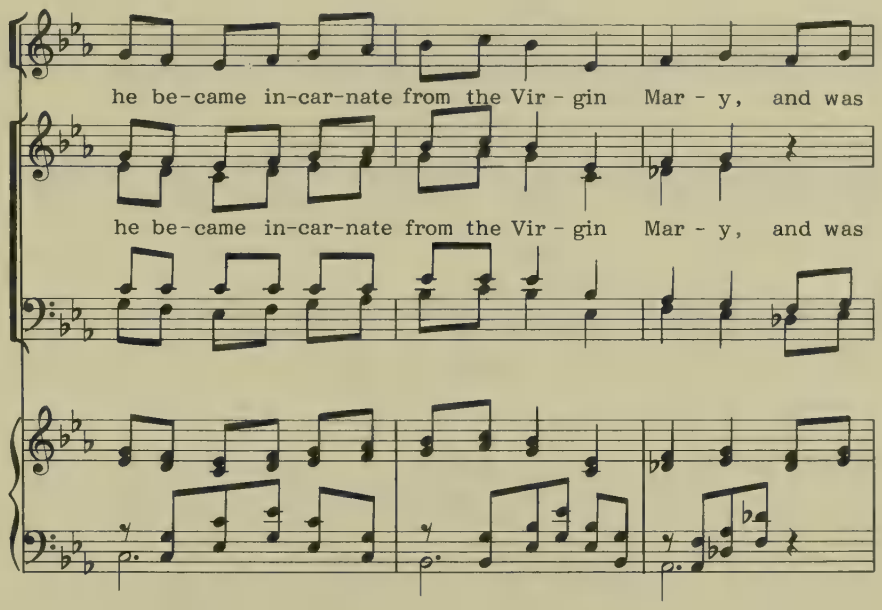

of the Fa-ther, God from God, Light from Light, true God from
mf
of the Fa-ther, God from God, Light from Light, true God from
mf
mf

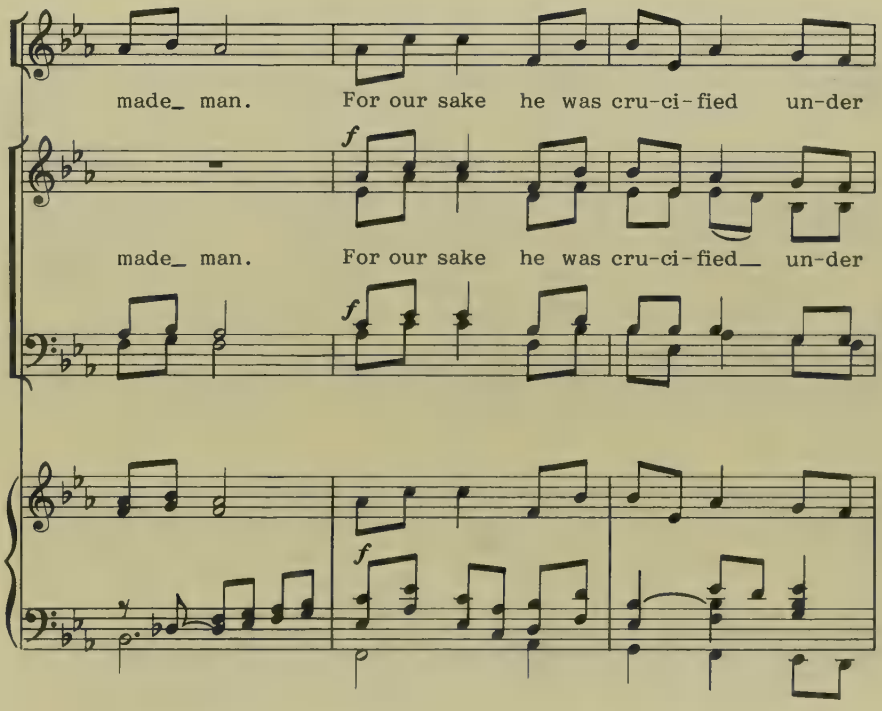

true_ God, be - got - ten, not_ made, of one Be-ing
f
true_ God, be - got - ten, not_ made, of one Be-ing
f
f

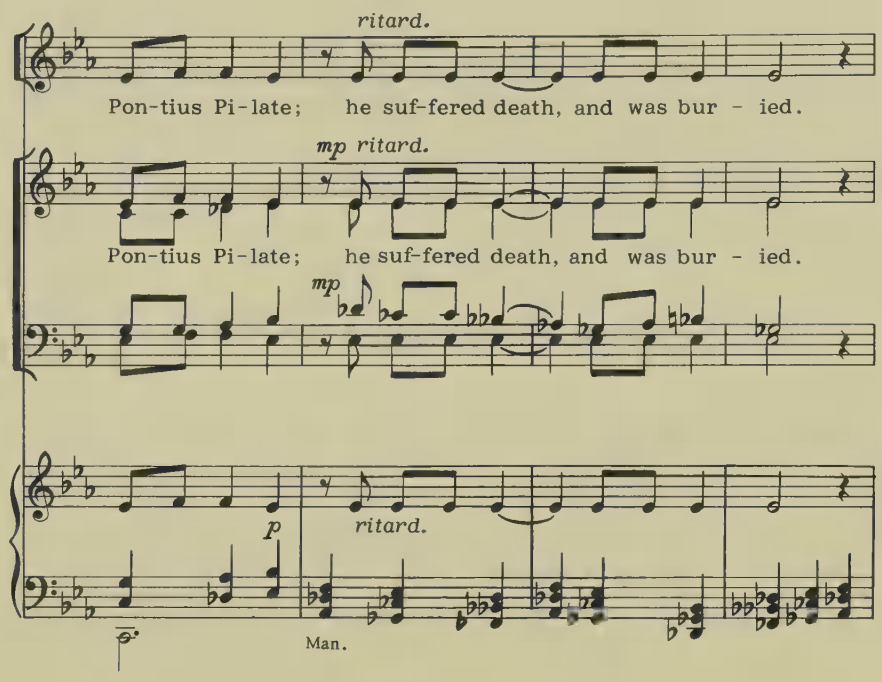

with the Fa-ther. Through him all things were made.
mf
with the Fa-ther. Through him all things were made.
mp
Man.
Ped.

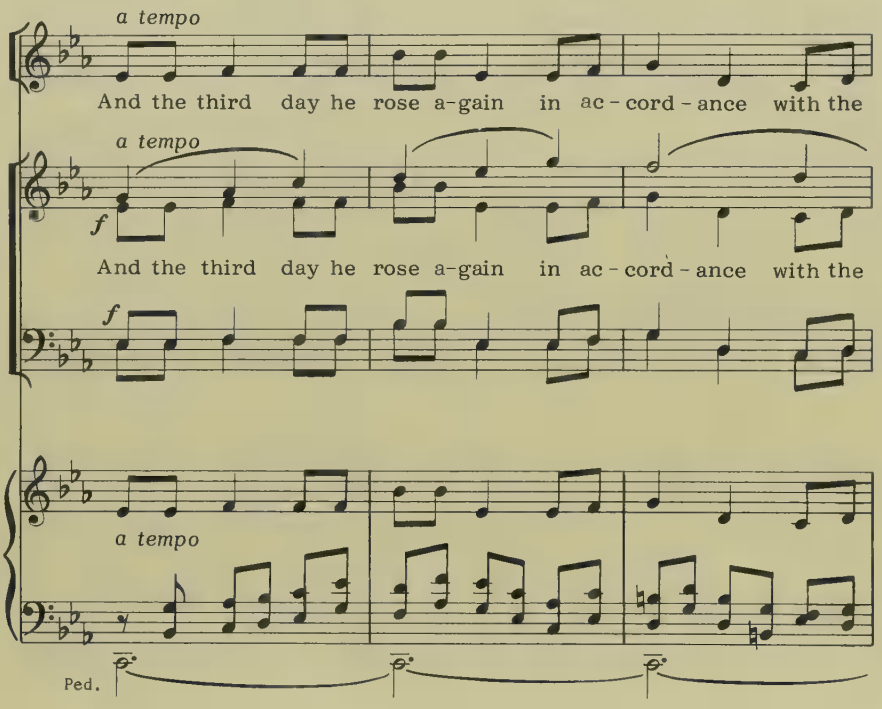

For us and for our sal - va - tion he came
For us and for our sal - va - tion he came

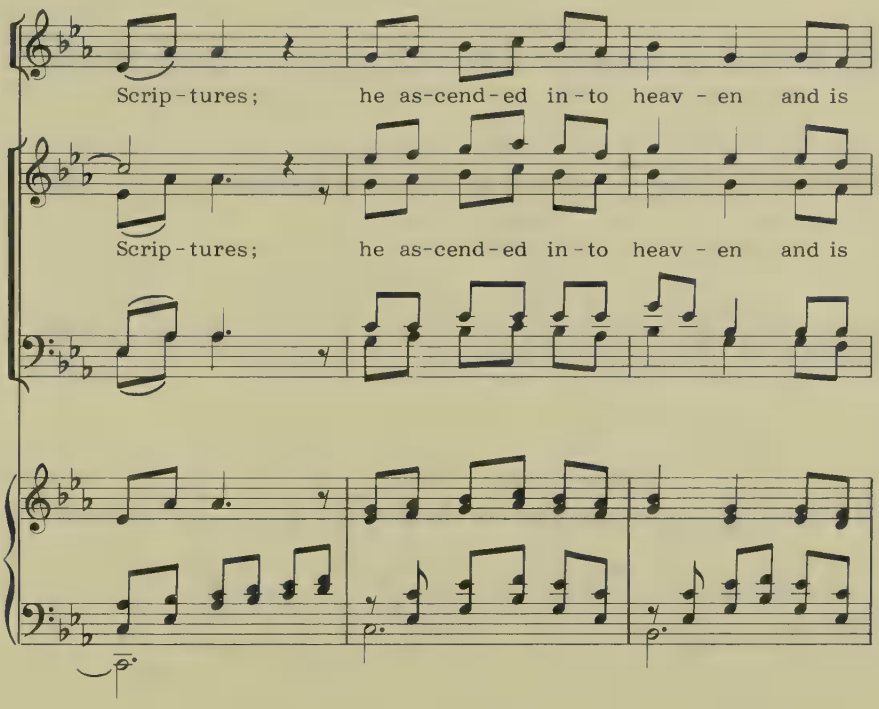

down from hea - ven: by the pow-er of the Ho-ly Spi - rit
down from hea - ven: by the pow-er of the Ho-ly Spi - rit

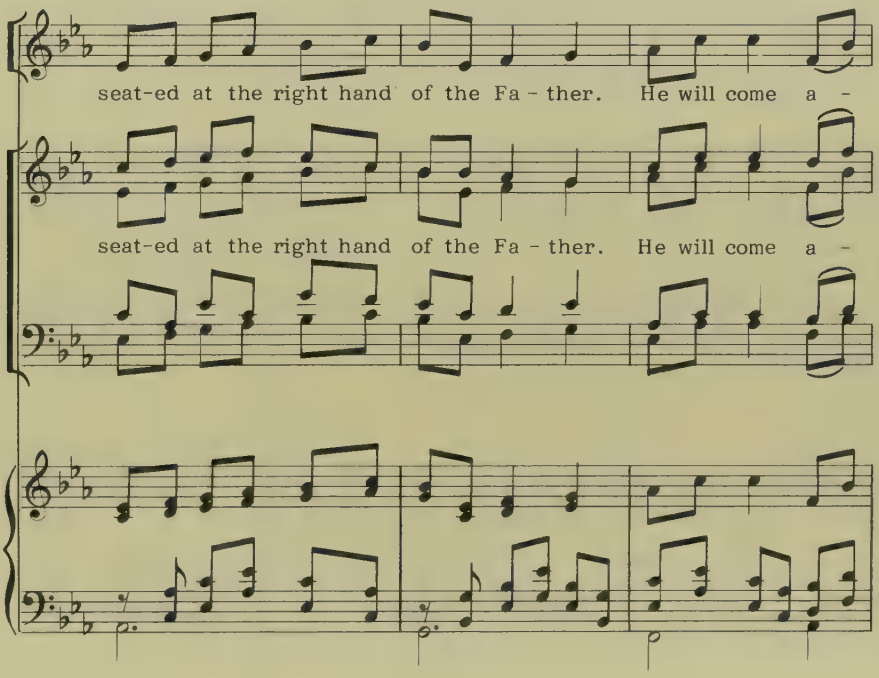

he be-came in-car-nate from the Vir - gin Mar - y, and was
he be-came in-car-nate from the Vir - gin Mar - y, and was

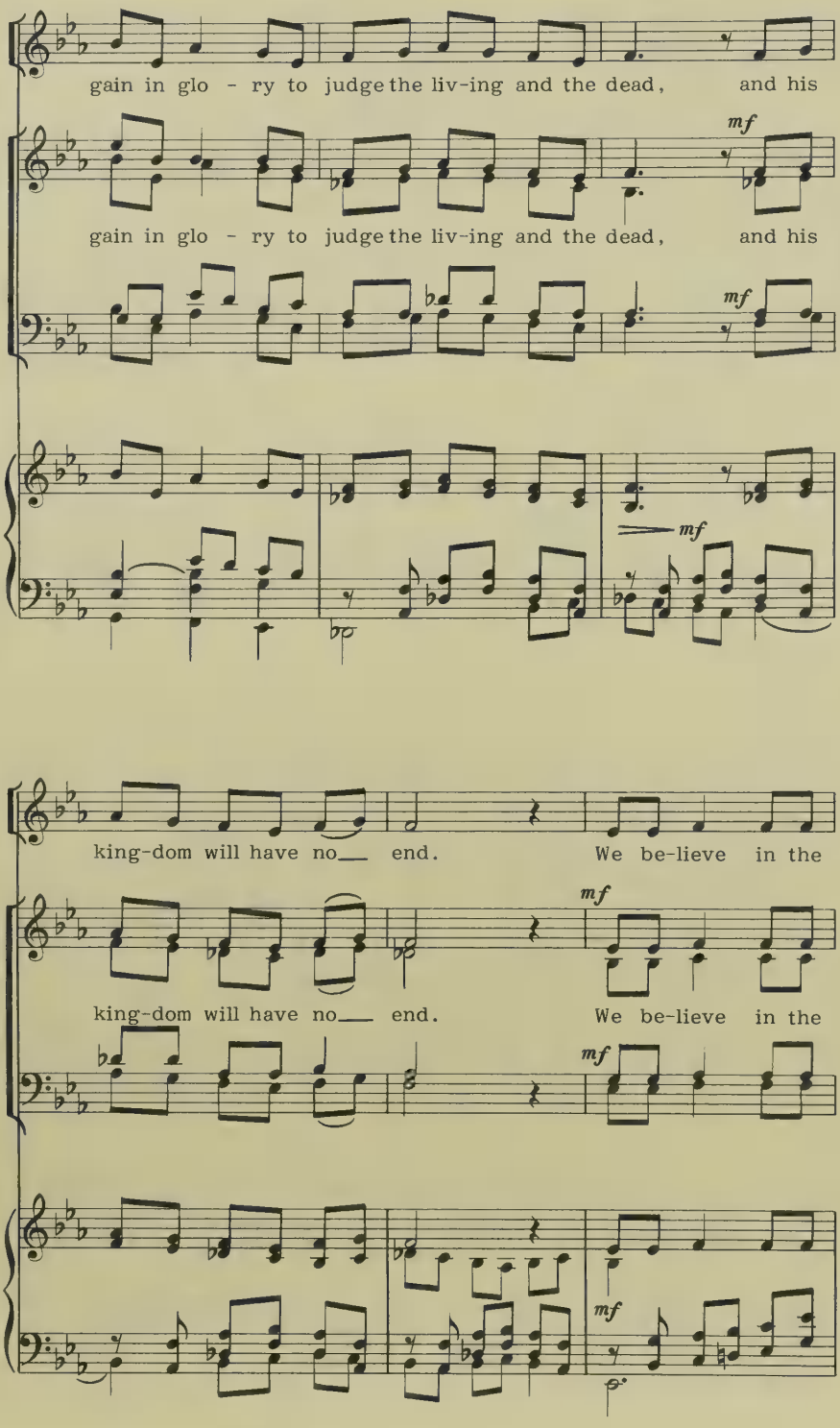

made_ man. For our sake he was cru-ci-fied un-der
f
made_ man. For our sake he was cru-ci-fied_ un-der
f
f

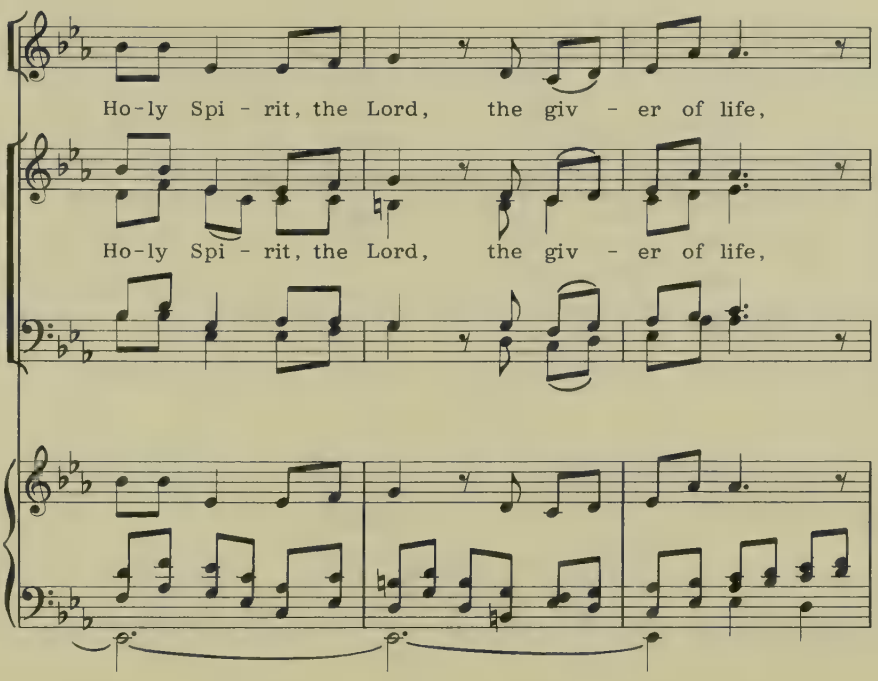

ritard.
Pon-tius Pi-late; he suf-fered death, and was bur - ied.
mp ritard.
Pon-tius Pi-late; he suf-fered death, and was bur - ied.
mp
p
ritard.
Man.

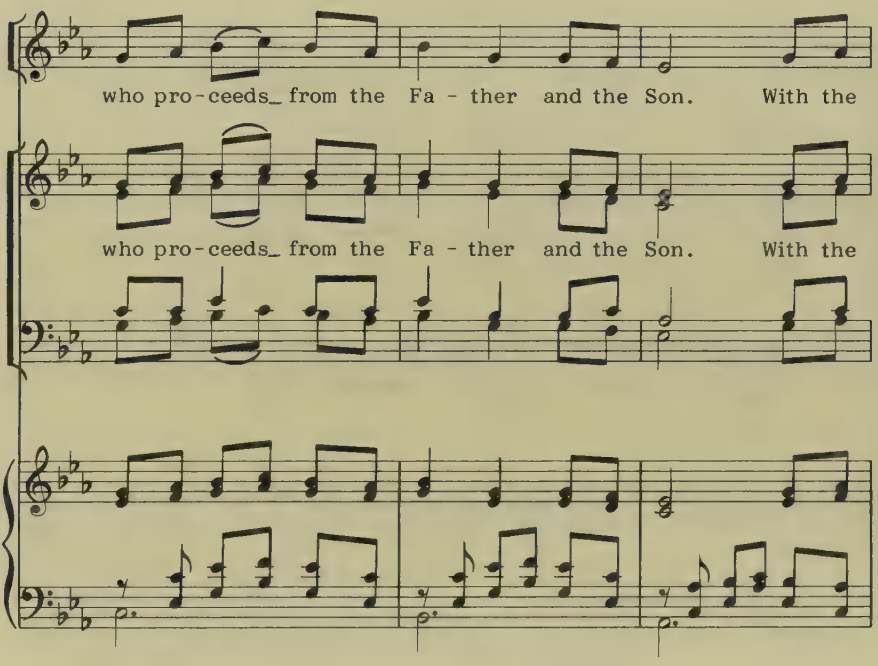

a tempo
And the third day he rose a-gain in ac - cord - ance with the
a tempo
f
And the third day he rose a-gain in ac - cord - ance with the
f
a tempo
Ped.

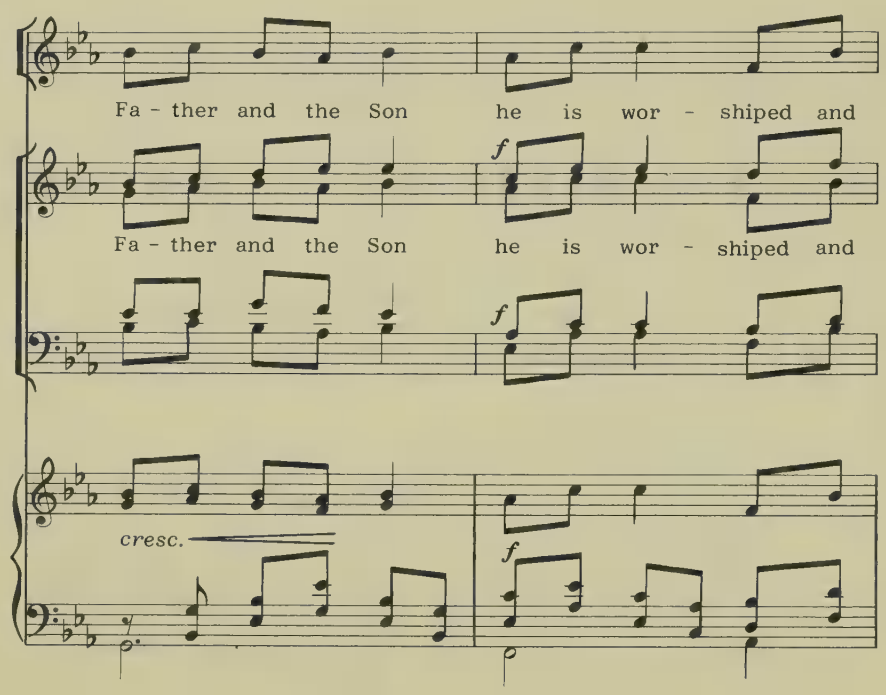

Scrip-tures; he as-cend-ed in-to heav - en and is
Scrip-tures; he as-cend-ed in-to heav - en and is

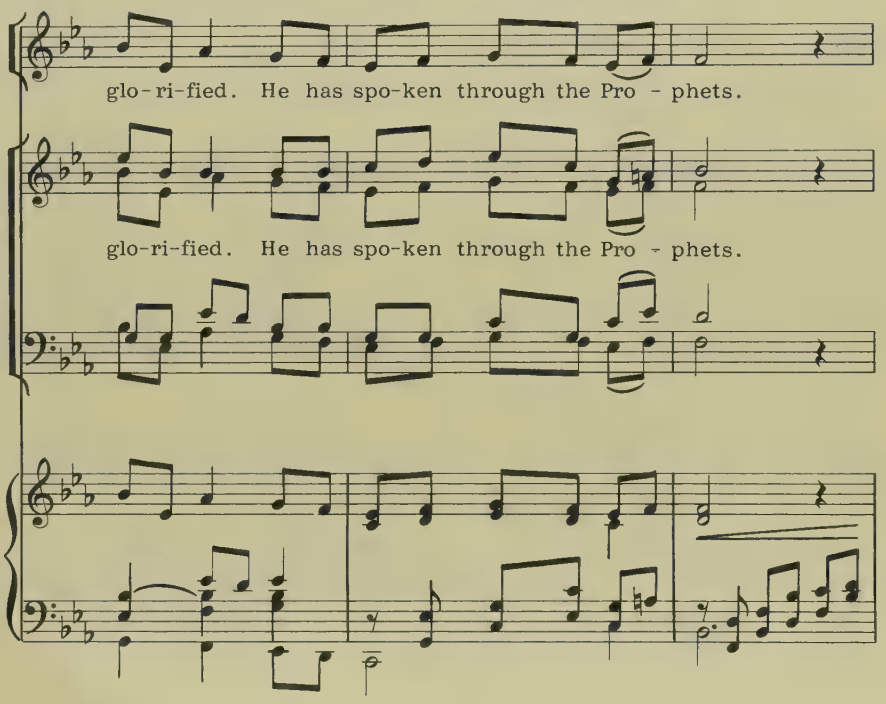

seat-ed at the right hand of the Fa - ther. He will come a -
seat-ed at the right hand of the Fa - ther. He will come a -

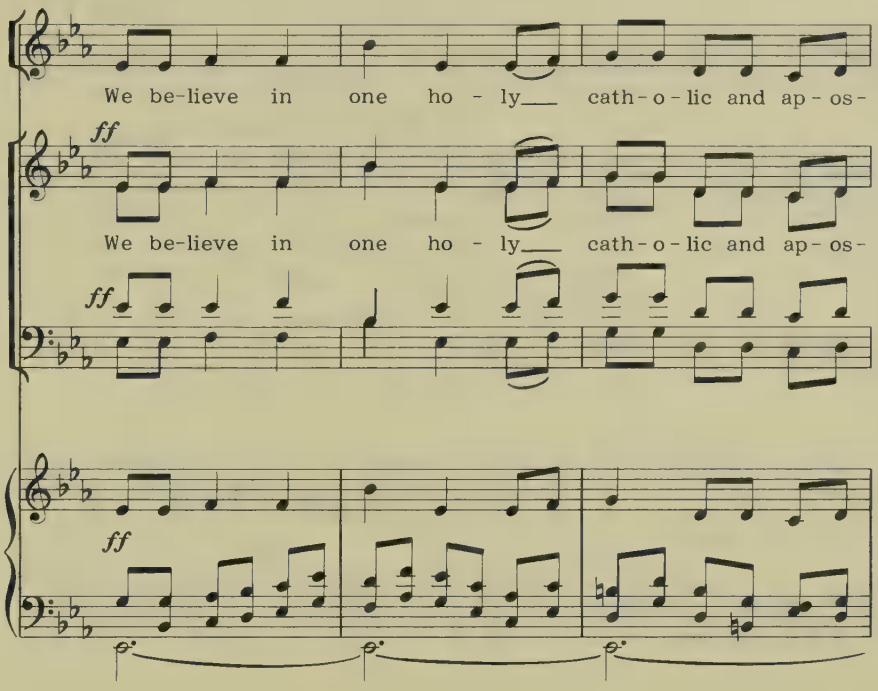

gain in glo - ry to judge the liv-ing and the dead, and his
mf
gain in glo - ry to judge the liv-ing and the dead, and his
mf
mf
king-dom will have no end. We be-lieve in the
mf
king-dom will have no end. We be-lieve in the
mf
mf

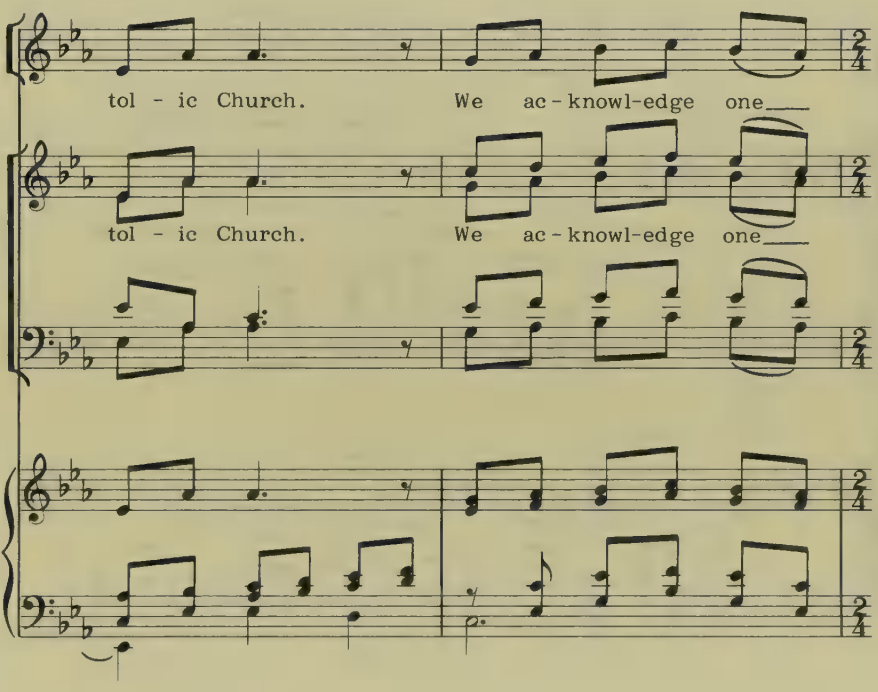

Ho-ly Spi - rit, the Lord, the giv - er of life,
Ho-ly Spi - rit, the Lord, the giv - er of life,

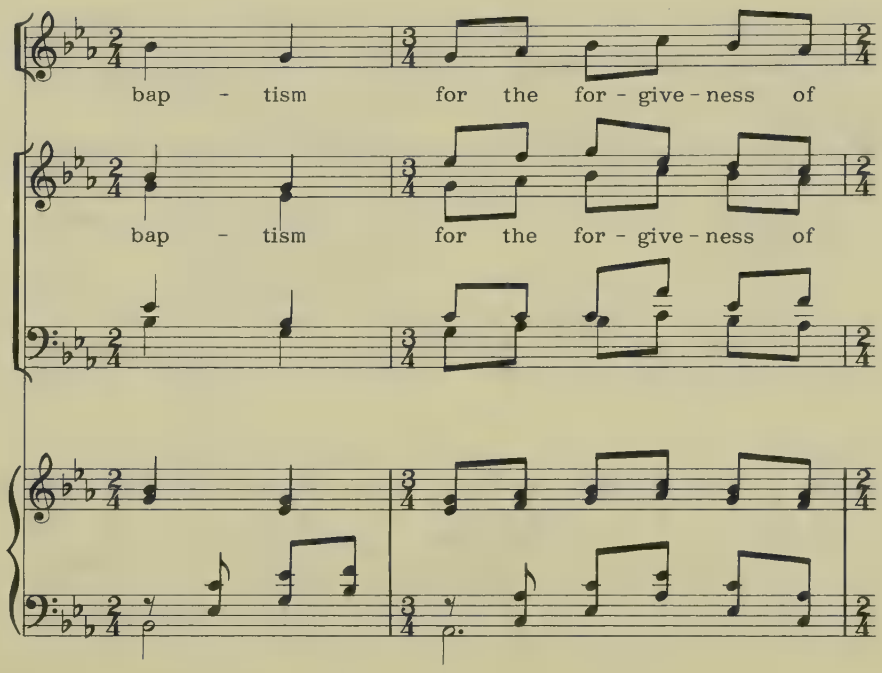

who pro-ceeds_ from the Fa - ther and the Son. With the
who pro-ceeds_ from the Fa - ther and the Son. With the

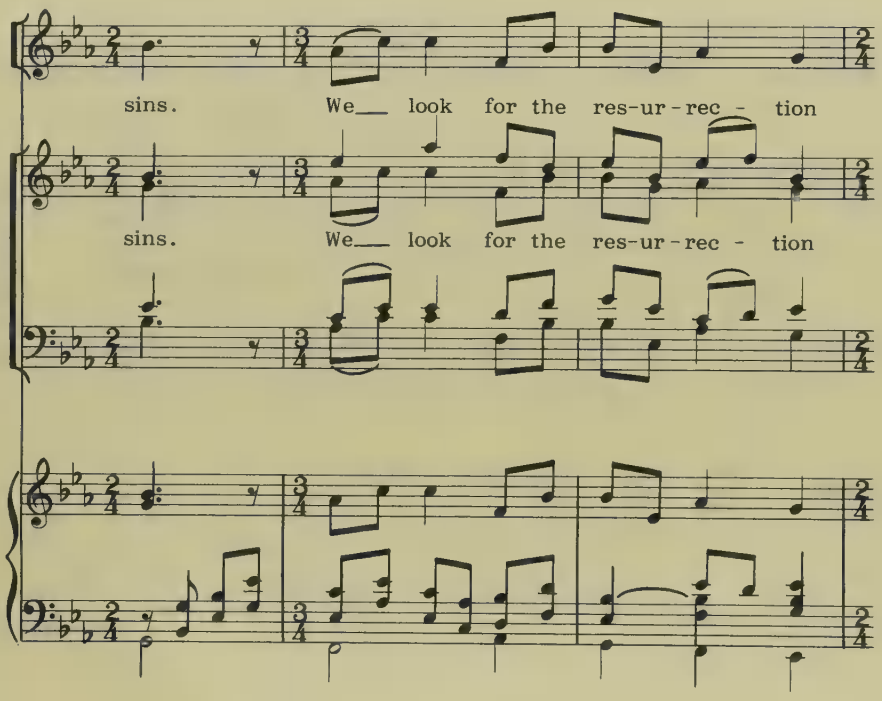

Fa - ther and the Son he is wor - shiped and
Fa - ther and the Son he is wor - shiped and
f
f
cresc.
f

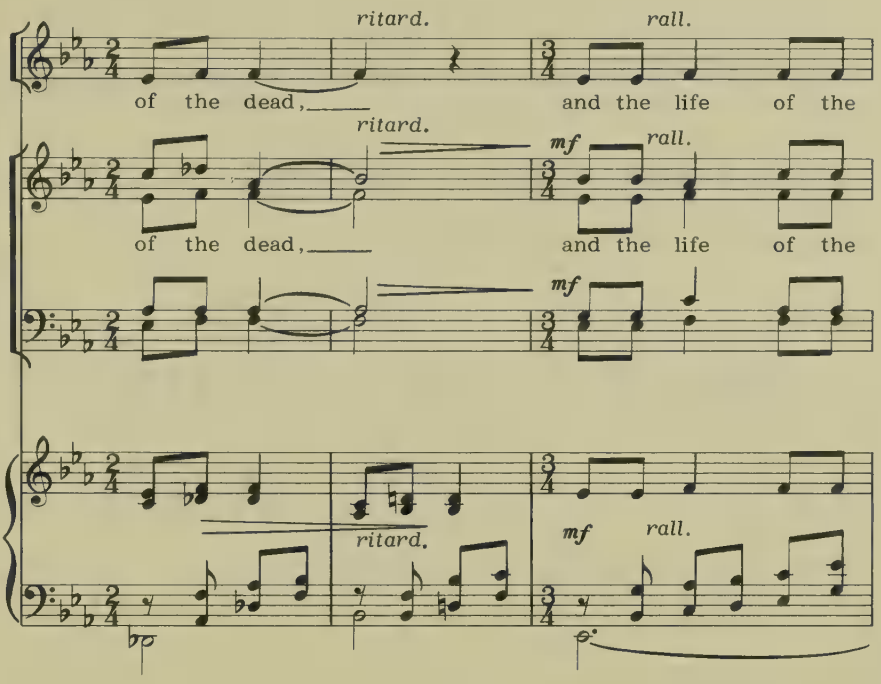

glo-ri-fied. He has spo-ken through the Pro - phets.
glo-ri-fied. He has spo-ken through the Pro - phets.

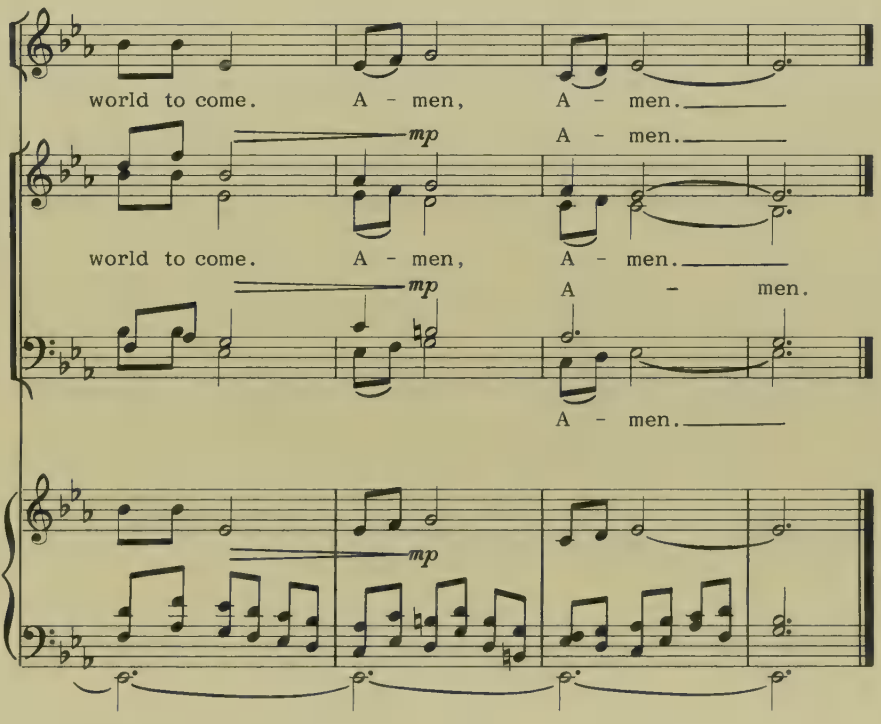

We be-lieve in one ho - ly cath-o-lic and ap-os-
ff
We be-lieve in one ho - ly cath-o-lic and ap-os-
ff
ff


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


bap - tism for the for - give - ness of
bap - tism for the for - give - ness of


sins. We look for the res-ur - rec - tion
sins. We look for the res-ur - rec - tion

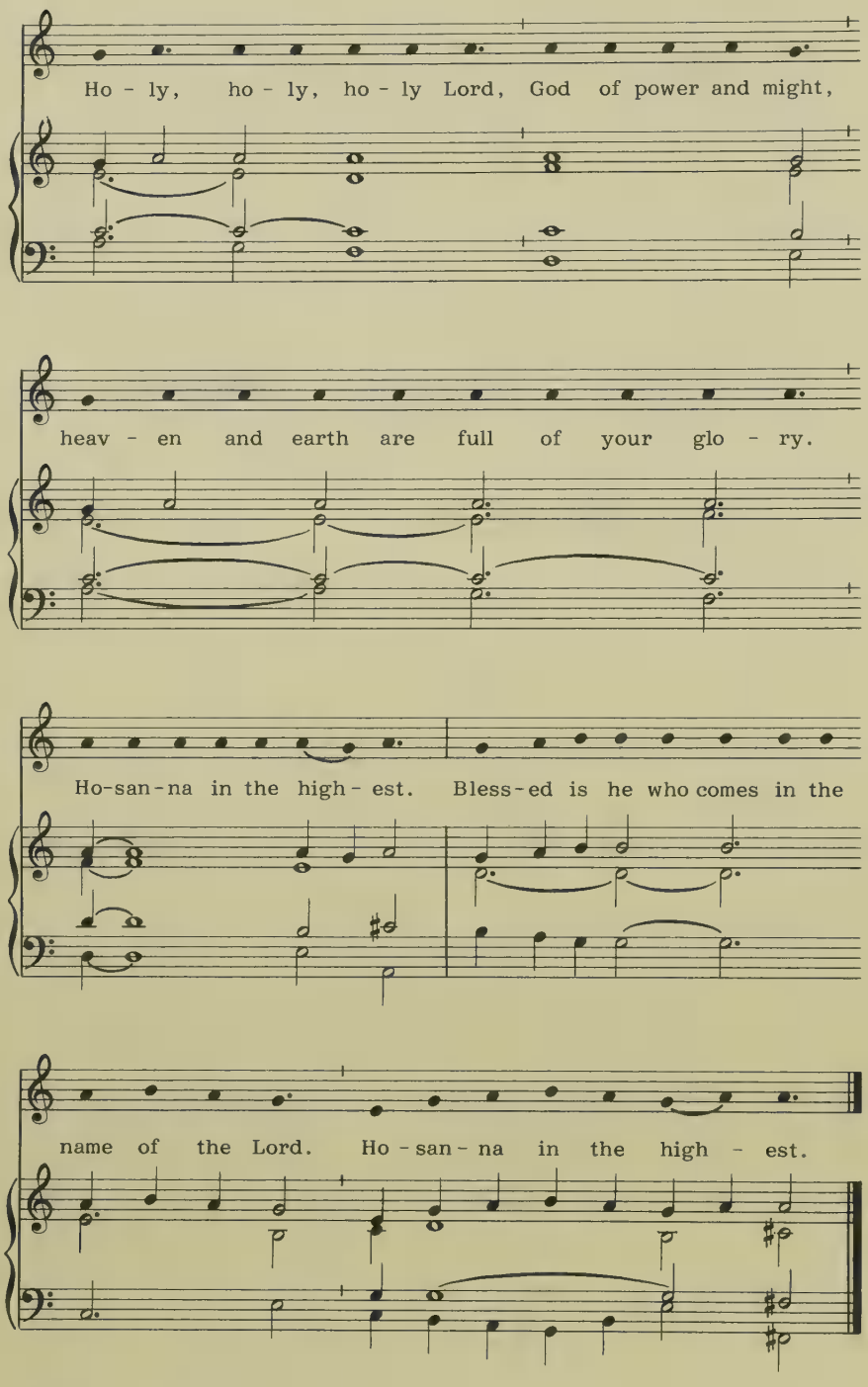

ritard.
rall.
of the dead,
and the life of the
ritard.
mf
rall.
of the dead,
and the life of the
mf
ritard.
mf
rall.


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

Holy, Holy, Holy Lord

E-45

D. W. Steel



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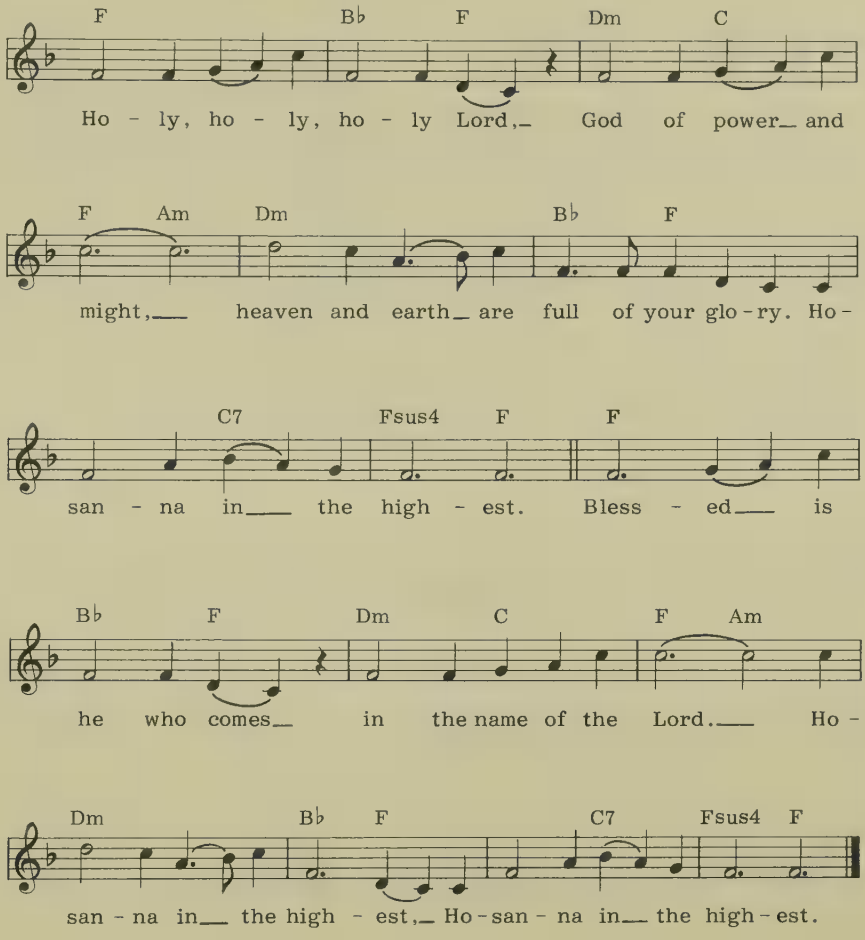
E-46

American Folk Hymn
arr. by Marcia Pruner



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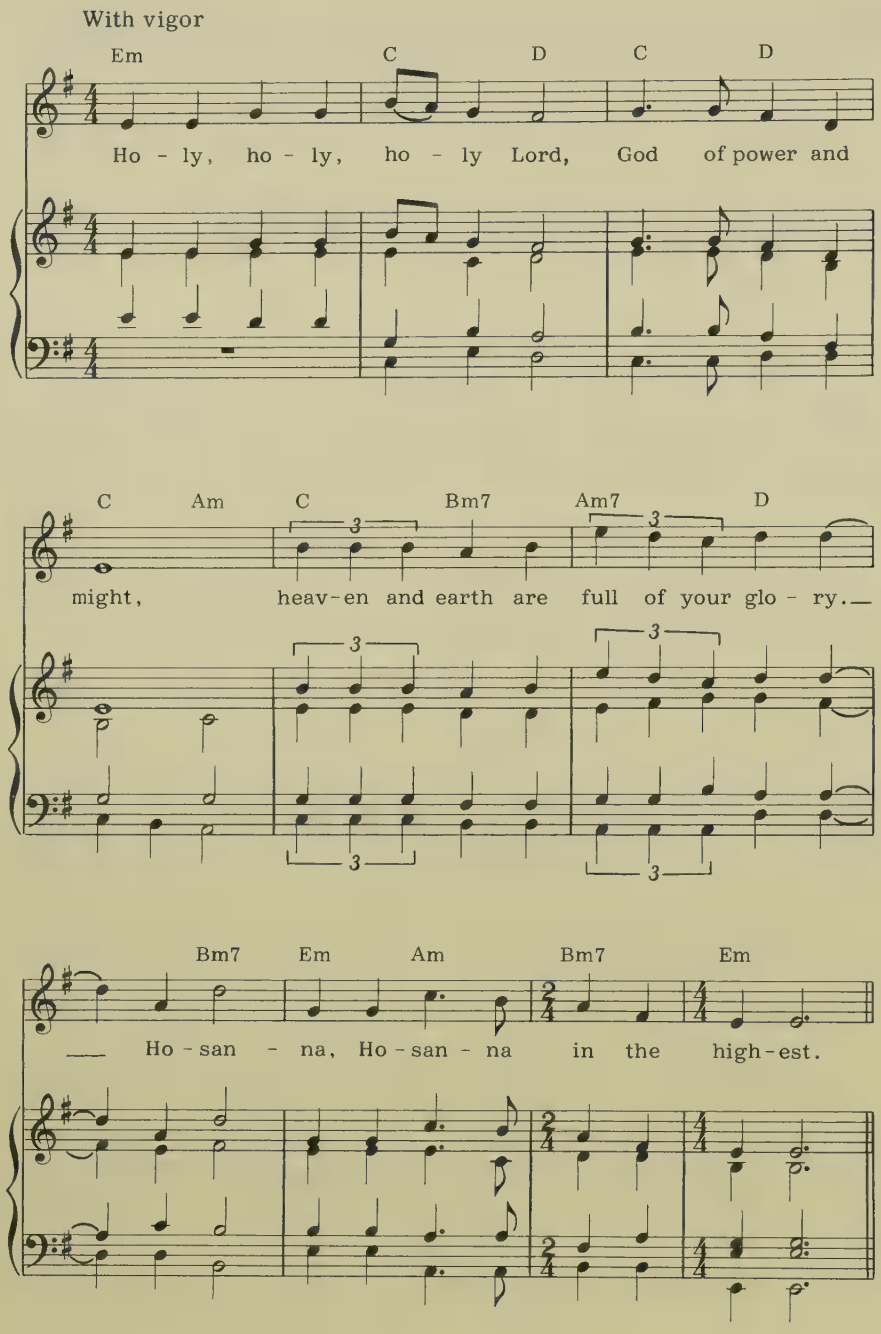
E-47

Meredith Elaine Baker



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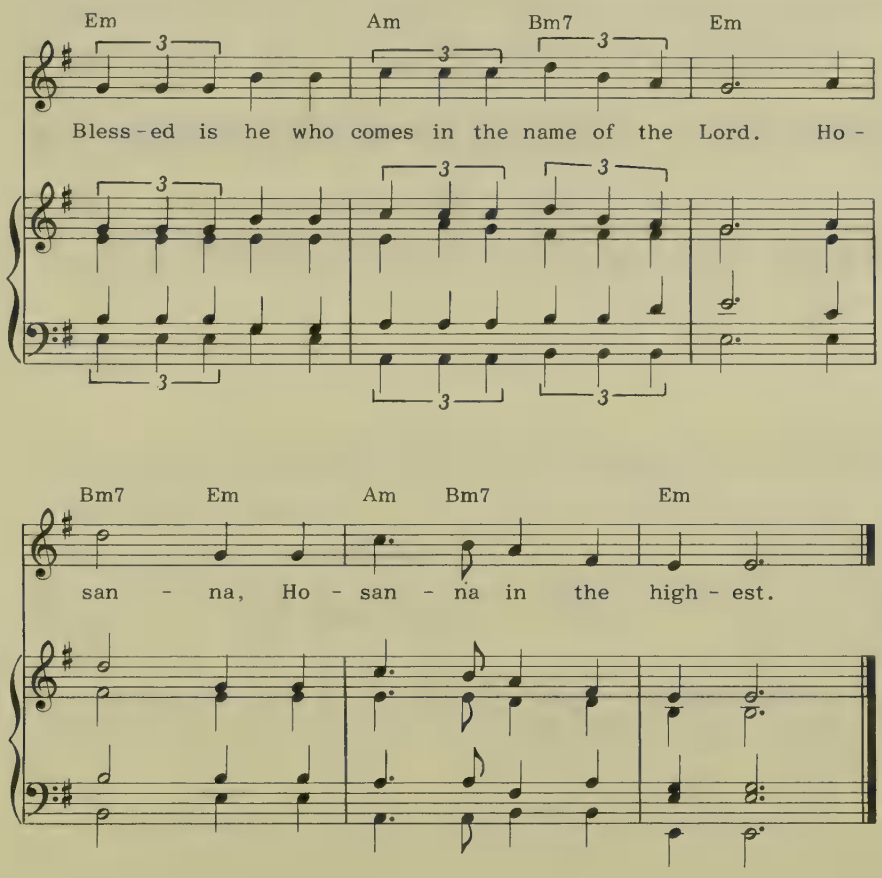
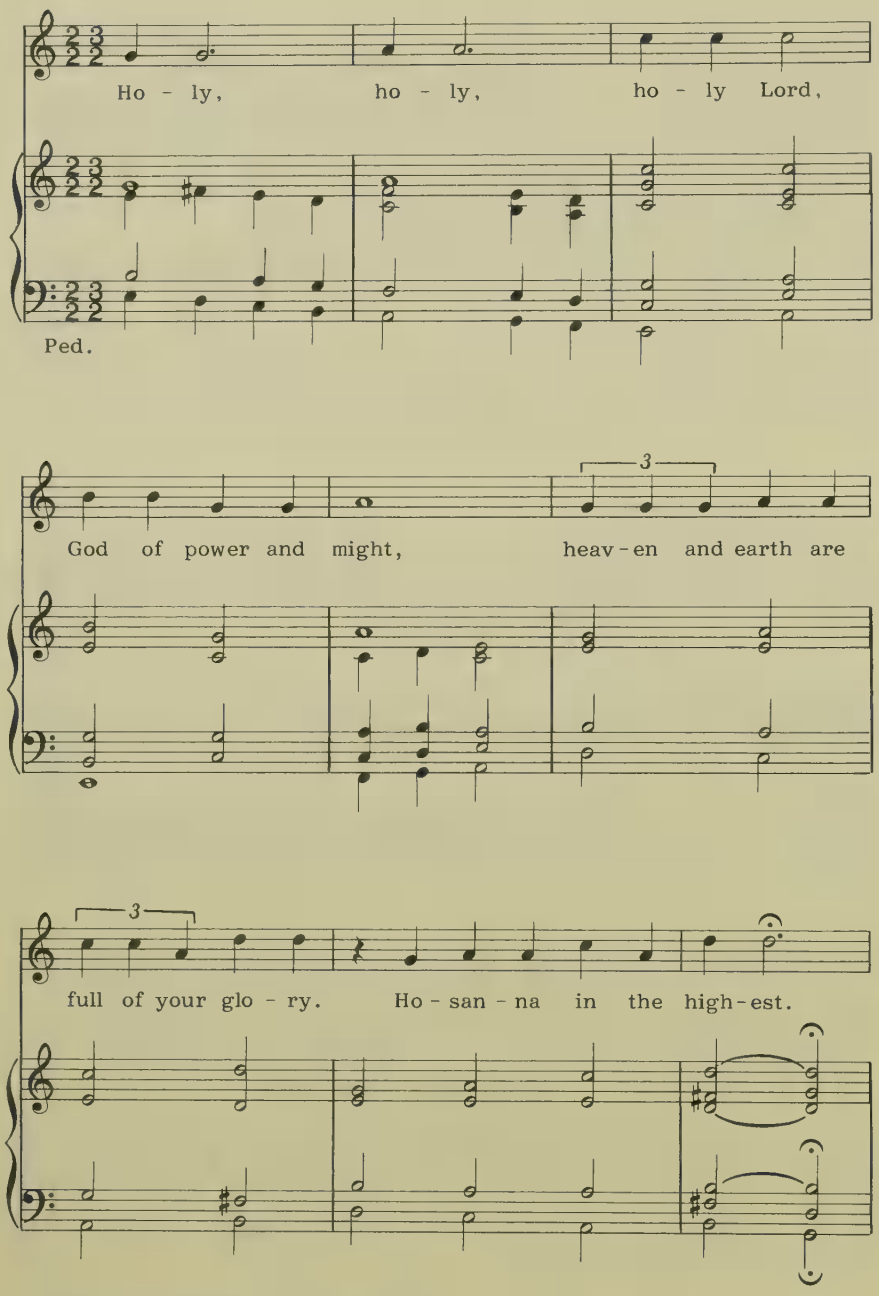

Em
Am
Bm7
Em
Bless - ed is he who comes in the name of the Lord. Ho -
Bm7
Em
Am
Bm7
Em
san - na, Ho - san - na in the high - est.

E-48

Marvin Beinema



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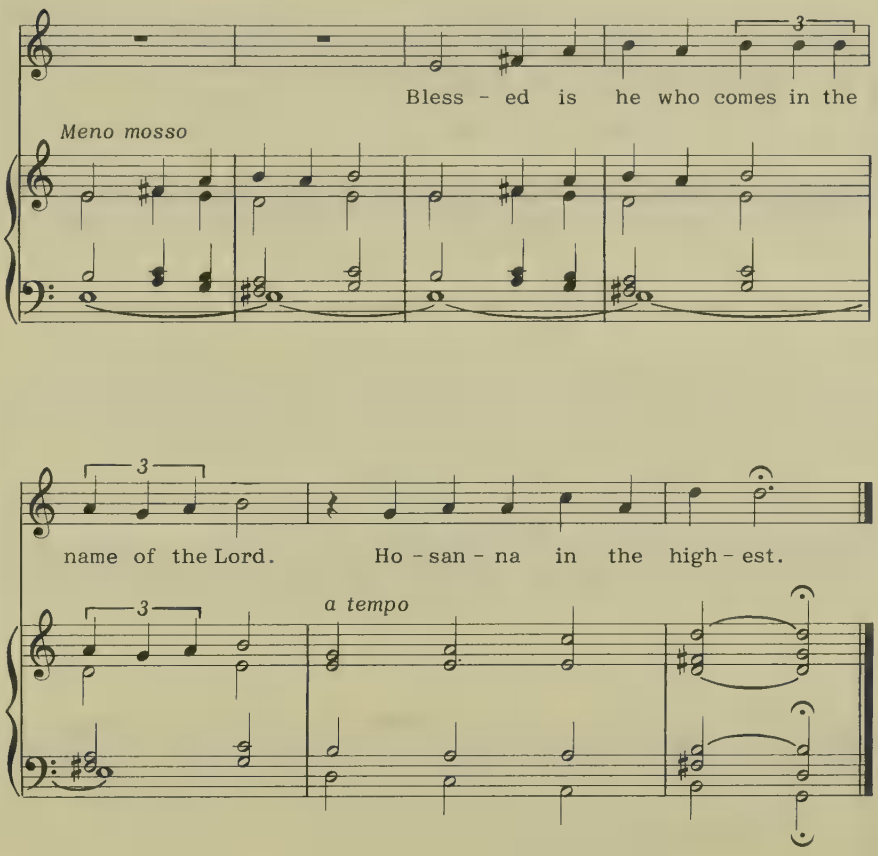
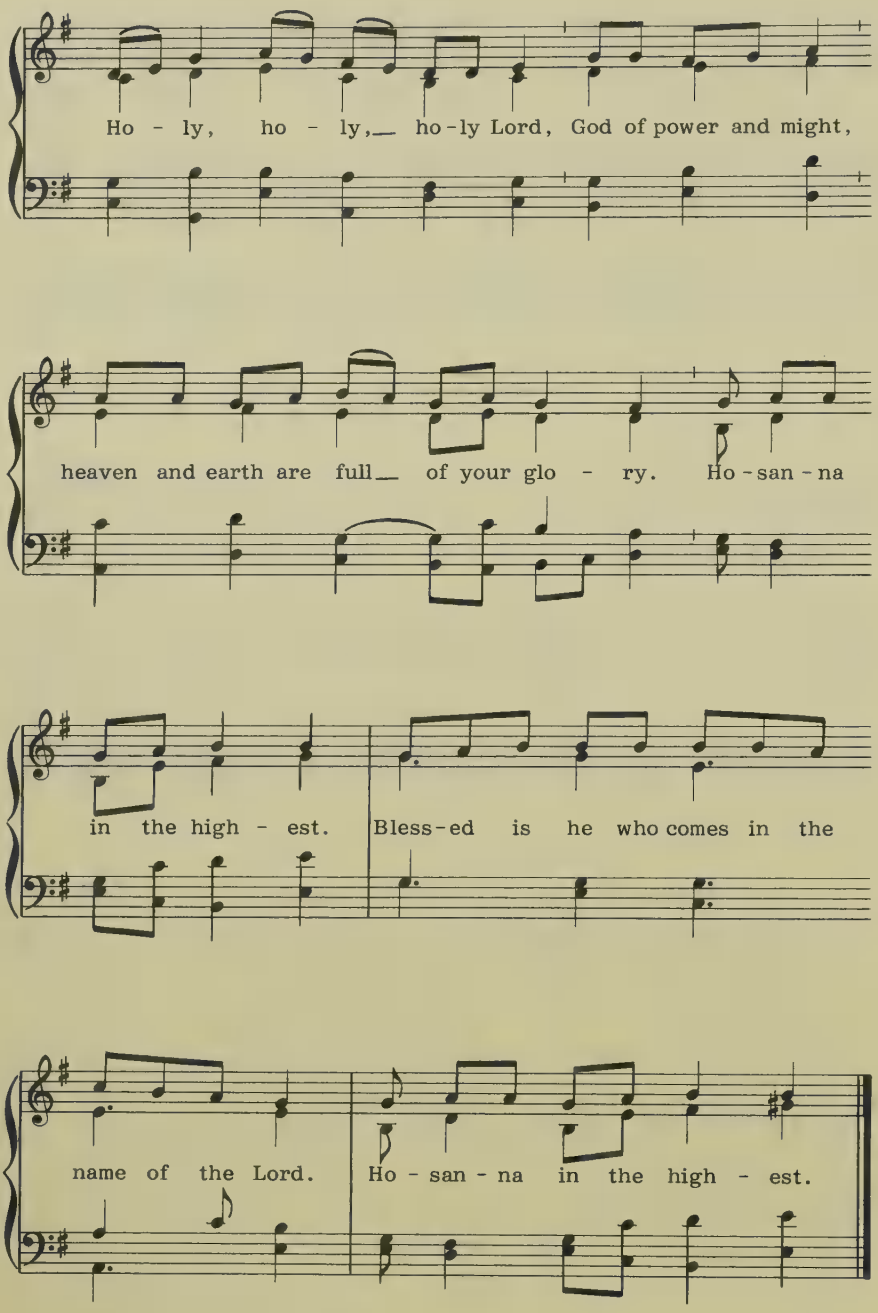

Bless - ed is he who comes in the
Meno mosso
name of the Lord. Ho - san - na in the high - est.
a tempo

E-49

Irvin West



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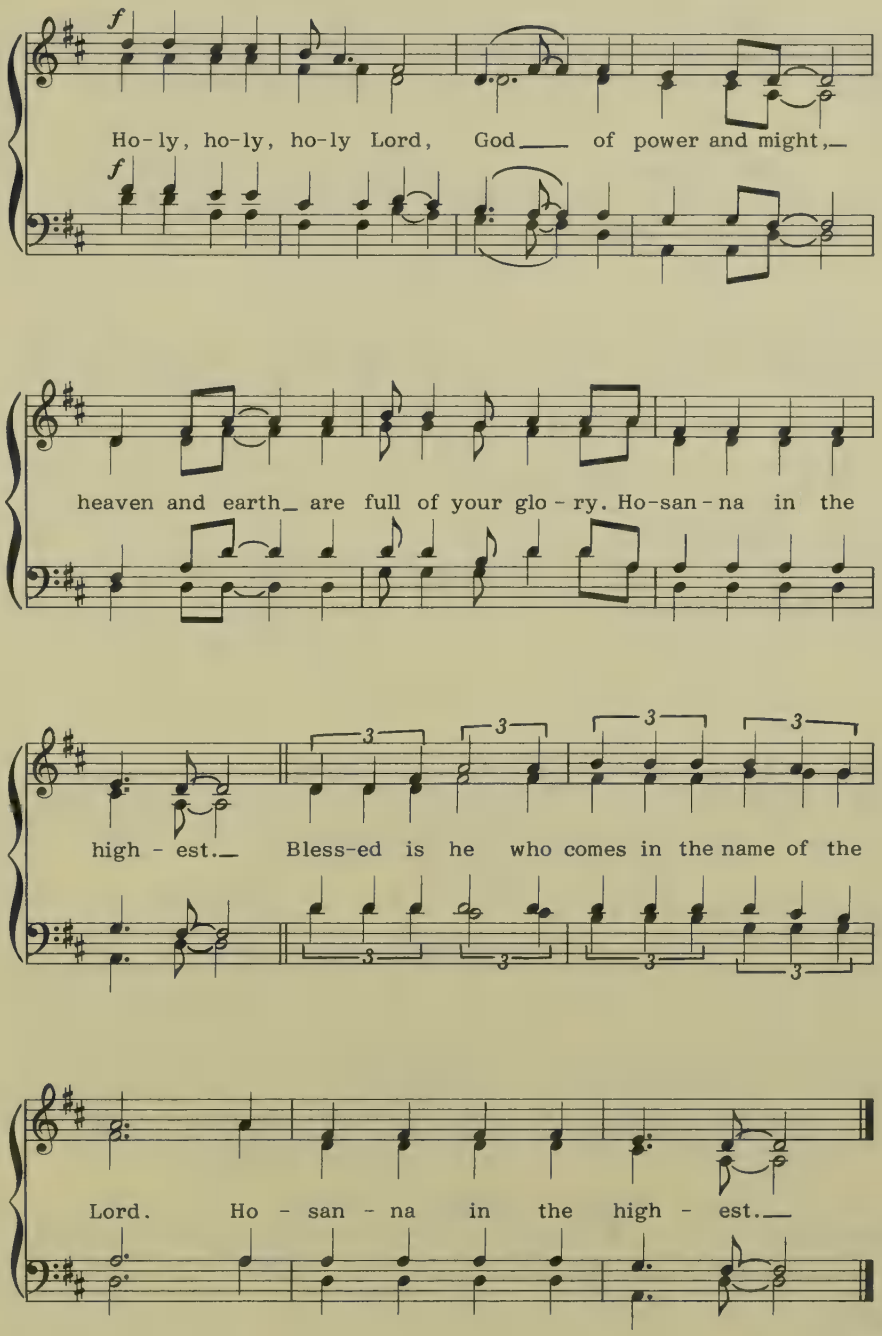
E-50

Caribbean Folk Mass
arr. by John Fletcher



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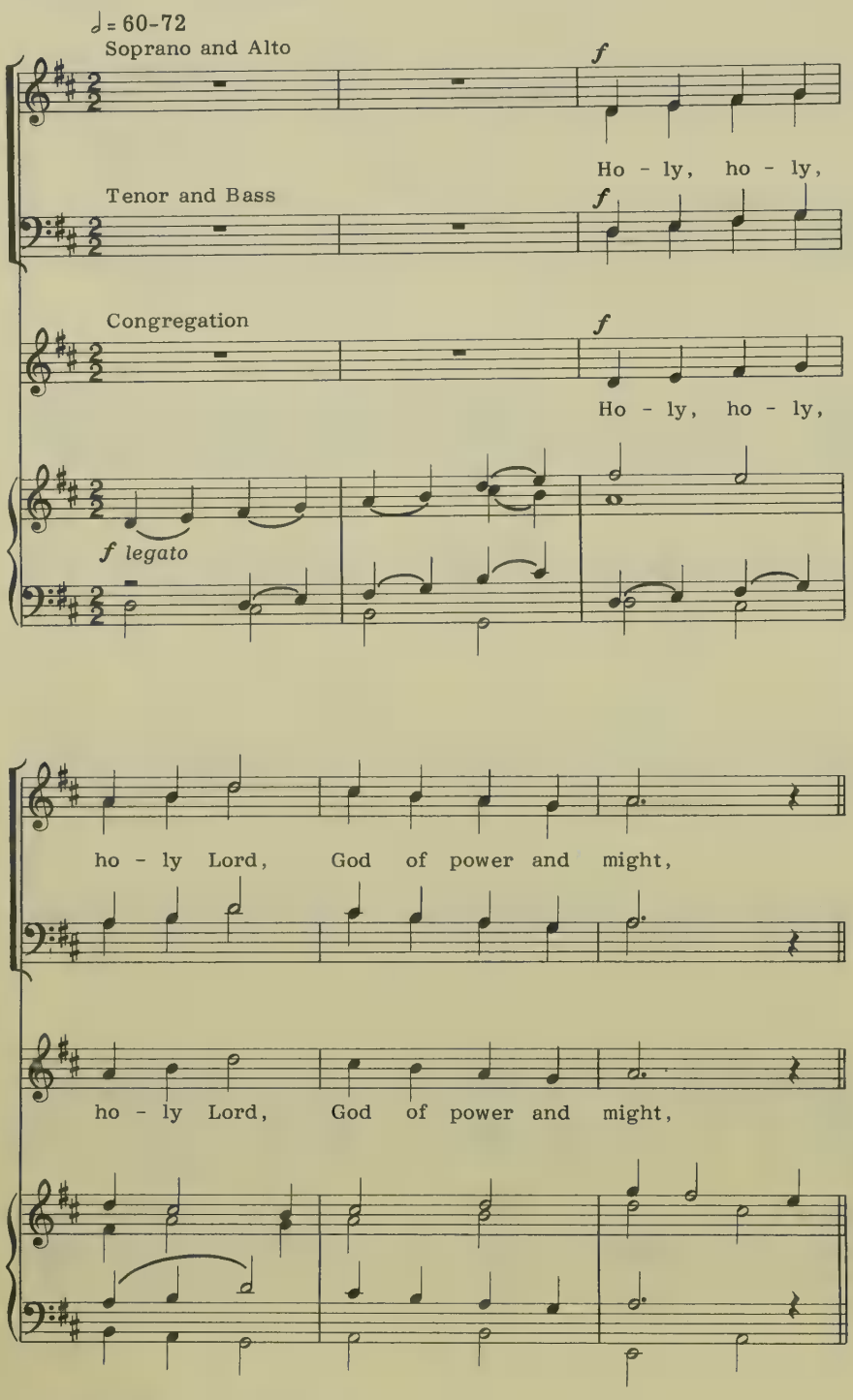
E-51

Ronald Arnatt



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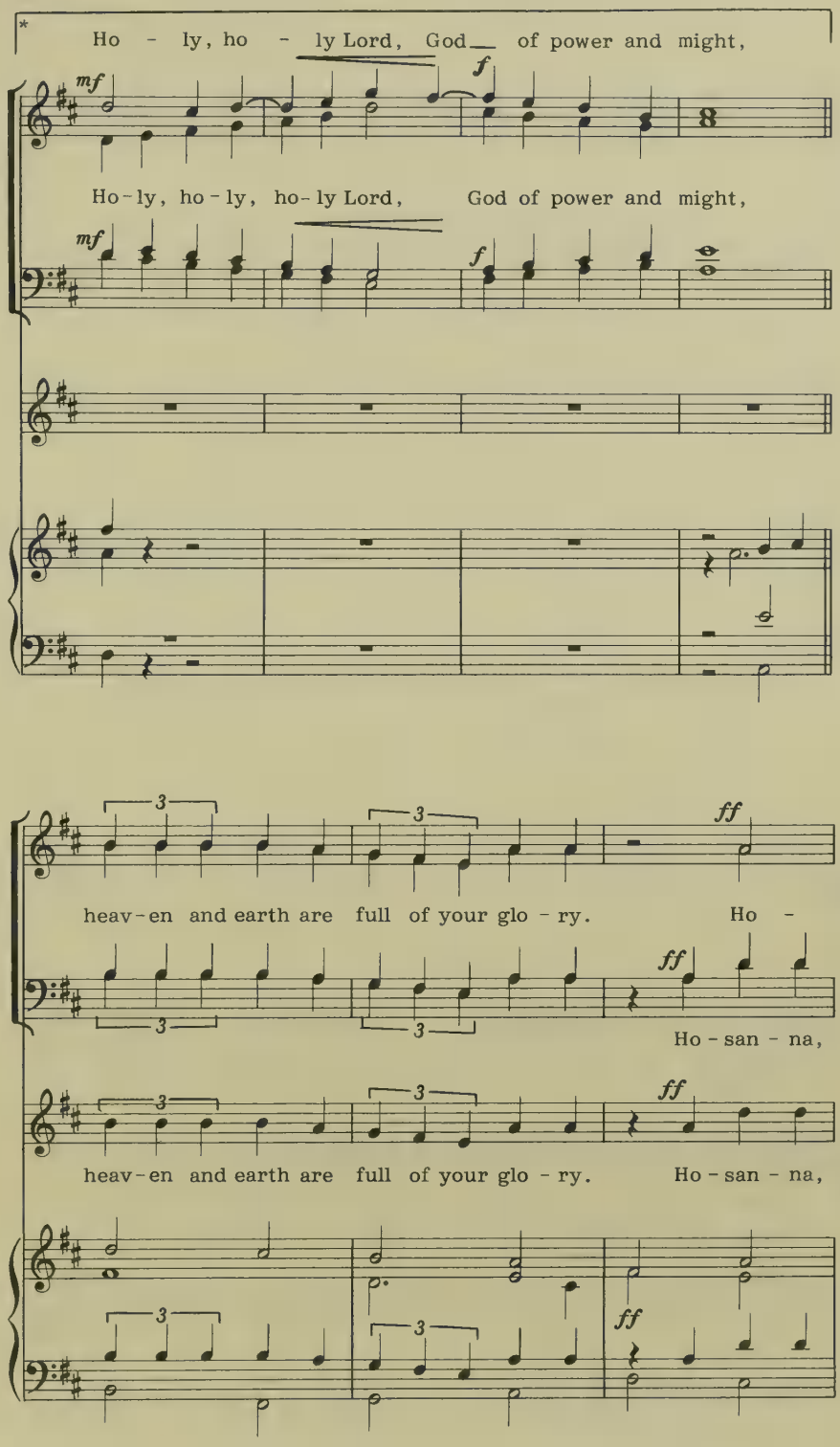
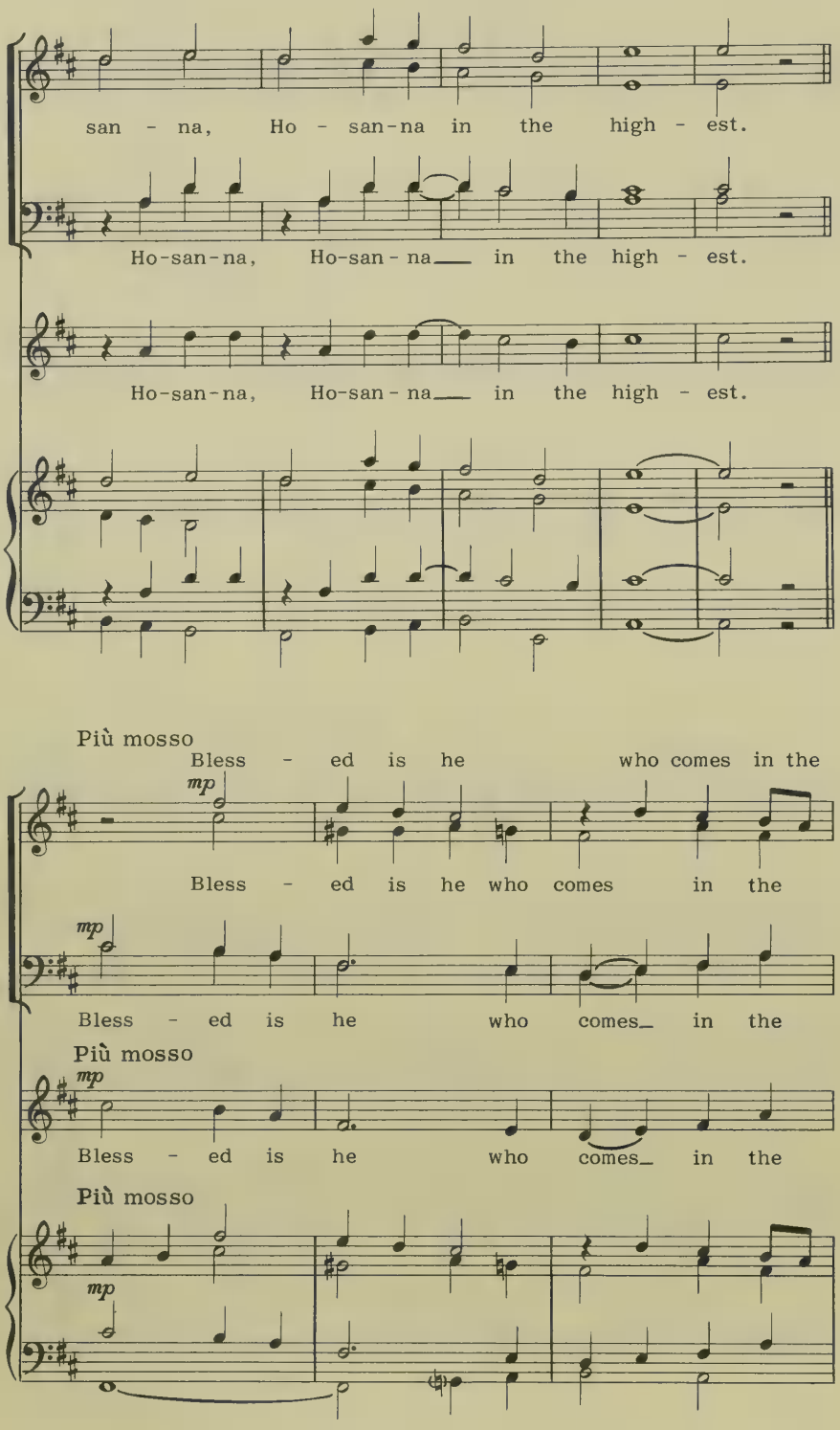
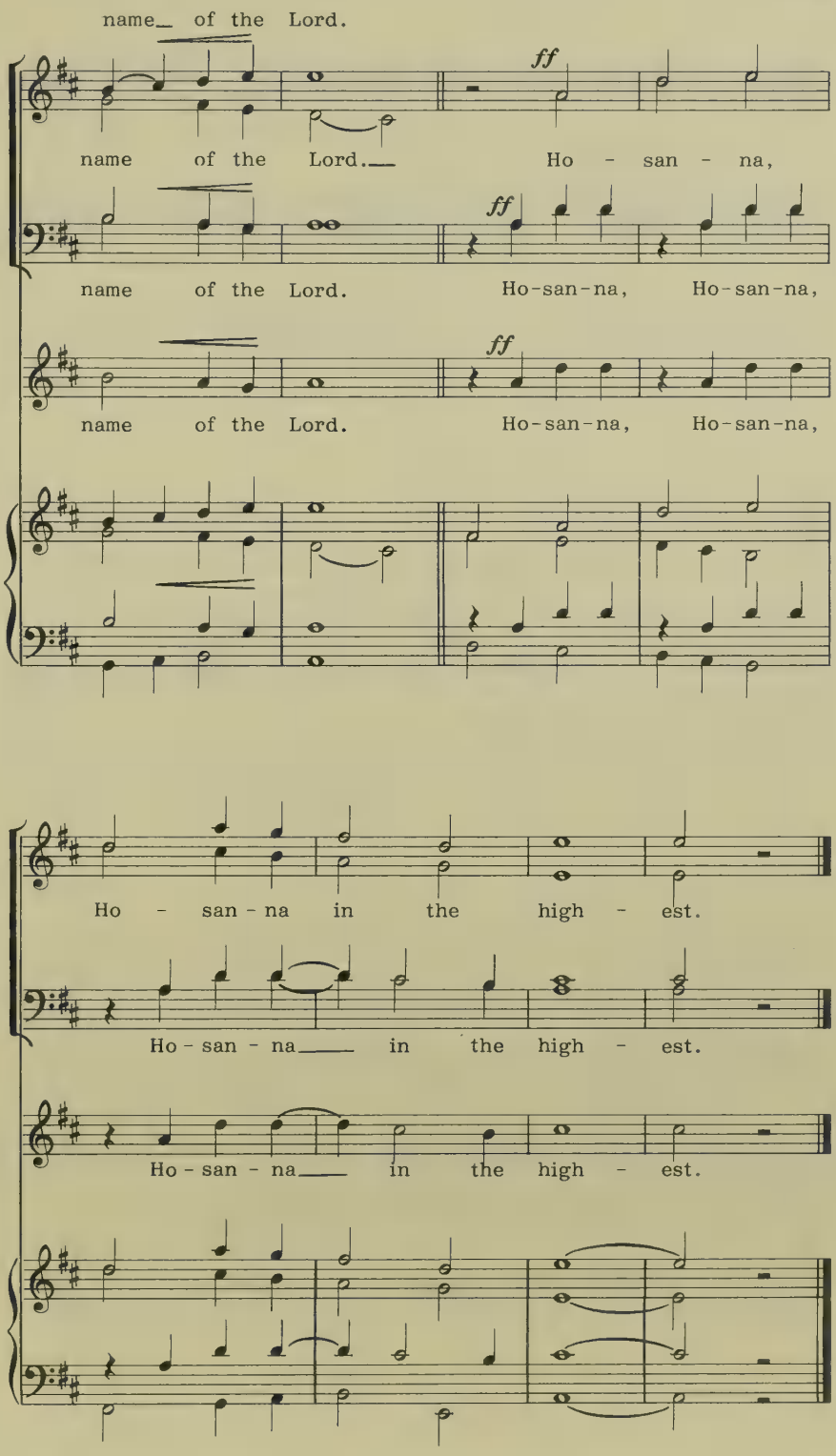


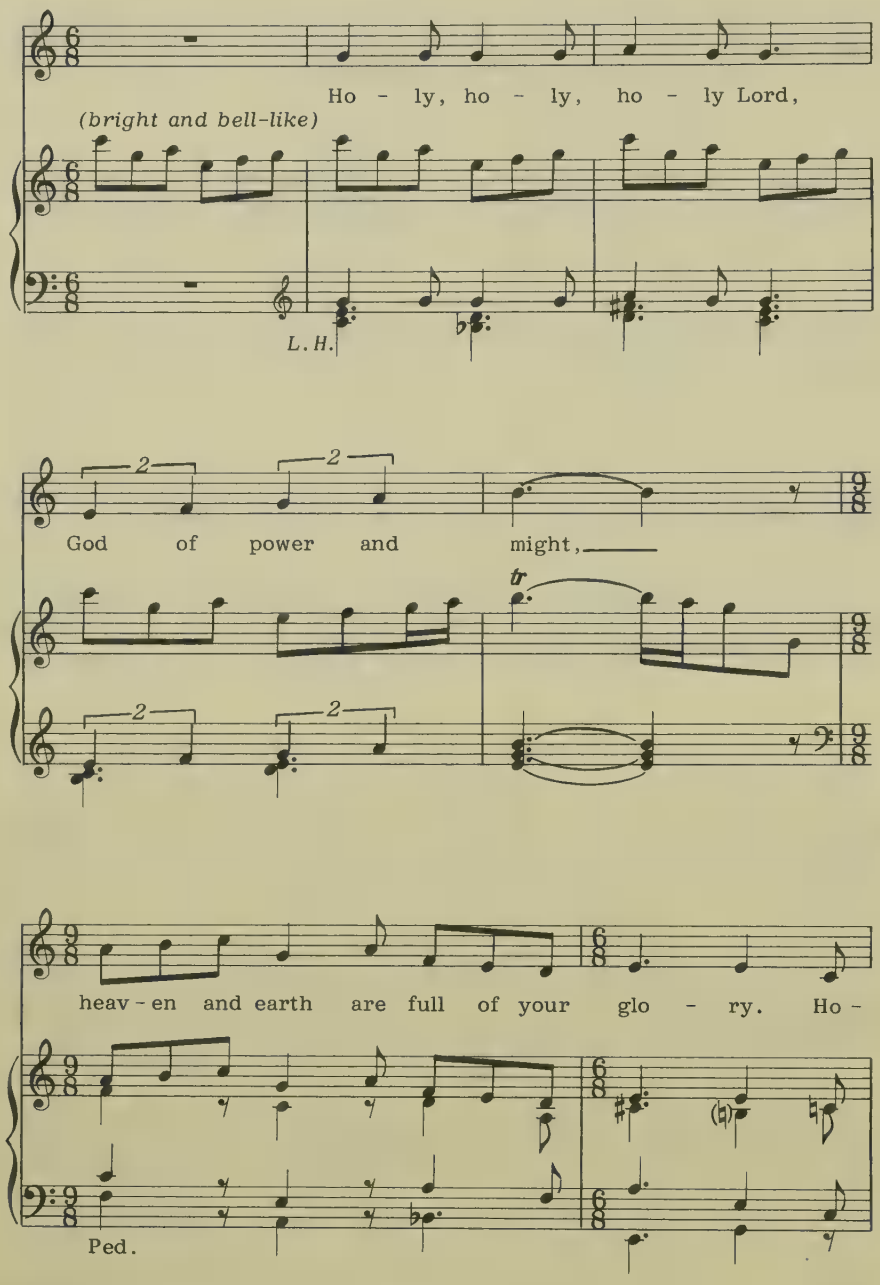
When performed without Choir, measures 7 through 10 are omitted.


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



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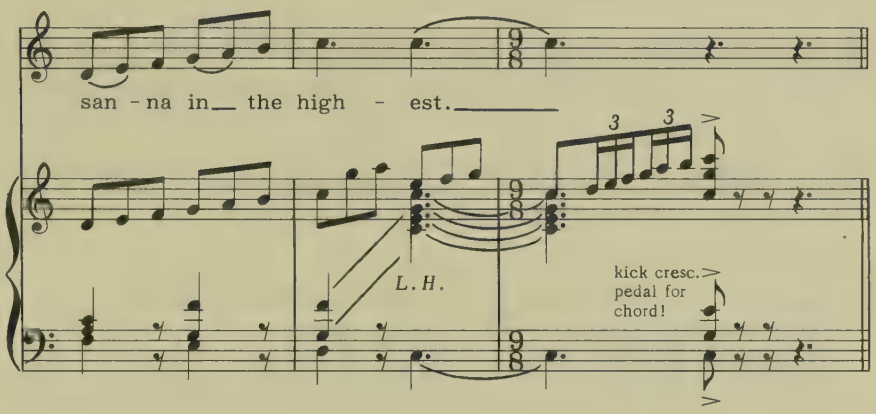
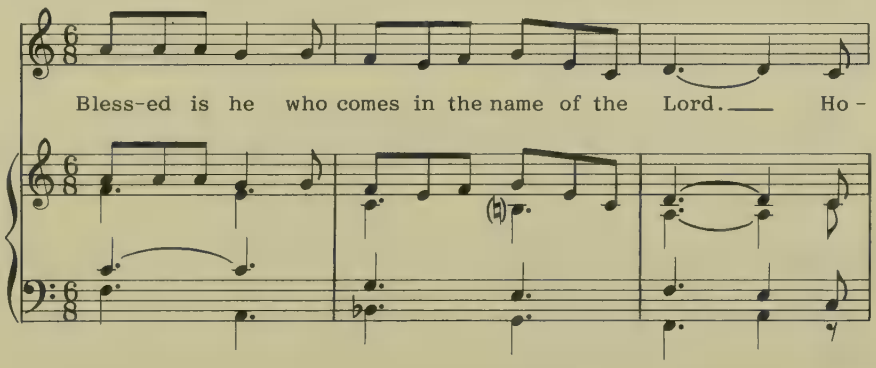
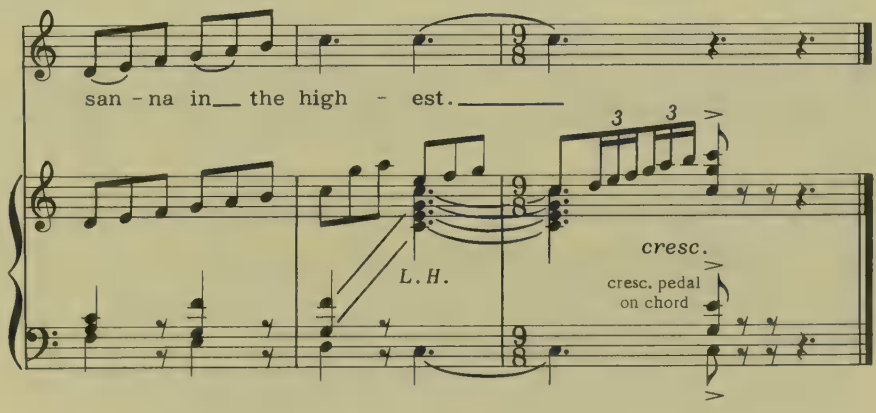
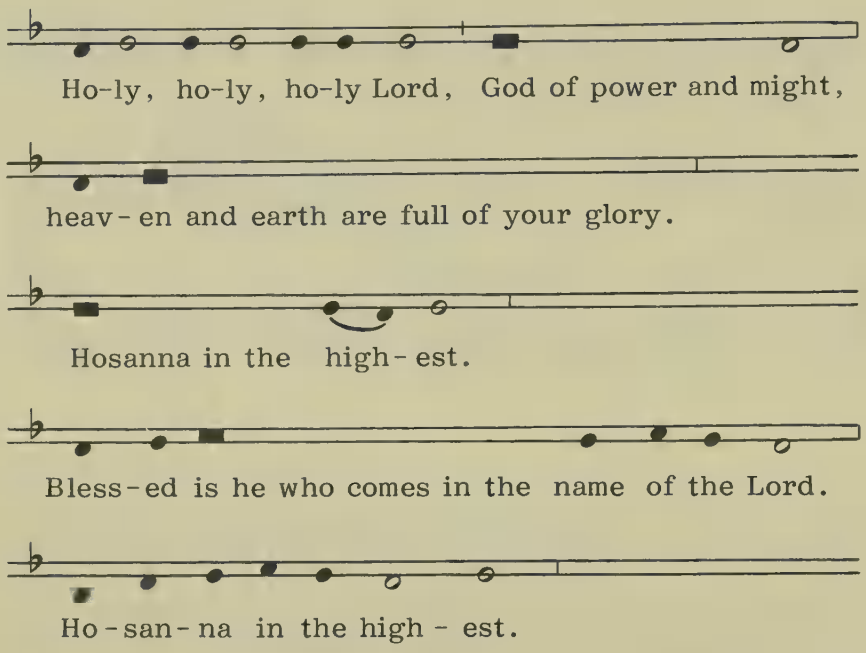

san - na in__ the high - est._____
3 3
L.H.
kick cresc.
pedal for
chord!


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


san - na in__ the high - est._____
3 3
L.H.
cresc.
cresc. pedal
on chord

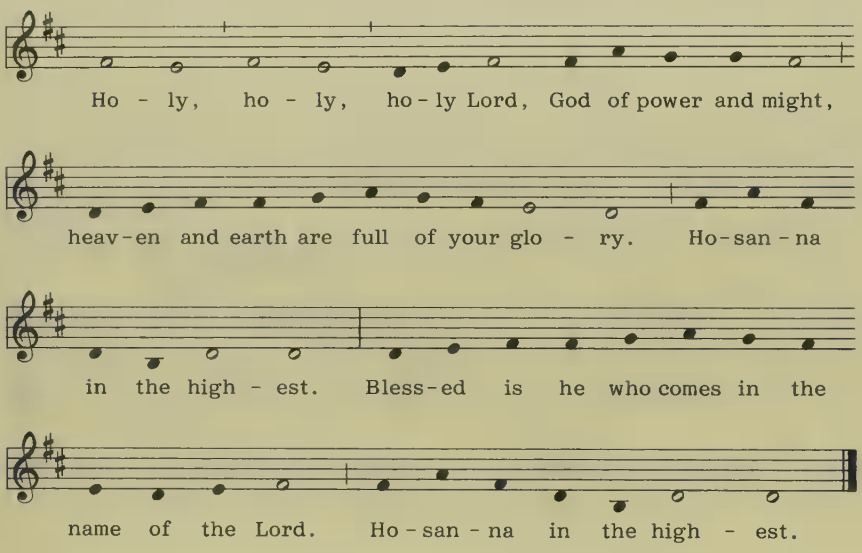
E-53

Mozarabic



E-54

Thomas J. Talley



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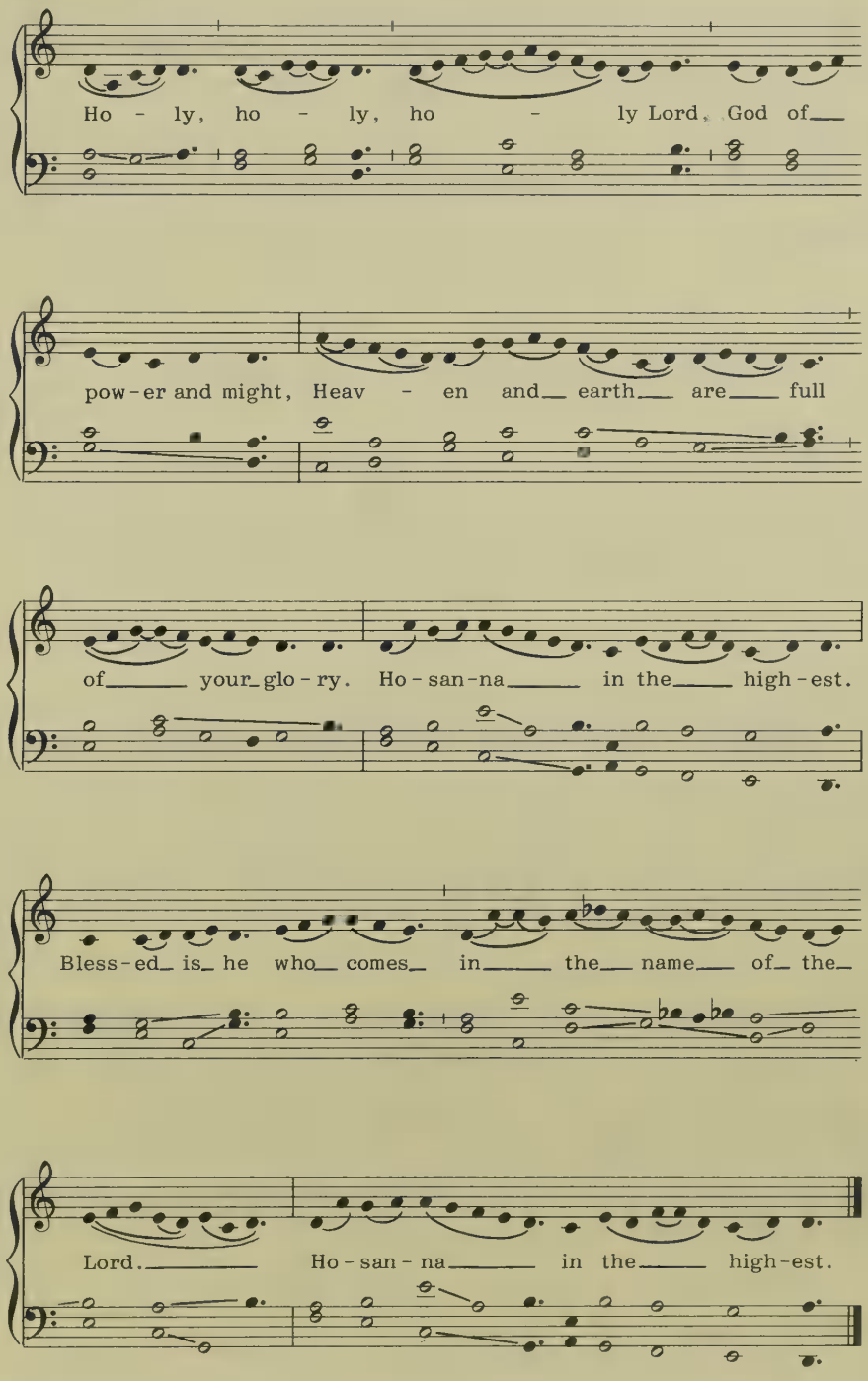
E-55

Missa Orbis Factor
arr. by David Hurd



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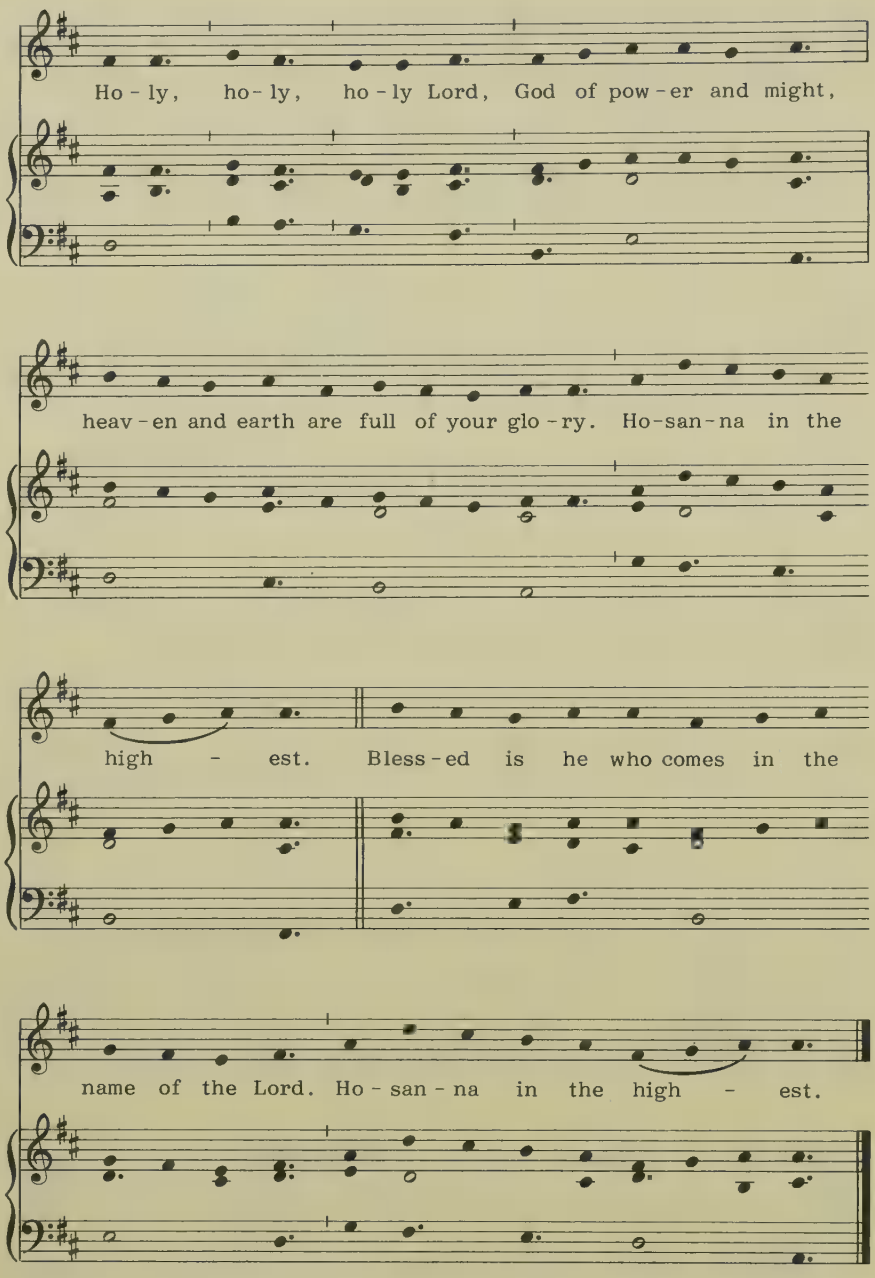
E-56

New Plainsong
David Hurd



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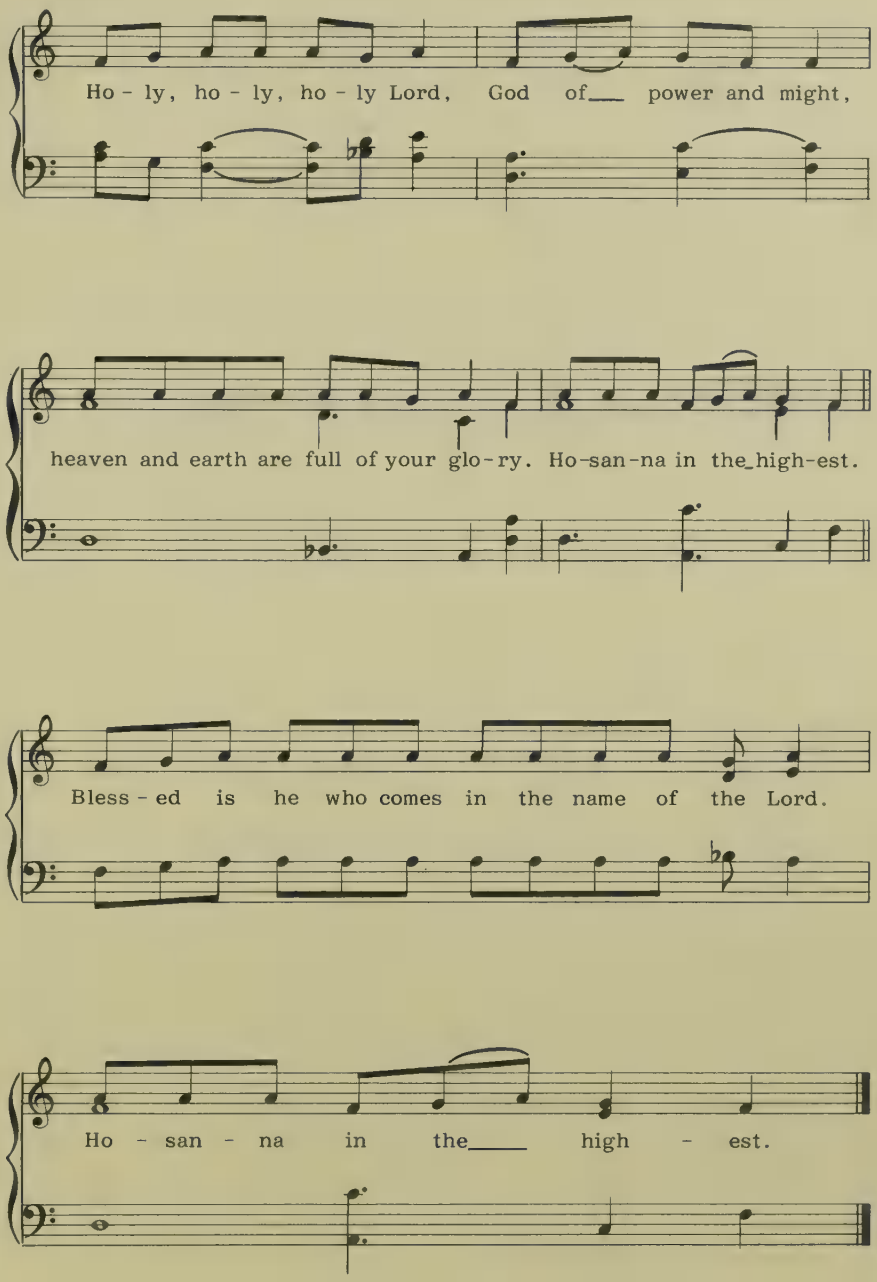
E-57

Tone VI
arr. by Janet Hall



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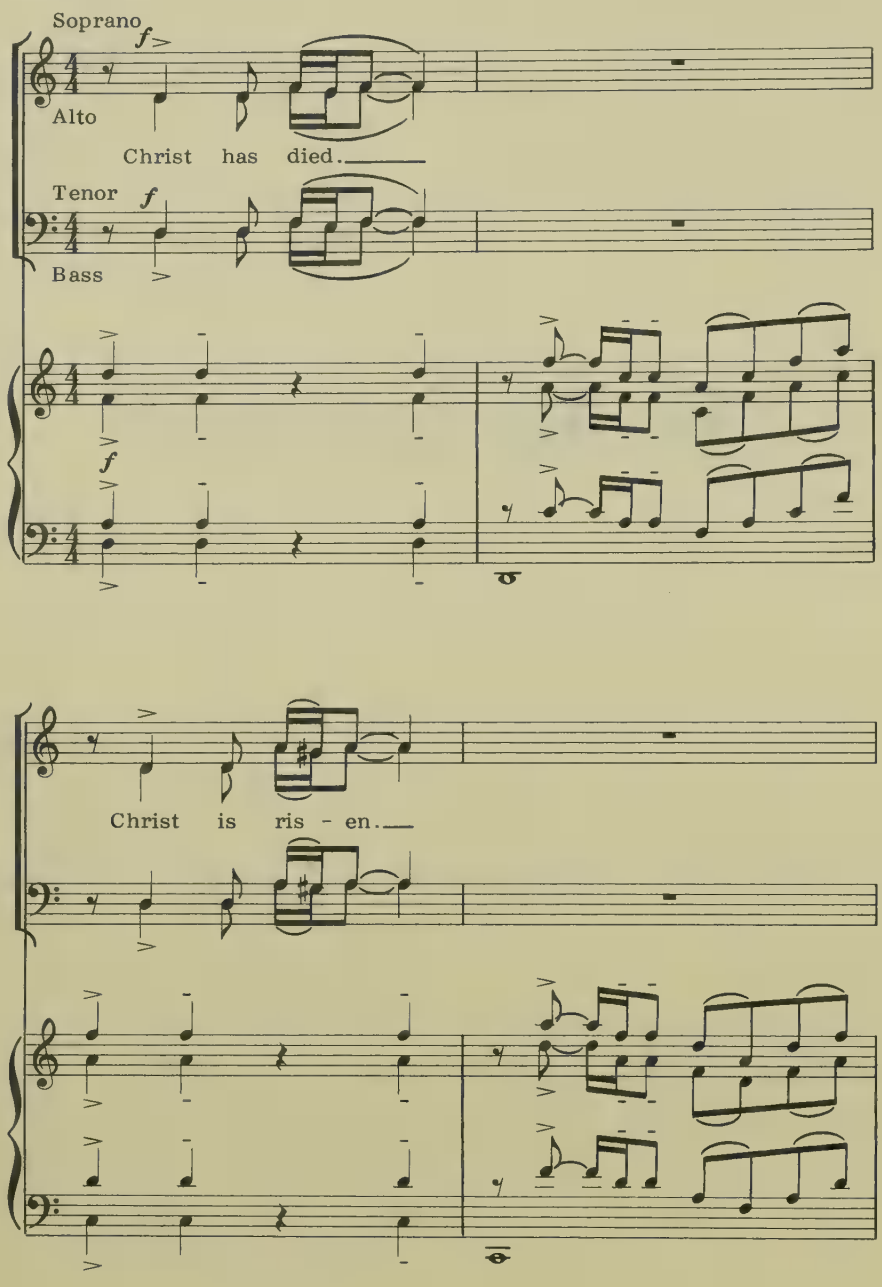
The Acclamations

E-58

Alec Wyton



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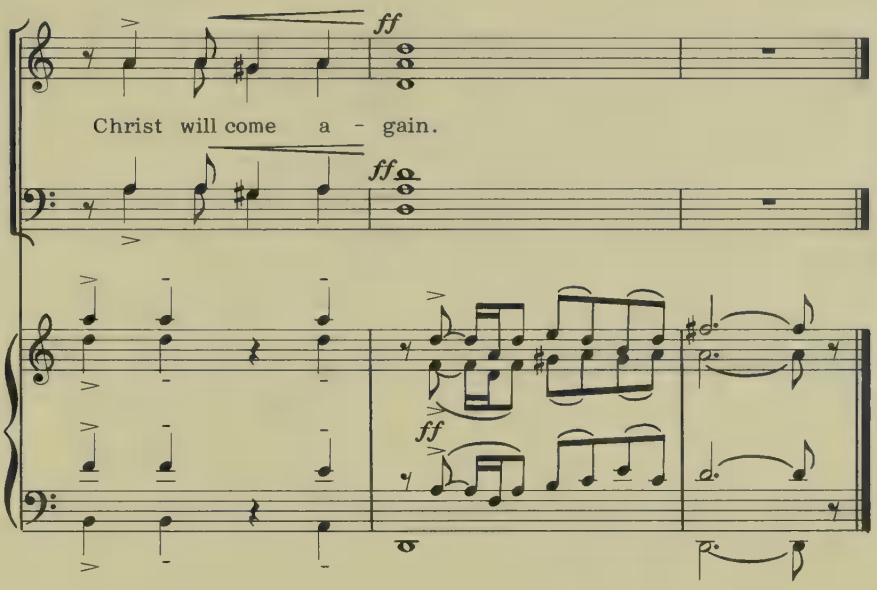
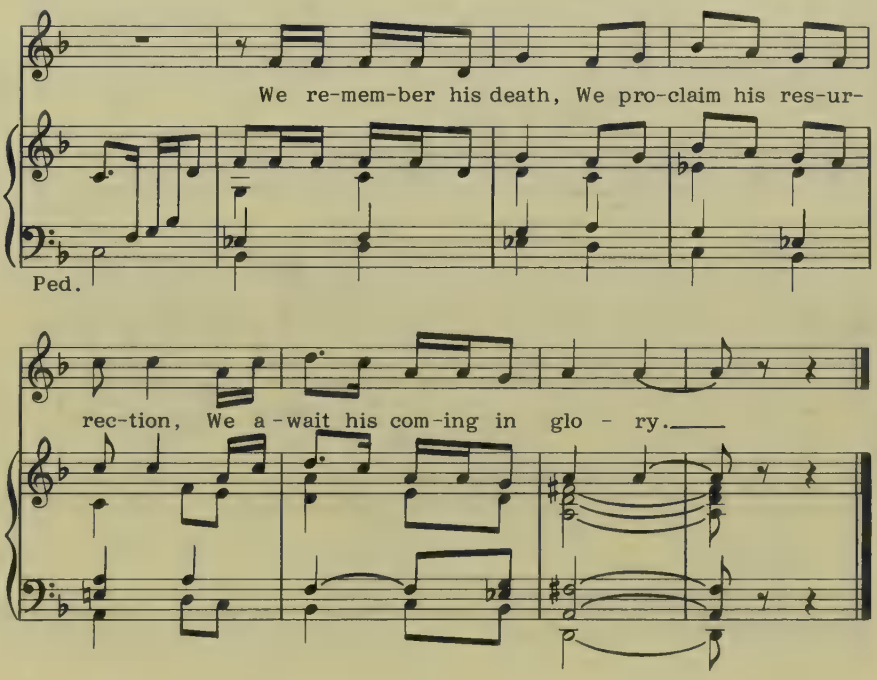


E-59

Robert J. Powell



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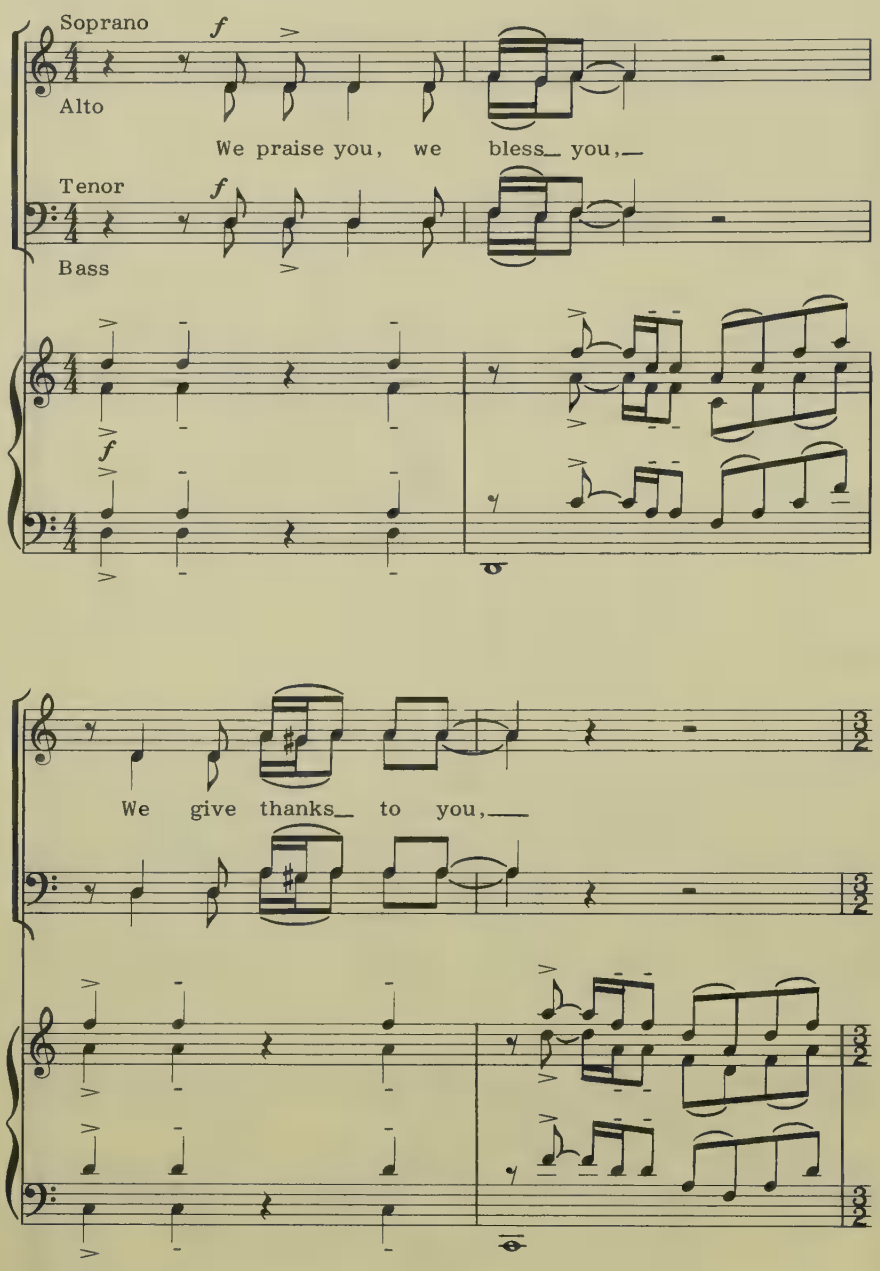
E-60

Alec Wyton



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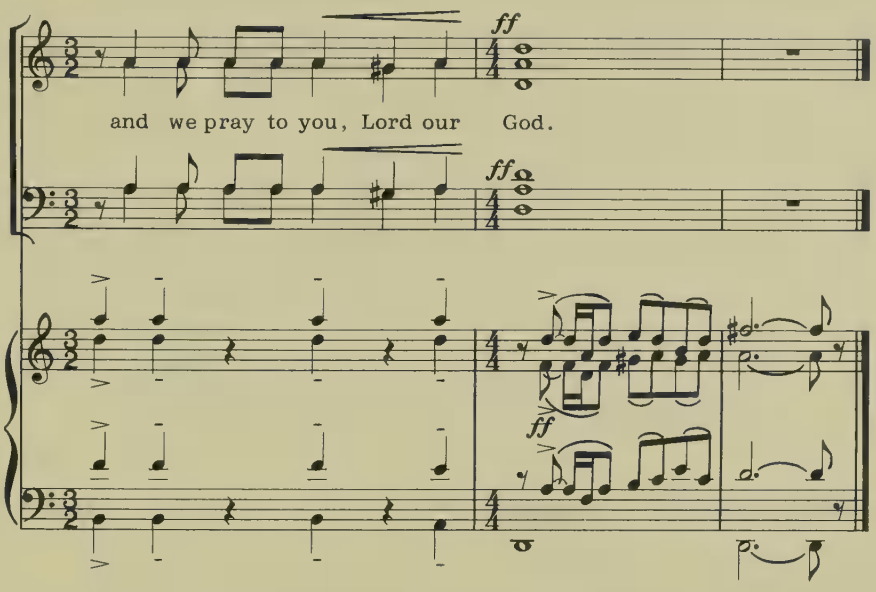
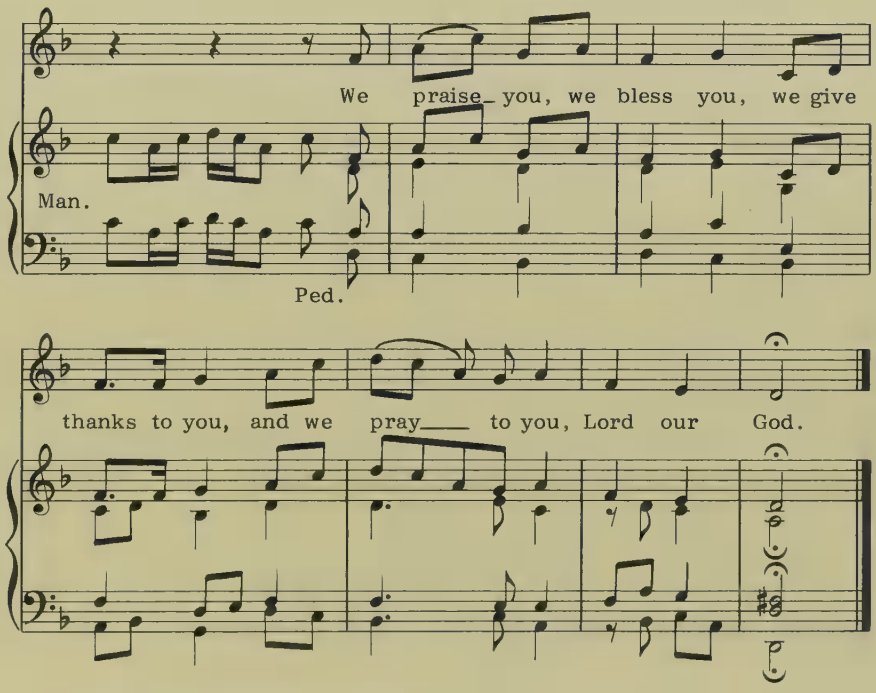


E-61

Robert J. Powell



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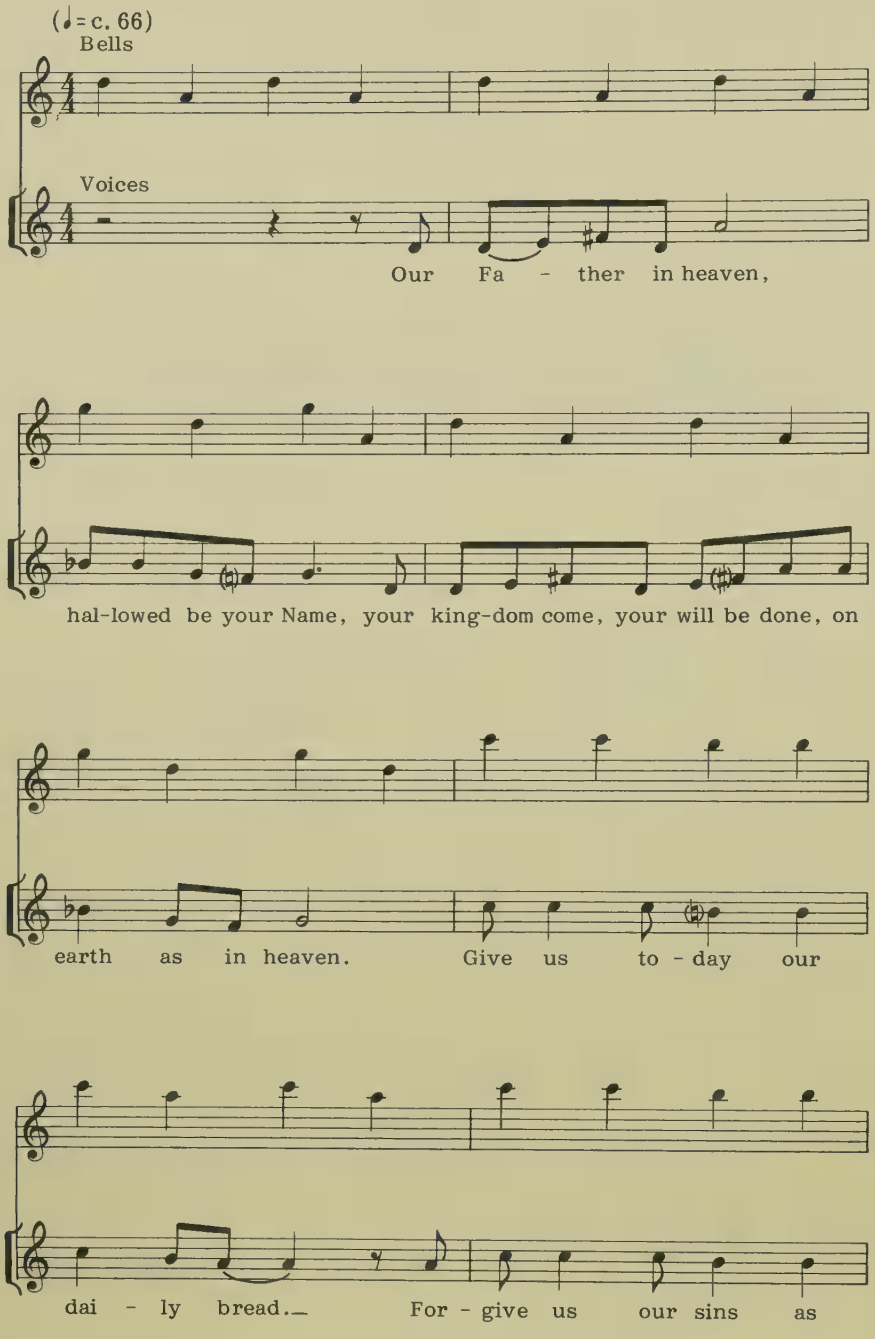
The Lord's Prayer

E-62

Alec Wyton



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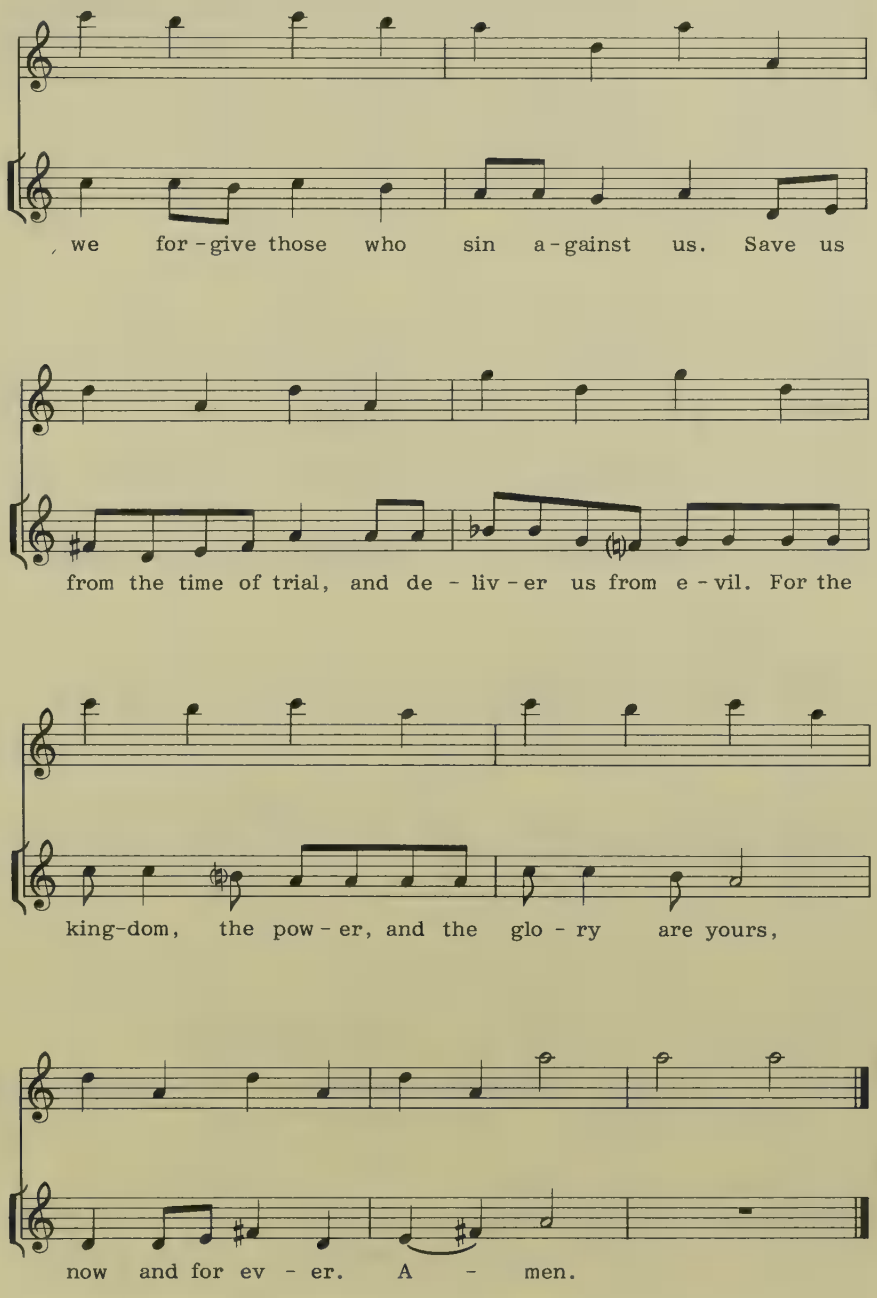
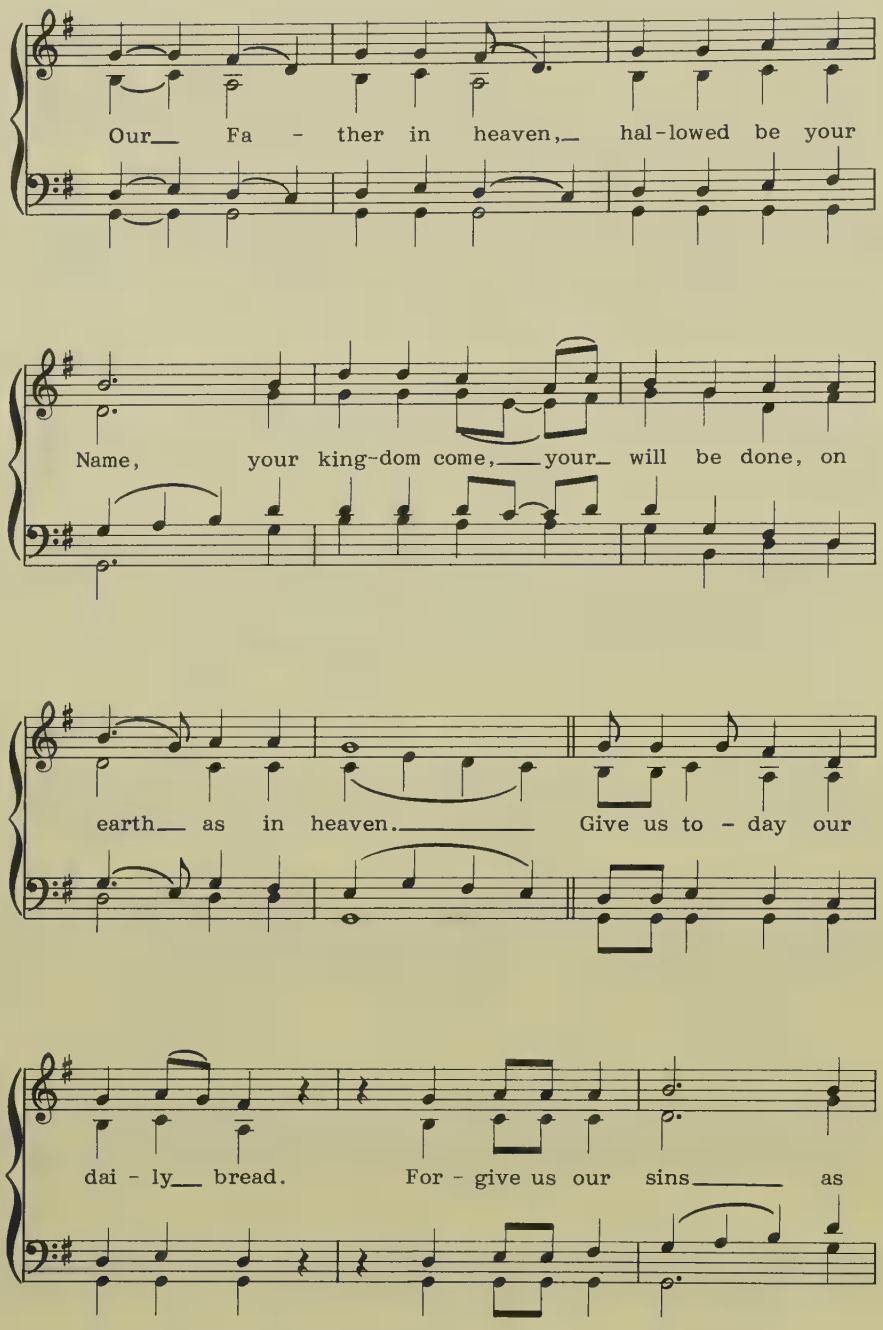

we for-give those who sin a-gainst us. Save us
from the time of trial, and de - liv-er us from e-vil. For the
king-dom, the pow-er, and the glo - ry are yours,
now and for ev - er. A - men.

E-63

Caribbean Folk Mass
arr. by John Fletcher



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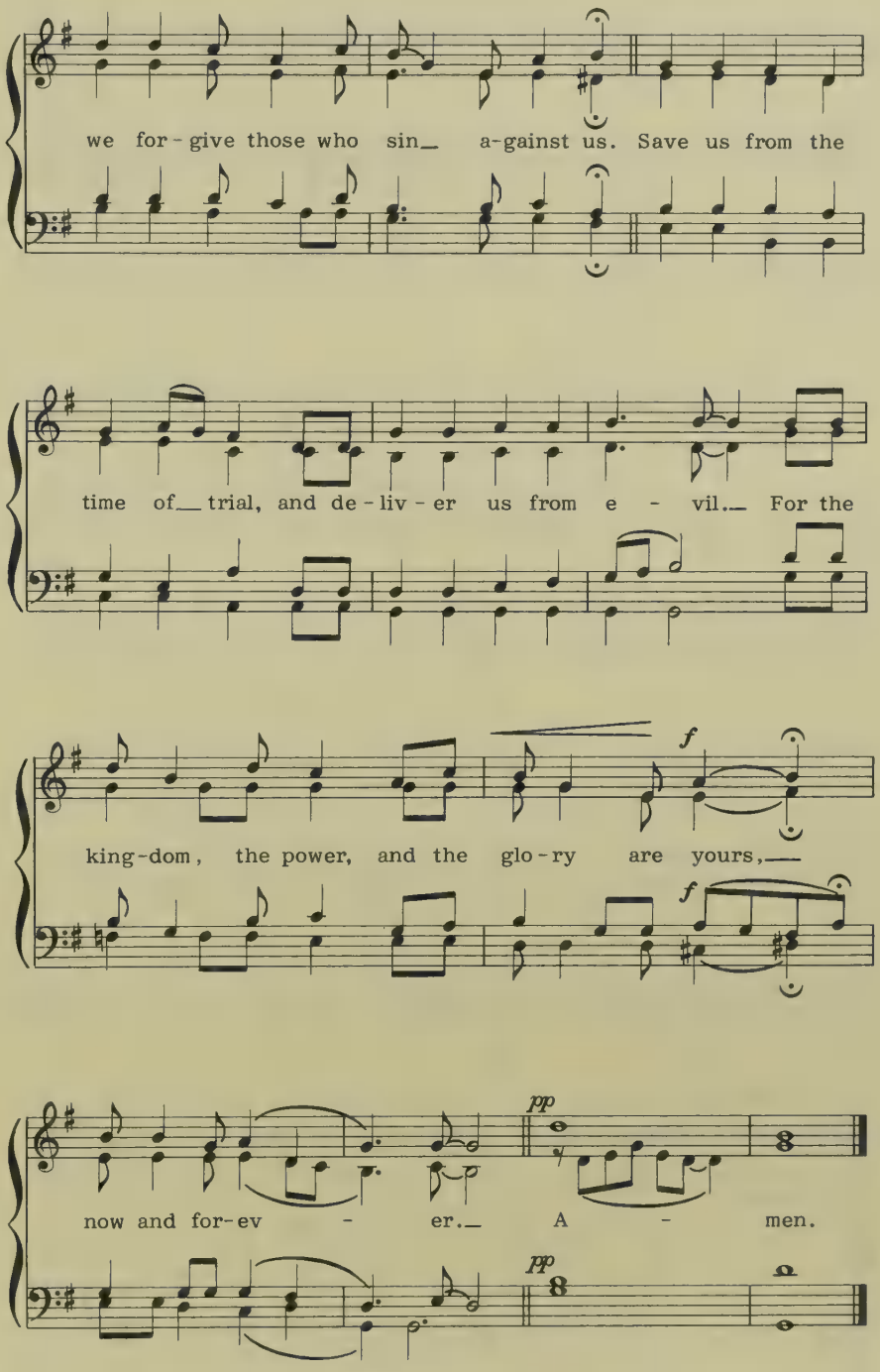
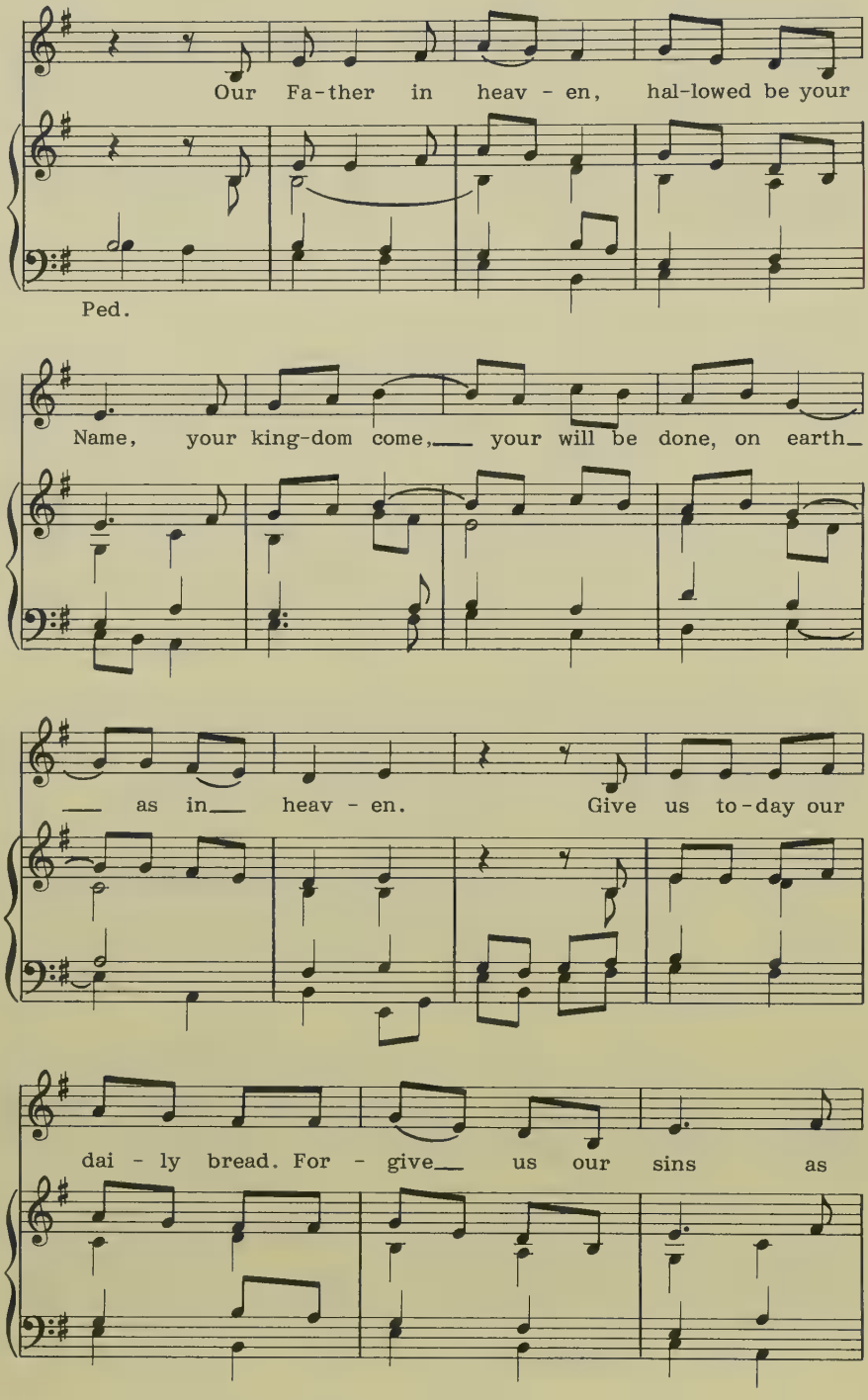

we for-give those who sin_ a-gainst us. Save us from the
time of_ trial, and de-liv-er us from e - vil._ For the
king-dom, the power, and the glo-ry are yours,_
now and for-ev - er._ A - men.

E-64

Robert J. Powell



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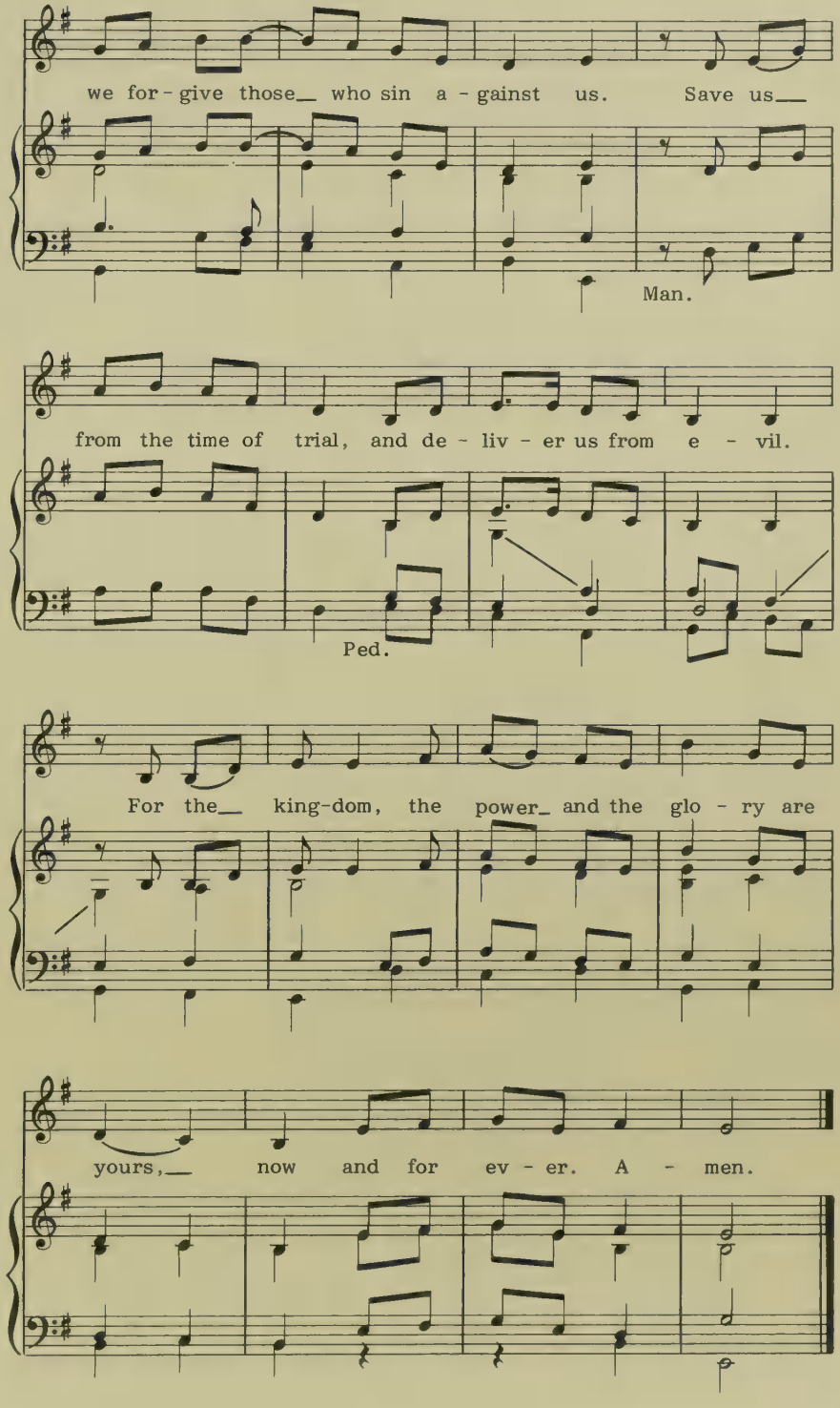
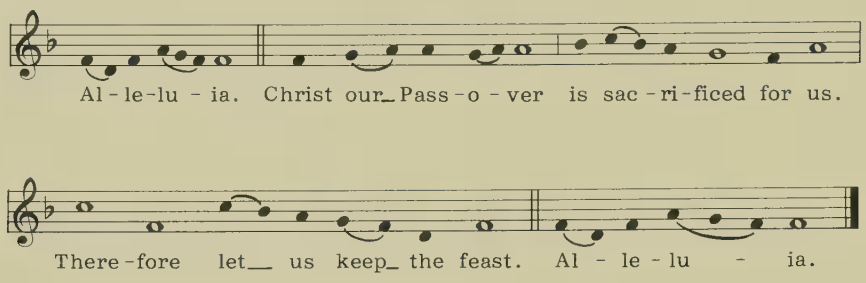

we for - give those_ who sin a - gainst us. Save us_
Man.
from the time of trial, and de - liv - er us from e - vil.
Ped.
For the_ king-dom, the power_ and the glo - ry are
yours,_ now and for ev - er. A - men.

Christ Our Passover

E-65

Thomas J. Talley



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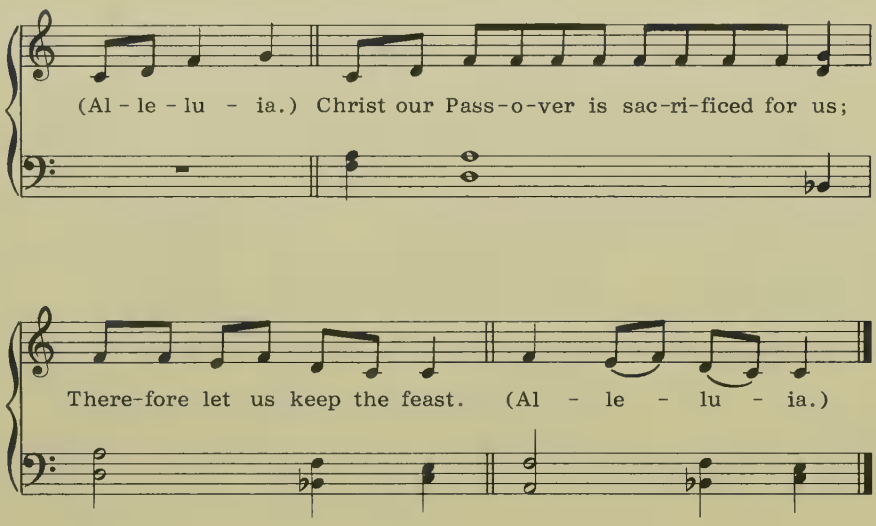
E-66

Tone VIII, I
arr. by Janet Hall



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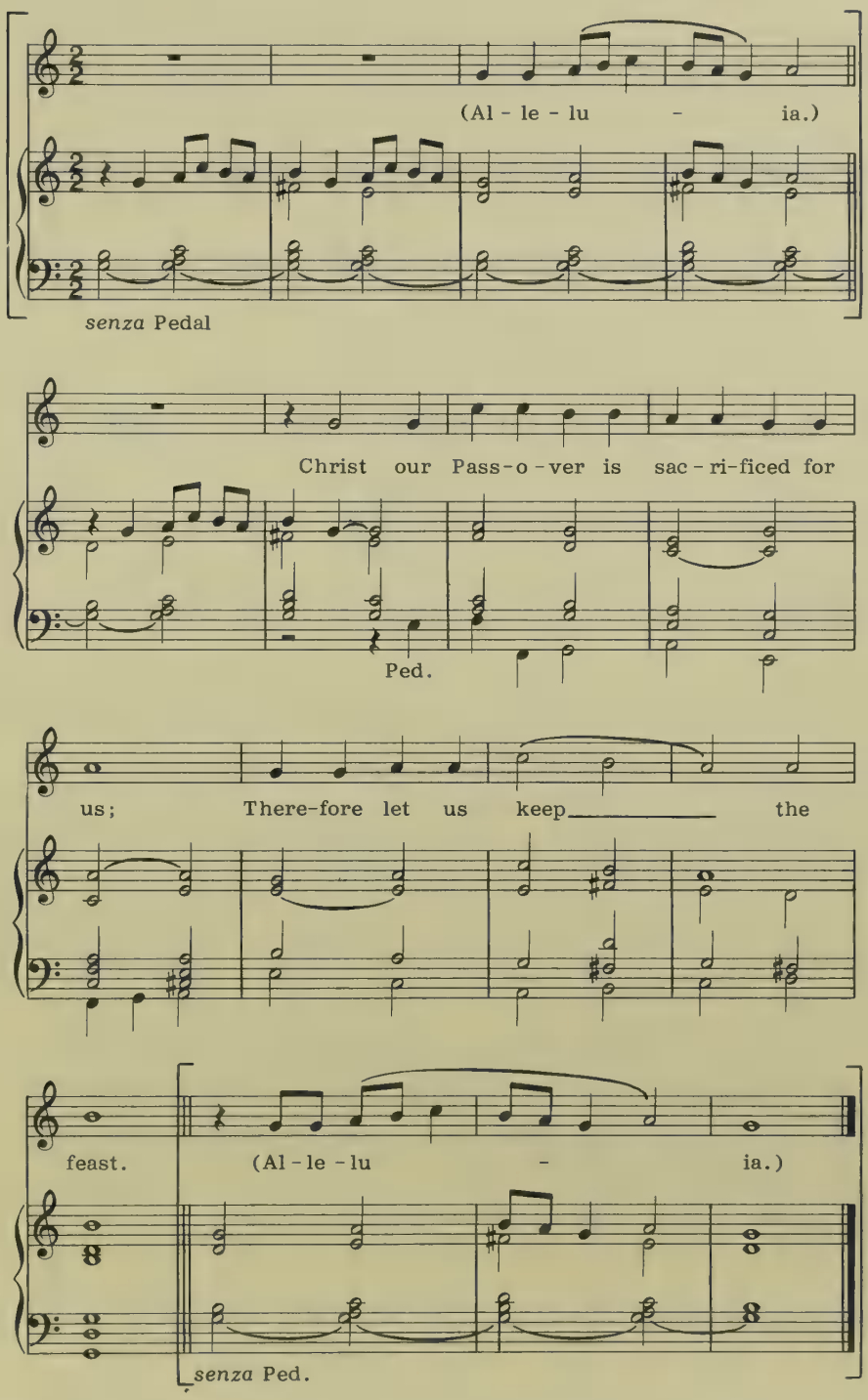
E-67

Marvin Beinema



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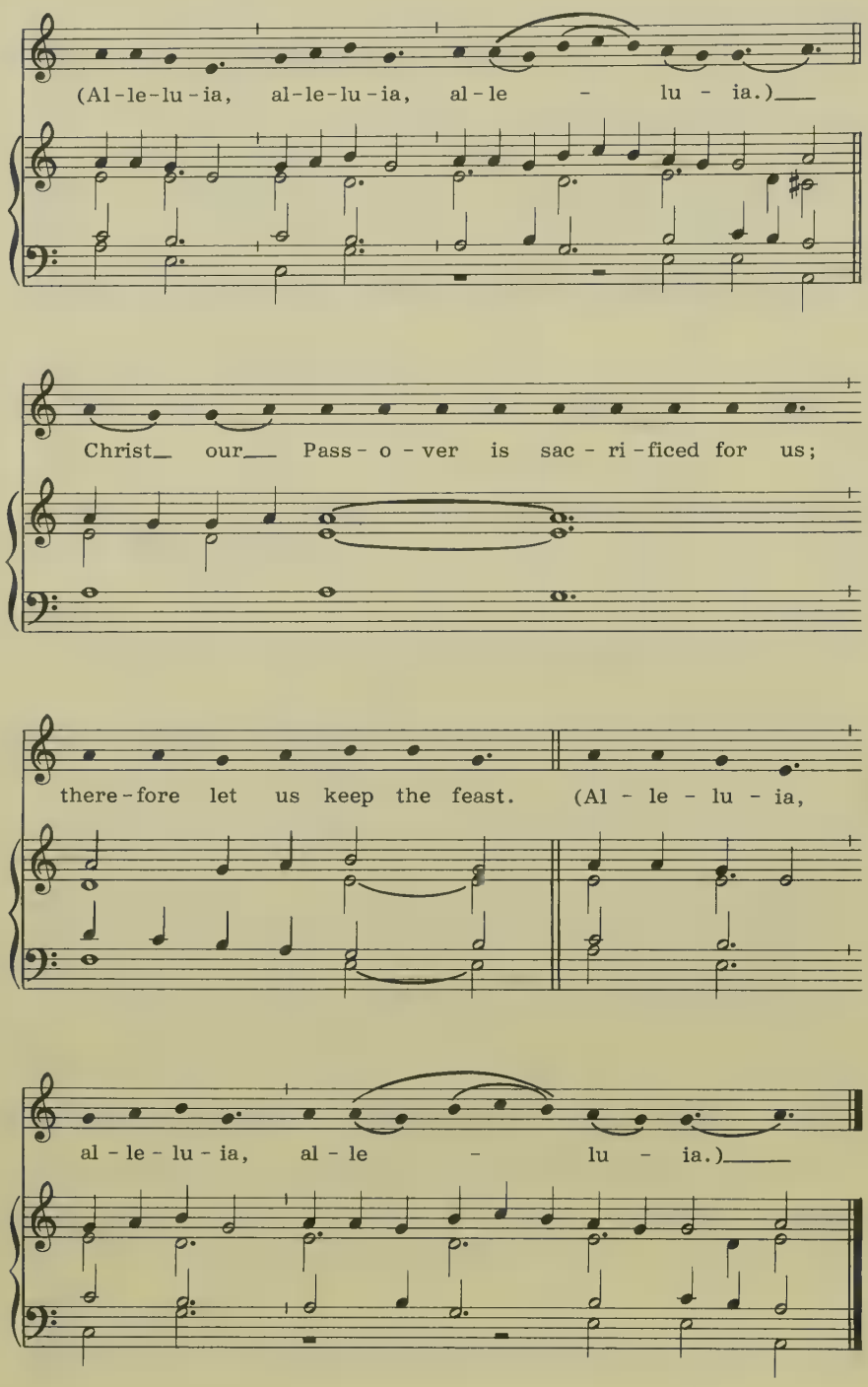
E-68

Toledo Chant, 1500
adapted by David Warren Steel, 1971



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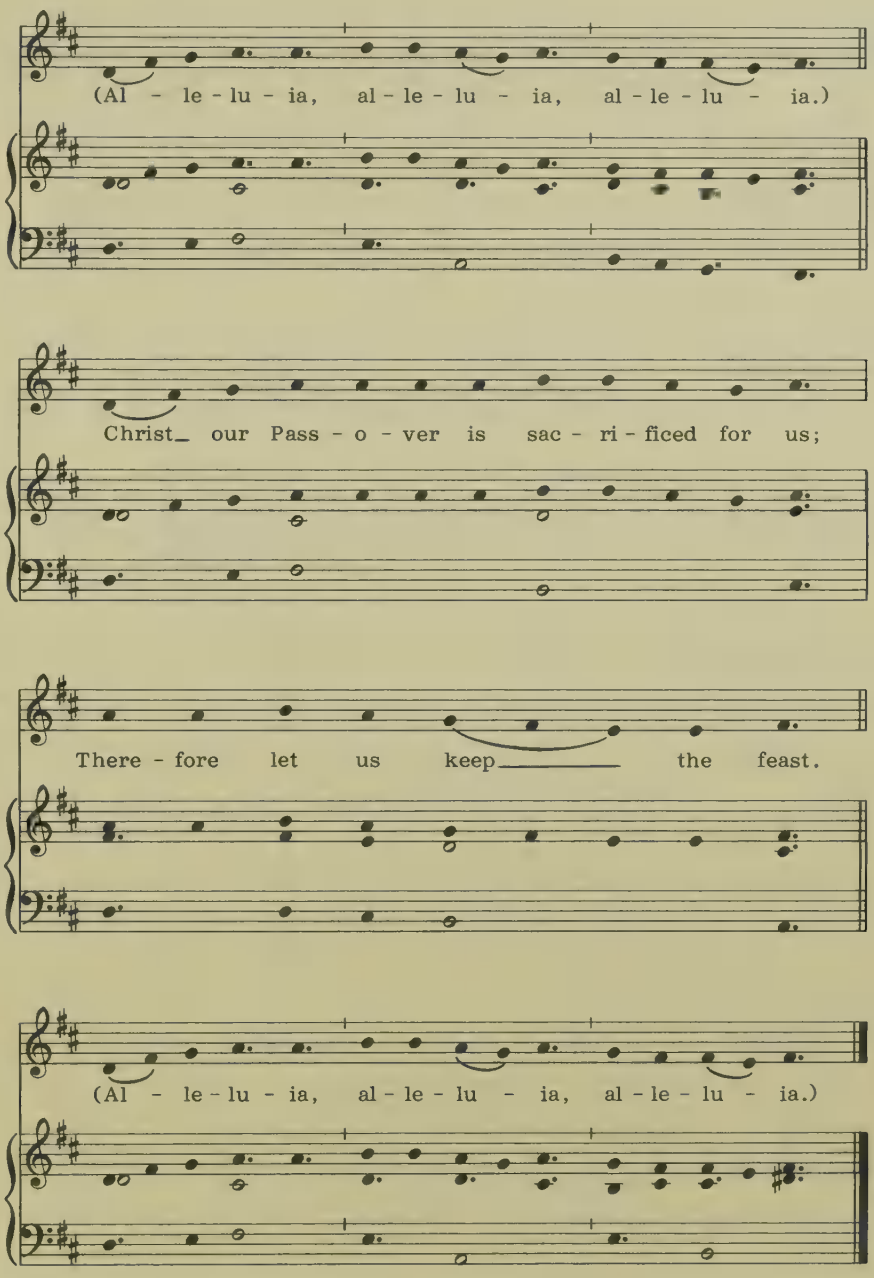
E-69

New Plainsong
David Hurd



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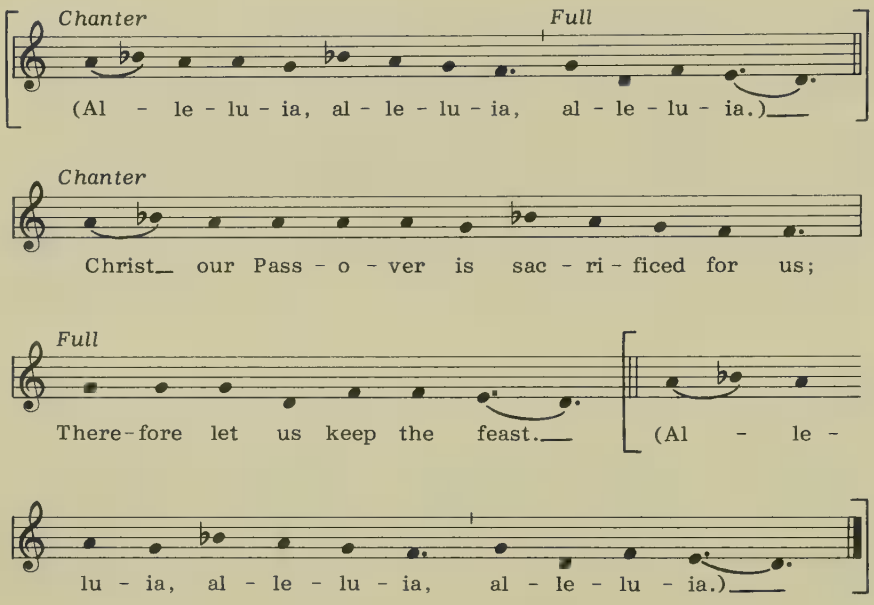
E-70

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



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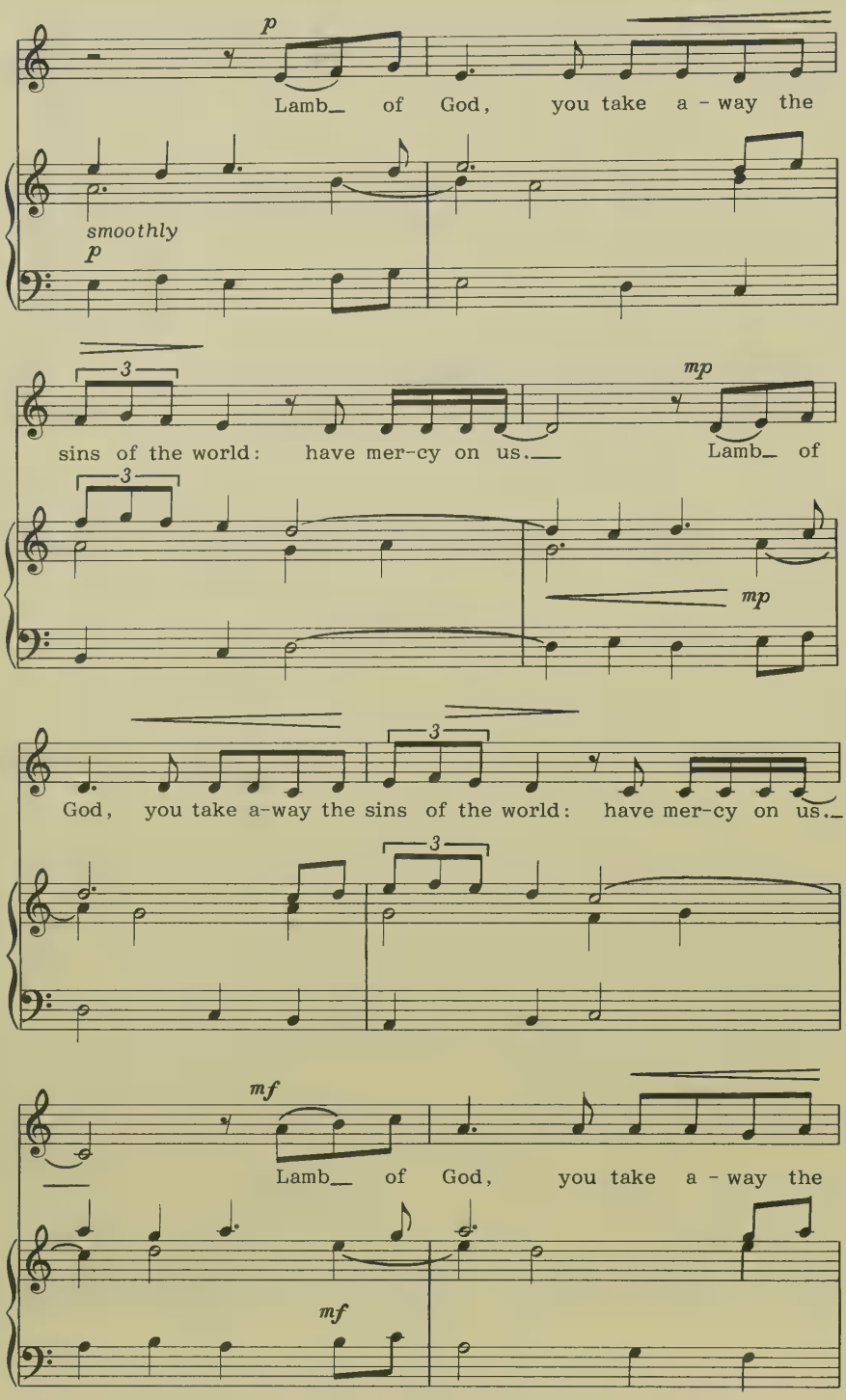
Lamb of God

E-71

Alec Wyton



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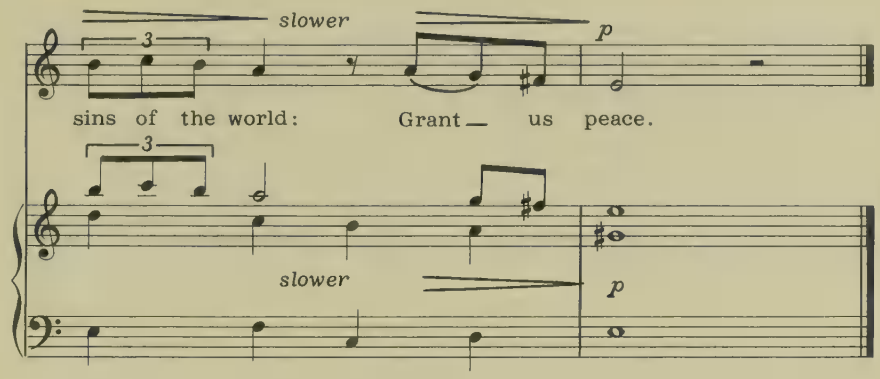
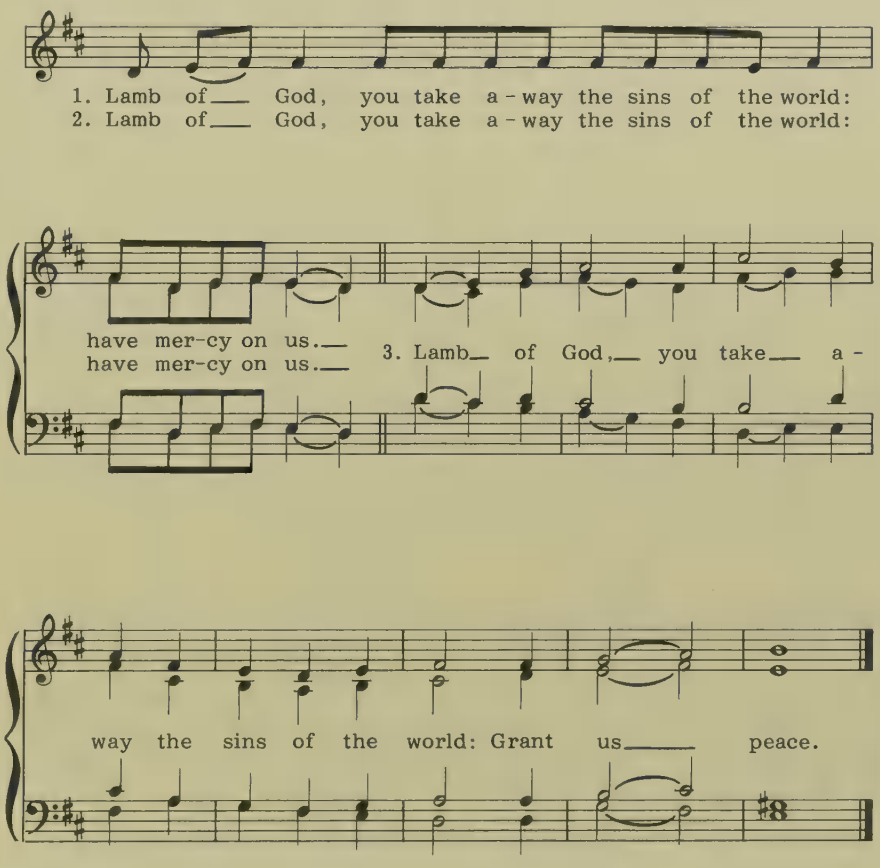


E-72

Kenneth Butcher



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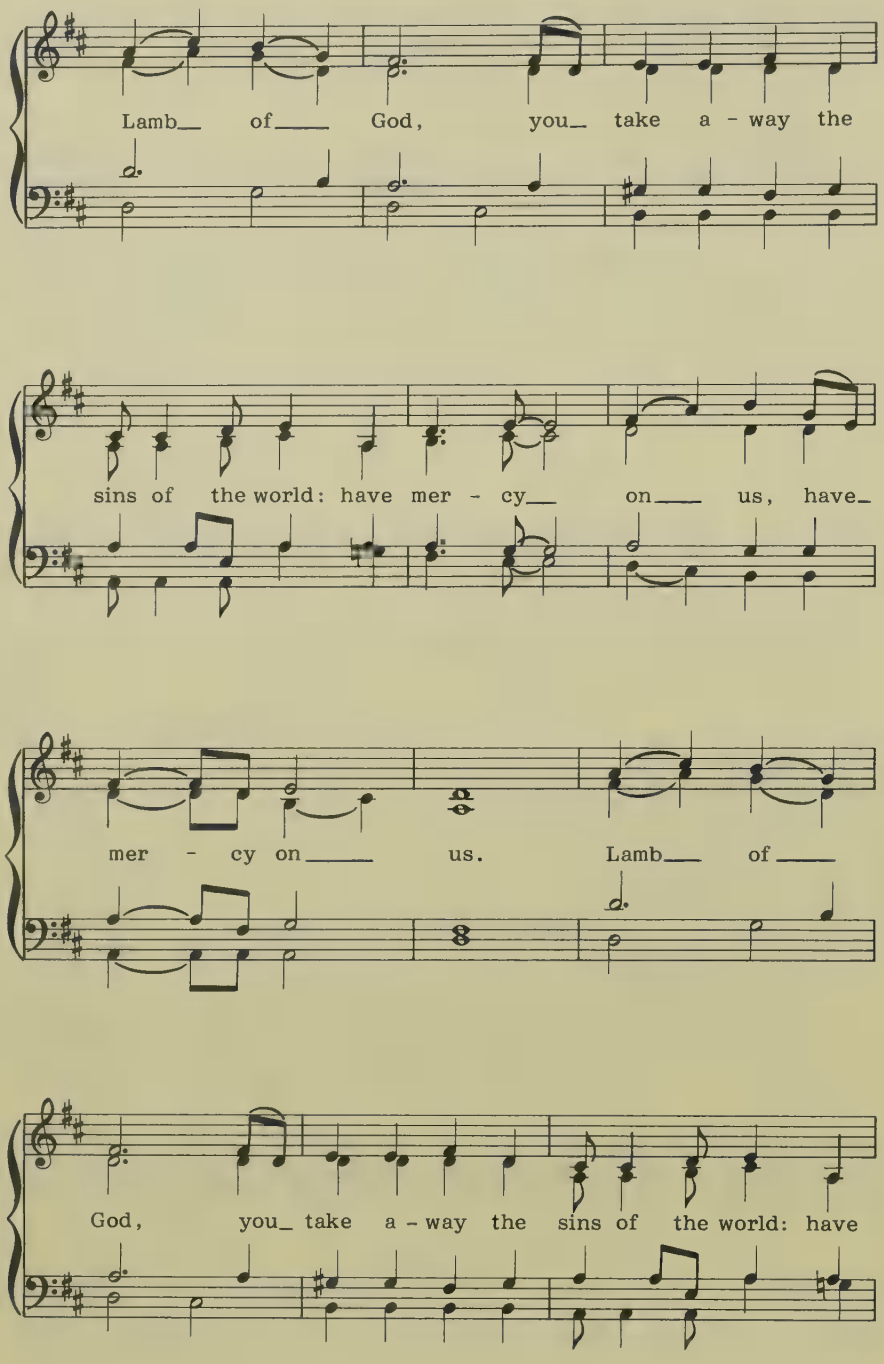
E-73

Caribbean Folk Mass
arr. by John Fletcher



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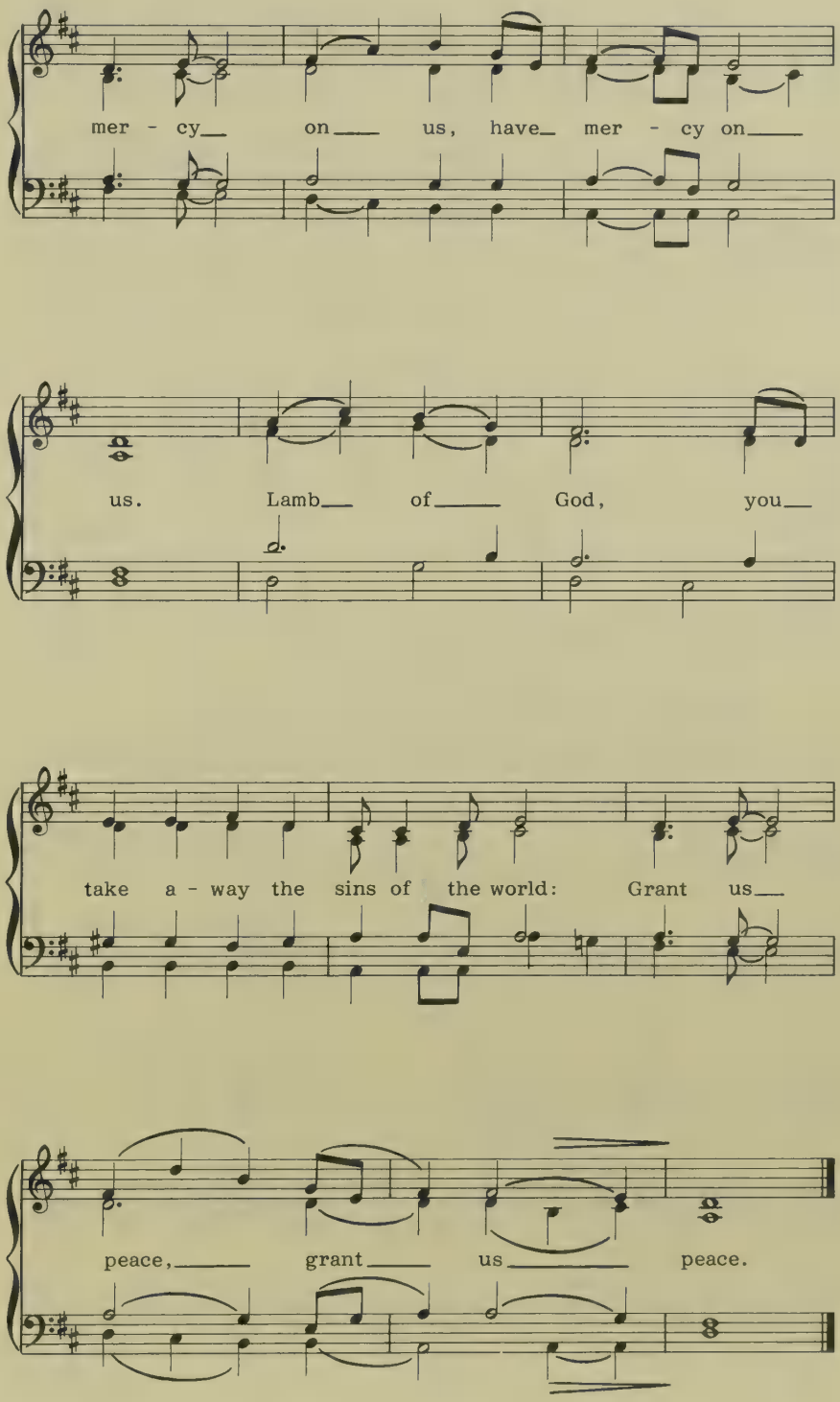
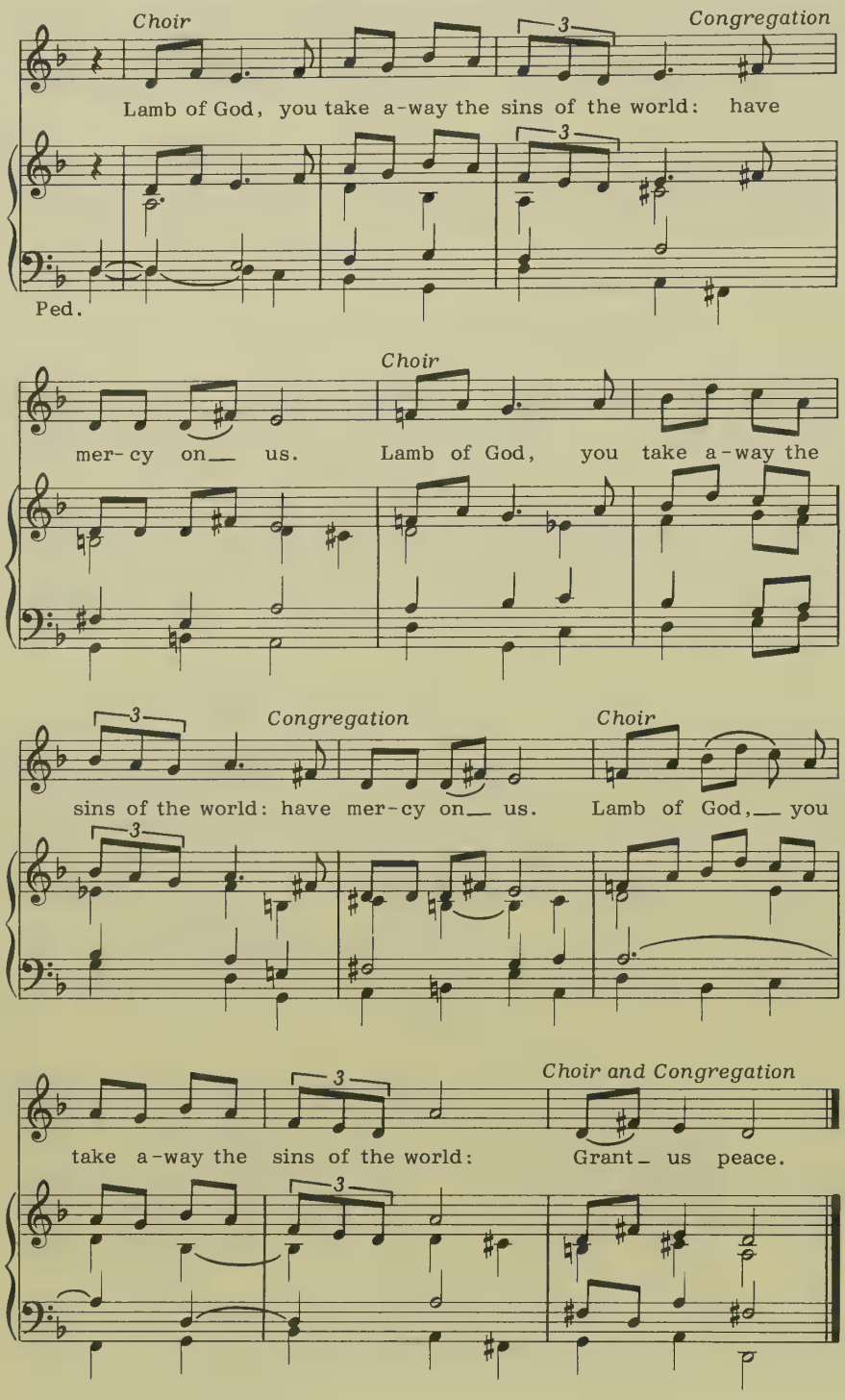

mer - cy on us, have mer - cy on
us. Lamb of God, you
take a - way the sins of the world: Grant us
peace, grant us peace.

E-74

Robert J. Powell



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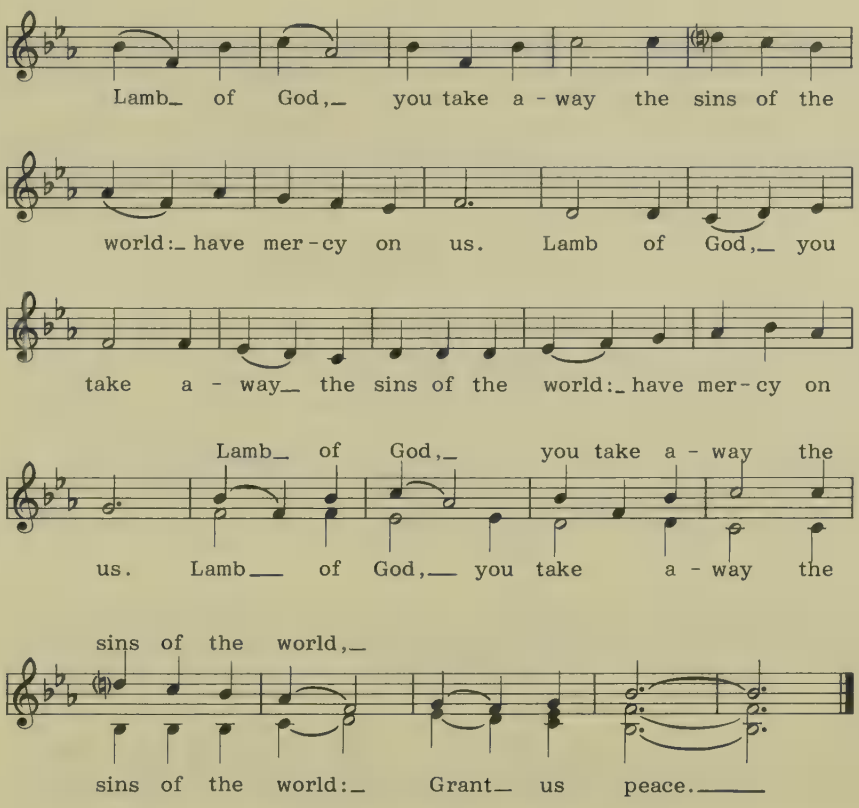
E-75

Richard Fabian



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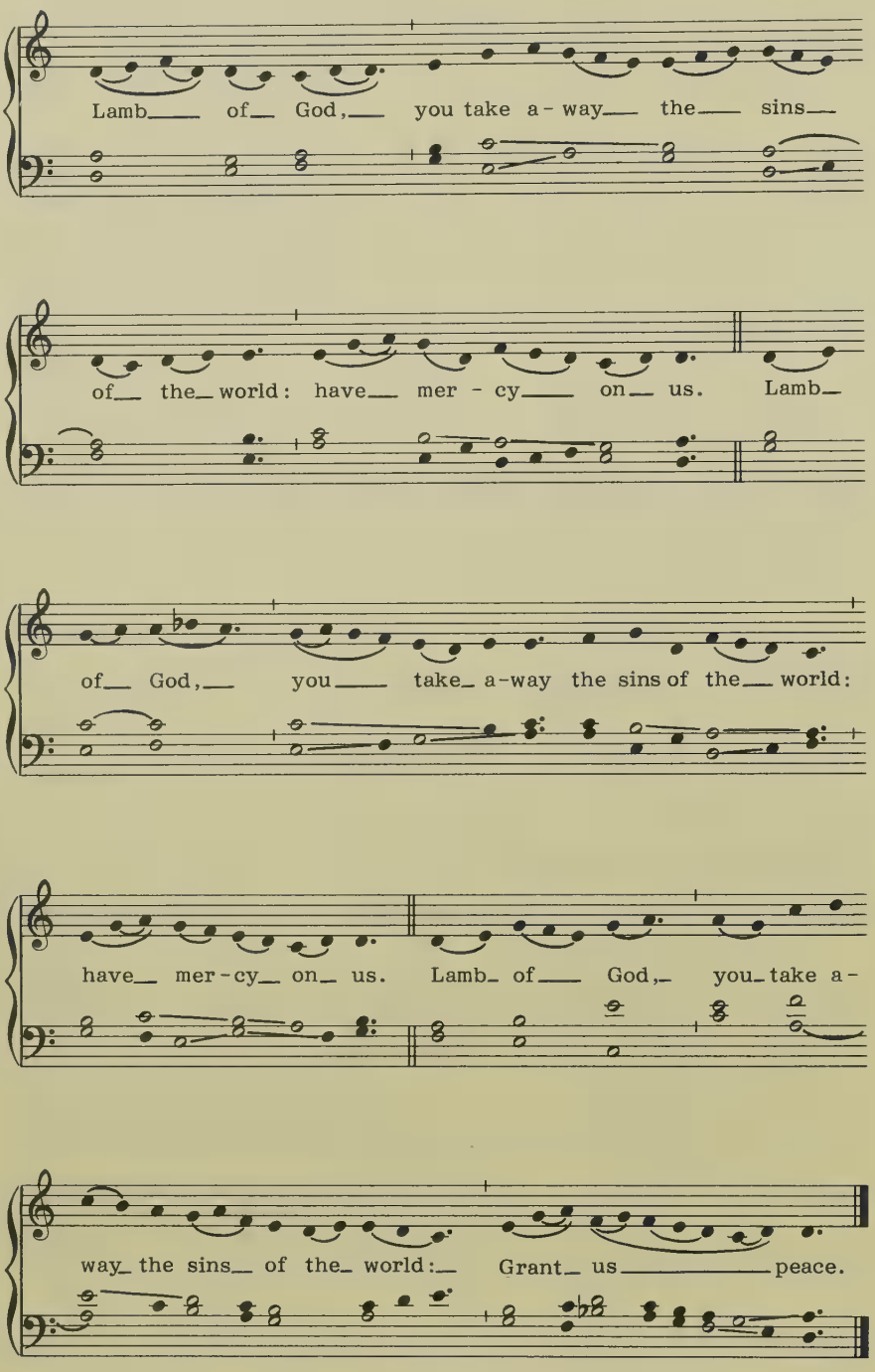
E-76

Missa Orbis Factor
arr. by David Hurd.



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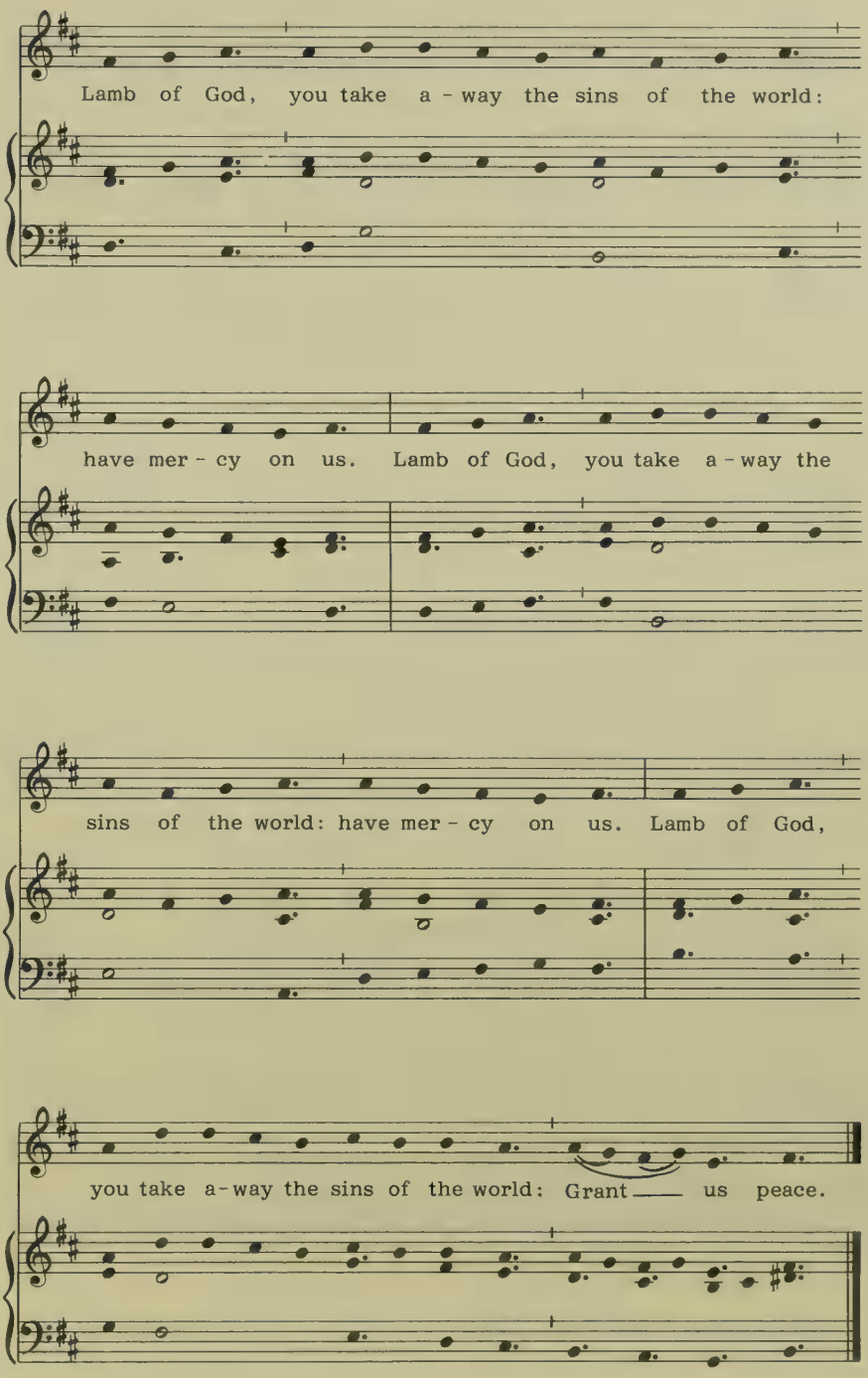
E-77

New Plainsong
David Hurd



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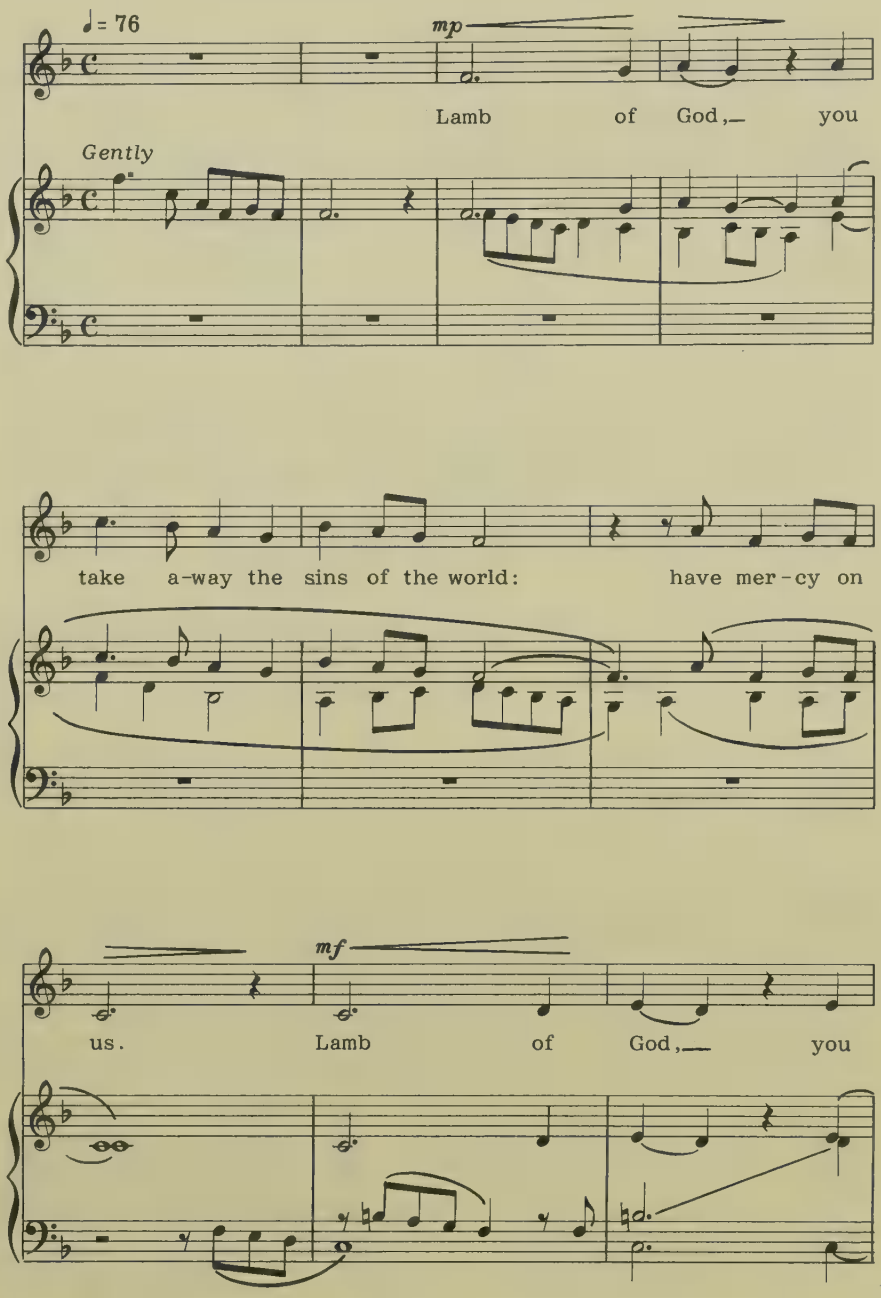
E-78

Alastair Cassels-Brown



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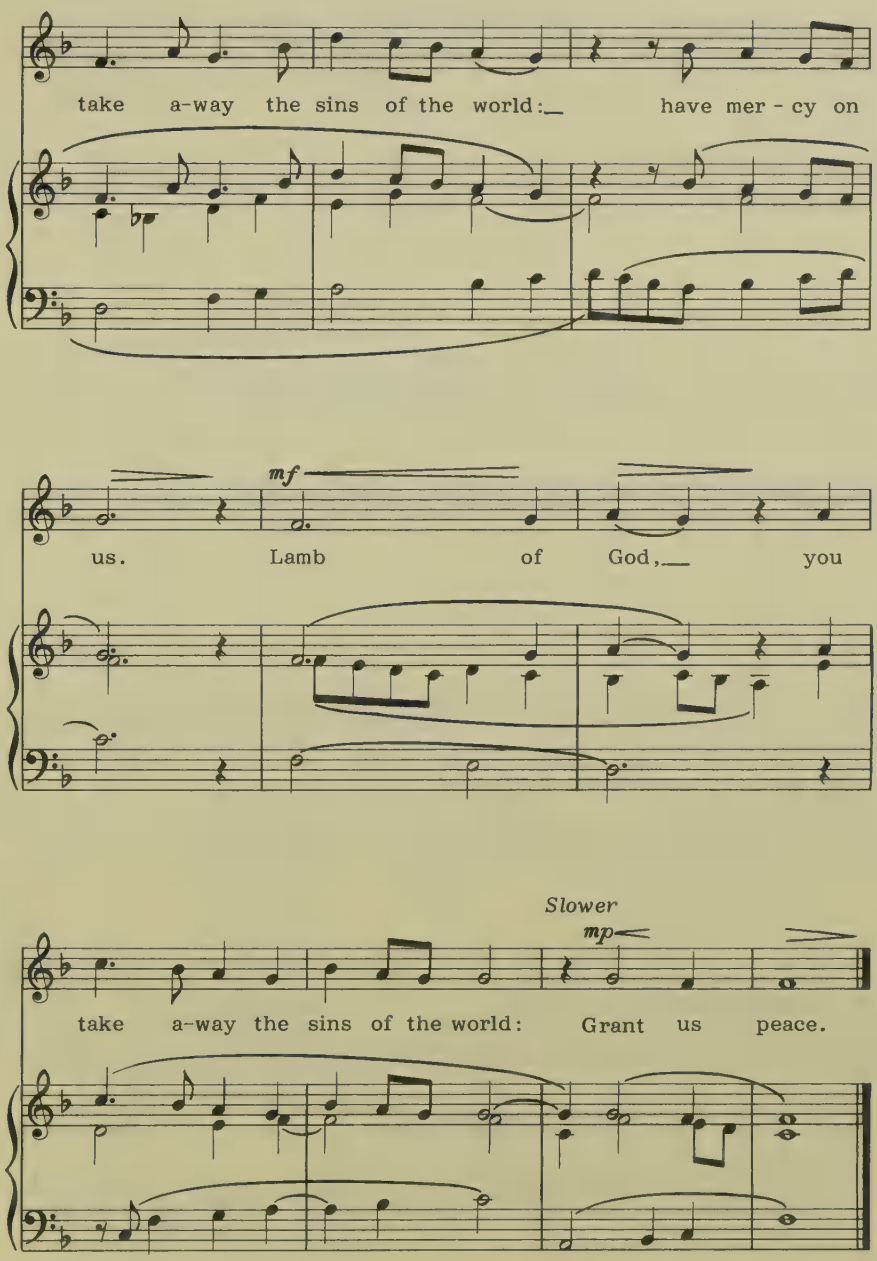
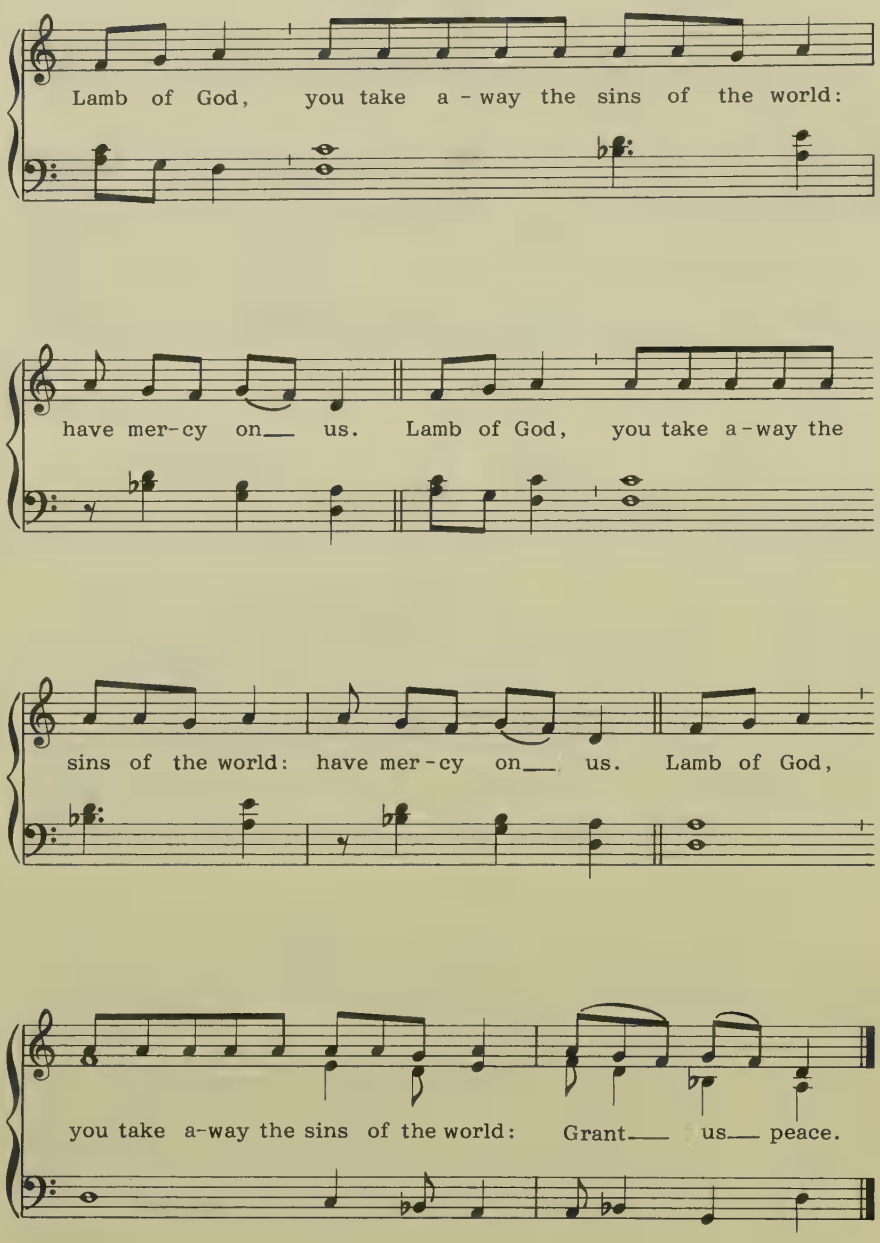

take a-way the sins of the world:_ have mer - cy on
mf
us. Lamb of God,_ you
Slower
mp
take a-way the sins of the world: Grant us peace.

E-79

Plainsong
by Janet Hall



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Dismissals

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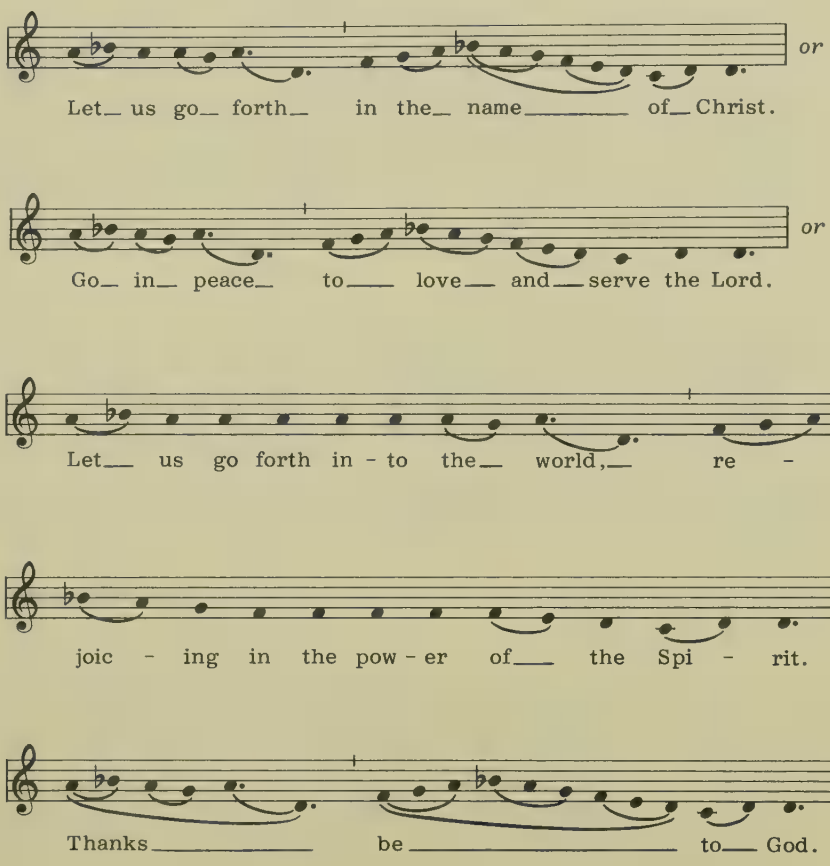

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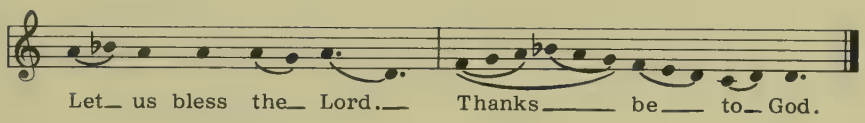

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E-82

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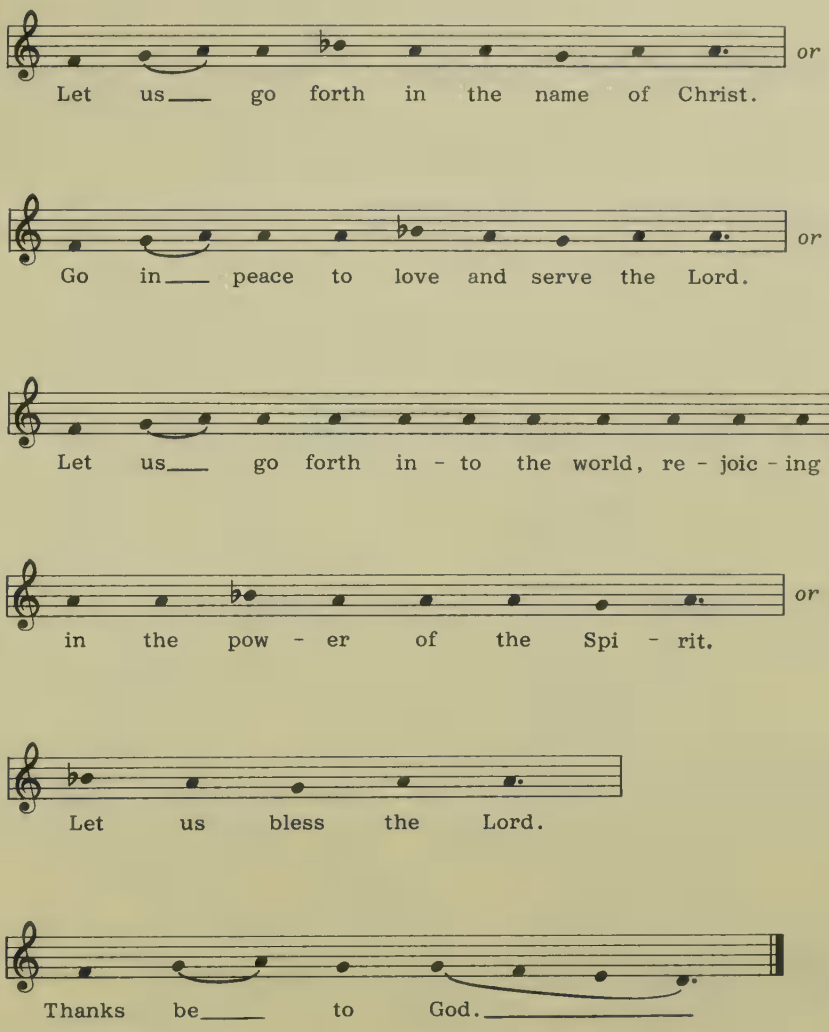

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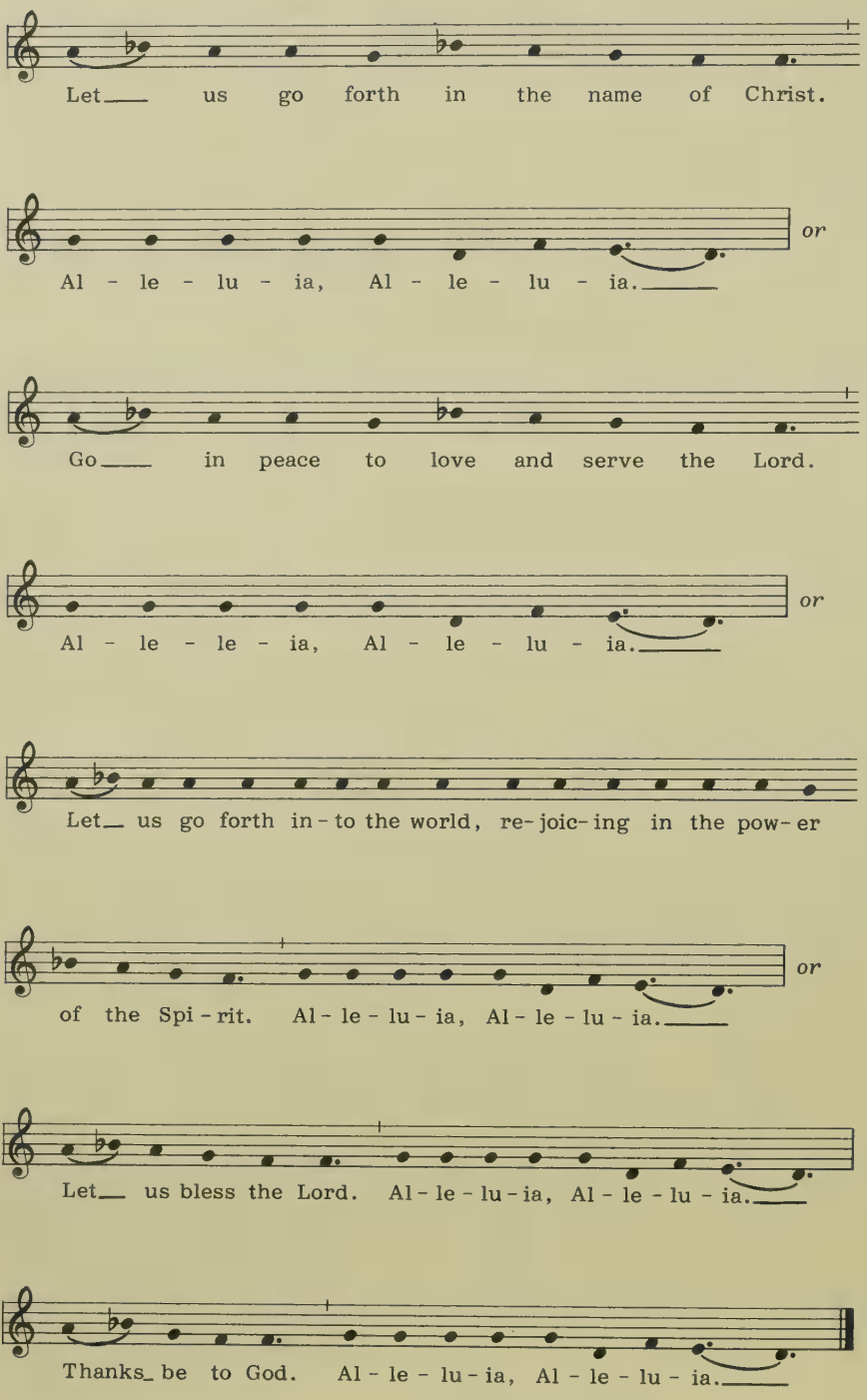

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