


SERVICE MUSIC

Asperges Me 207

XIII. s.

VII
A - spér-ges me, * Dó-mi-ne, hys-só-po, et mun-dá-bor:




la-vá-bis me, et su-per ni-vem de - al - bá - bor.

Ps 50:9, 3

Vidi Aquam 208

X. s.

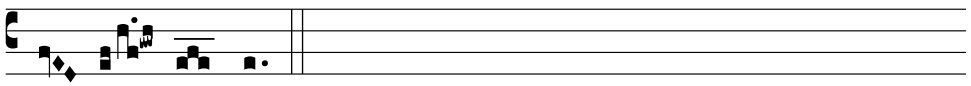
VIII
V I - di a - quam * e - gre - di - én - tem de tem - plo,



a lá - te - re dex - tro, al - le - lú - ia: et o - mnes, ad quos per - vé - nit



a - qua i - sta, sal - vi fa - cti sunt, et di - cent, al - le - lú - ia,



al - le - lú - ia.

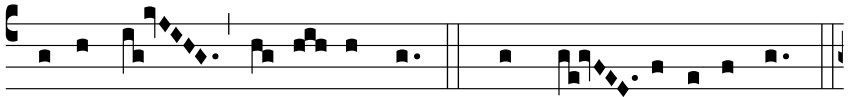
Ez 47:1, 9

209 Kyrie (MASS XII)

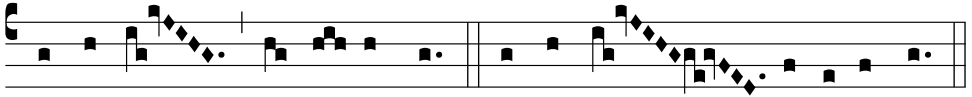
XII. s.

viii

K



Y-ri - e, * e - lé - i - son. *bis* Chri - ste, e - lé - i - son. *bis*



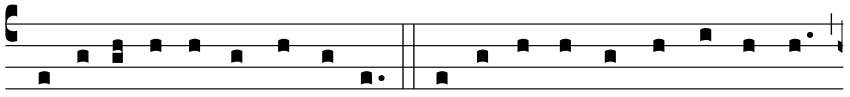
Ký - ri - e, e - lé - i - son. Ký - ri - e, e - lé - i - son.

210 Gloria (MASS XV)

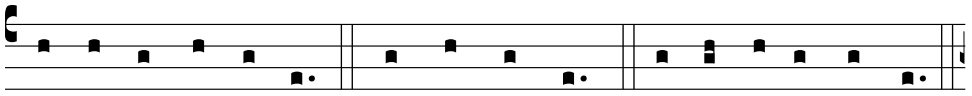
X. s.

iv

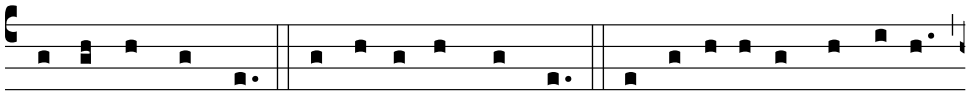
G



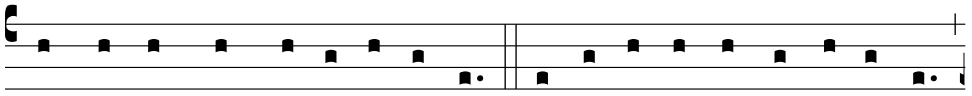
Ló - ri - a in ex - cél - sis De - o. Et in ter - ra pax ho - mí - ni - bus



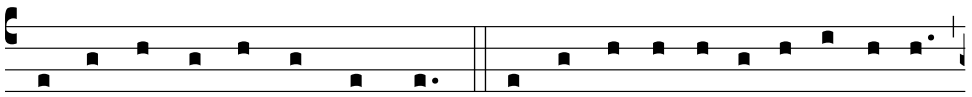
bo - næ vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te.



A - do - rá - mus te. Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus ti - bi



prop - ter ma - gnam gló - ri - am tu - am. Dó - mi - ne De - us, Rex cæ - lé - stis,



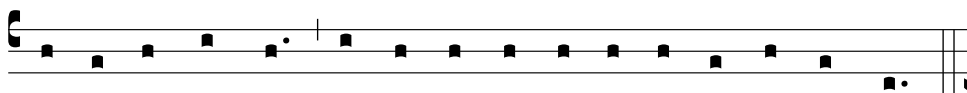
De - us Pa - ter o - mní - po - tens. Dó - mi - ne Fi - li u - ni - gé - ni - te



Ie-su Chri-ste. Dó-mi-ne De-us, A-gnus De-i, Fí-li-us Pa-tris.



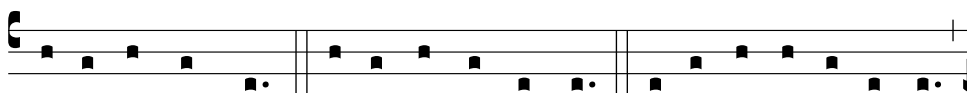
Qui tol-lis pec-cá - ta mun-di, mi-se-ré-re no-bis. Qui tol-lis



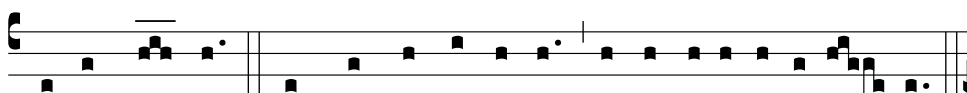
pec-cá - ta mun-di, sú - sci-pe de-pre-ca - ti - ón-em no-stram.



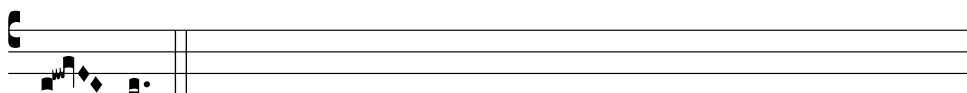
Qui se-des ad déx-te-ram Pa-tris, mi-se-ré-re no-bis. Quó-ni-am



tu so-lus San-ctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-tís-si-mus,



Ie-su Chri-ste. Cum San-cto Spí-ri-tu, in gló-ri-a De-i Pa - tris.



A - men.

Laus tibi Christe 211



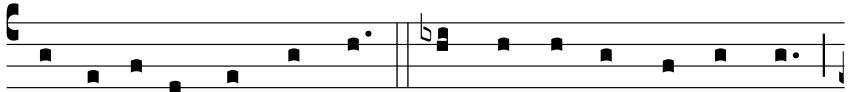
Laus ti-bi Chri-ste, Rex æ-tér-næ gló-ri-æ.

212 Credo I

XI. s.

IV

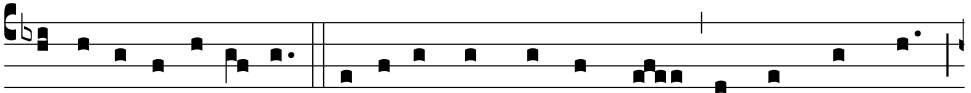
C



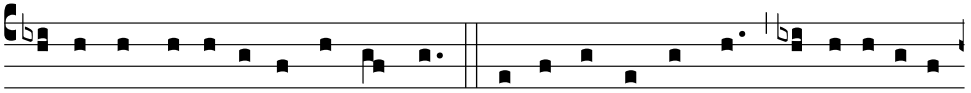
Re-do in u-num De-um, Pa-trem o-mni-pot-én-tem,



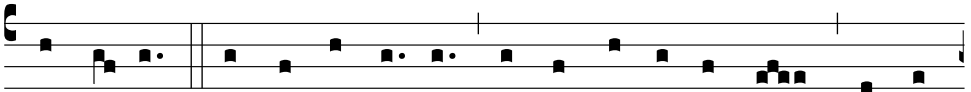
fa-ctó-rem cæ-li et ter-ræ, vi-si-bí-li-um ó-mni-um,



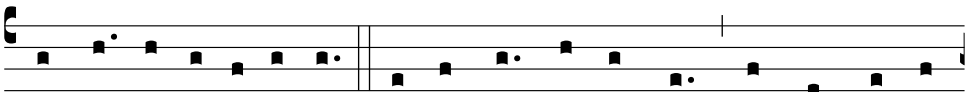
et in-vi-si-bí-li-um. Et in u-num Dó-mi-num Ie-sum Christum,



Fí-li-um De-i u-ni-gé-ni-tum. Et ex Pa-tre na-tum an-te ómnia



saé-cu-la. De-um de De-o, lu-men de lú-mi-ne, De-um



ve-rum de De-o ve-ro. Gé-ni-tum, non fa-ctum, con-sub-stan-ti-



á-lem Pa-tri: per quem ó-mni-a fa-cta sunt. Qui pro-pter nos



hó-mi-nes, et pro-pter no-stram sa-lú-tem de-scén-dit de cæ-lis.



Et in-car-ná-tus est de Spí-ri-tu San-cto ex Ma-rí-a Vír-gi-ne:



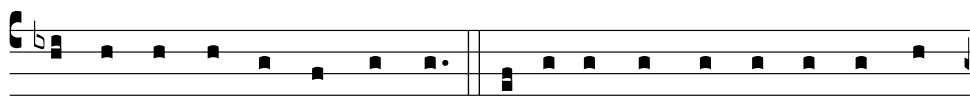
Et ho-mo fa-ctus est. Cru-ci-fí-xus ét-i-am pro no-bis:



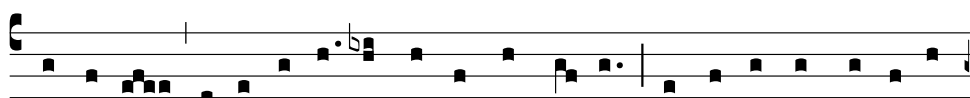
sub Pón-ti-o Pi-lá-to pas-sus, et se-púl-tus est. Et re-sur-ré-xit



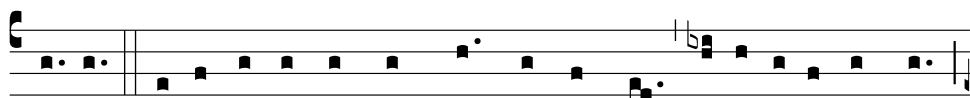
tér-ti-a di-e, se-cún-dum Scri-ptú-ras. Et a-scén-dit in cælum:



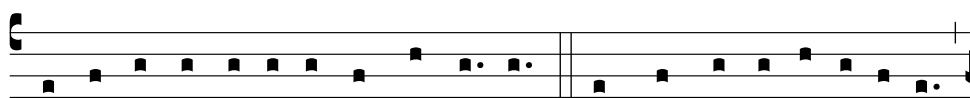
se-det ad déx-te-ram Pa-tris. Et í-te-rum ven-tú-rus est cum



gló-ri-a, iu-di-cá-re vi-vos et mór-tu-os: cu-ius re-gni non e-rit



fi-nis. Et in Spí-ri-tum San-ctum, Dó-mi-num, et vi-vi-fi-cán-tem:



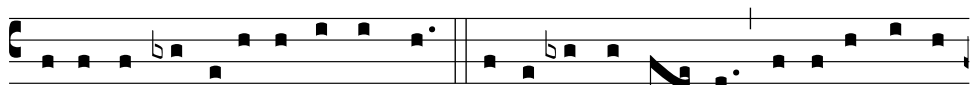
qui ex Pa-tre Fi-li-ó-que pro-cé-dit. Qui cum Pa-tre et Fí-li-o

si-mul ad-o-rá-tur, et con-glo-ri-fi-cá-tur: qui lo-cú-tus est per
 Pro-phé-tas. Et un-am san-ctam ca-thó-li-cam et a-po-stó-li-cam
 Ec-clé-si-am. Con-fí-te-or u-num ba-ptí-sma in re-mis-si-ó-nem
 pec-ca-tó-rum. Et ex-spé-cto re-sur-re-cti-ó-nem mor-tu-ó-rum.
 Et vi-tam ven-tú-ri saé-cu-li. A - men.

213 Credo III

XVII. s.

C^v Re-do in u-num De-um, Pa-trem o-mni-pot-én-tem,
 fa-ctó-rem cæ-li et ter-ræ, vi-si-bí-li-um ó-mni-um, et in-vi-
 si-bí-li-um. Et in u-num Dó-mi-num Ie-sum Chri-stum,



Fí-li-um De-i u-ni-gé-ni-tum. Et ex Pa-tre na - tum an-te ó-mni-a



saé - cu-la. De-um de De-o, lu-men de lú-mi-ne, De-um ve-rum



de De-o ve-ro. Gé-ni-tum, non fa - ctum, con-sub-stan-ti-á-lem



Pa-tri: per quem ó-mni-a fa-cta sunt. Qui pro-pter nos hó-mi-nes,



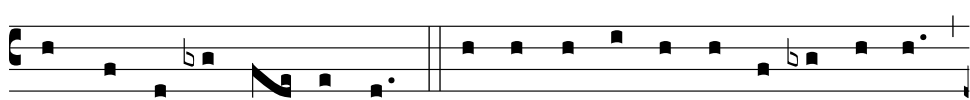
et pro-pter no-stram sa-lú-tem de-scén-dit de cæ-lis. Et in-car-



ná-tus est de Spí-ri-tu San-cto ex Ma-rí-a Ví-r-gi-ne: Et ho-mo



factus est. Cru-ci-fí - xus ét-i-am pro no-bis: sub Pónti-o Pi-lá-to



pas-sus, et se-púl - tus est. Et re-sur-ré-xit tér - ti - a di - e,



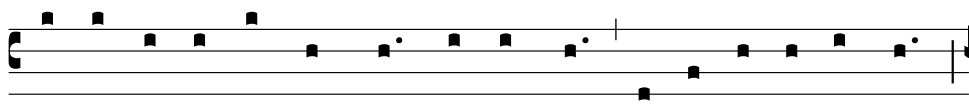
se-cún-dum Scri-ptú-ras. Et a-scen-dit in cæ - lum: se-det ad



déx-te-ram Pa-tris. Et í-te-rum ven-tú-rus est cum gló-ri-a,



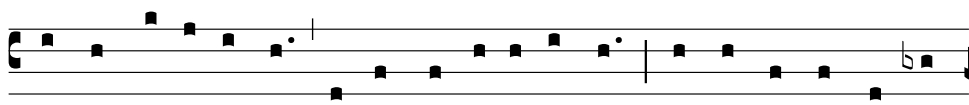
iu-di-cá-re vi-vos et mór-tu-os: cu-ius re-gni non e-rit fi-nis.



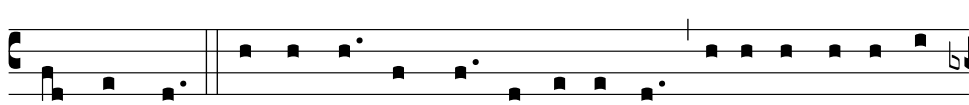
Et in Spí-ri-tum San-ctum, Dó-mi-num, et vi-vi-fi-cán-tem:



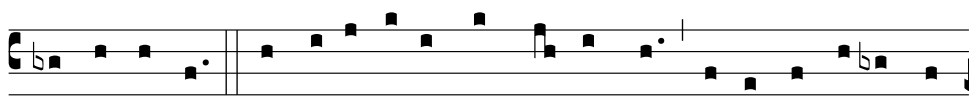
qui ex Pa-tre Fi-li-ó-que pro-cé-dit. Qui cum Pa-tre et Fí-li-o



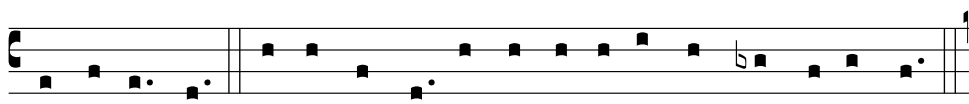
si-mul ad-o-rá-tur, et con-glo-ri-fi-cá-tur: qui lo-cú-tus est per



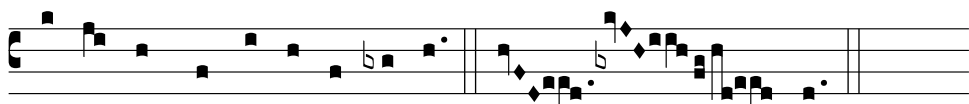
Pro-phé-tas. Et un-am san-ctam ca-thó-li-cam et a-po-stó-li-cam



Ec-clé-si-am. Con-fí-te-or u-num ba-ptí-sma in re-mis-si-ó-nem



pec-ca-tó-rum. Et ex-spé-cto re-sur-re-cti-ó-nem mor-tu-ó-rum.



Et vi-tam ven-tú-ri saé-cu-li. A - men.

N.B. - Some of the hymnal pages have been omitted from this preview.



216 Springs of Water

Springs of wa - ter, * and all that move in the wa - ter,
sing a hymn of praise to God, al - le - lu - ia.

The musical notation consists of two staves of music in a single system. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, hymn-like style with quarter and eighth notes, some beamed together. The lyrics are placed below the notes. The second staff continues the melody and ends with a double bar line.

Mode I, adapt. by Paul E. Ford
Adapt. © 1999, Paul E. Ford

217 Gloria

Glory to God in the highest, and on earth peace to peo-ple of good will.
We praise you, we bless you, we a - dore you,
we glorify you, we give you thanks for your great glory,
Lord God, heav - en - ly King, O God, Al - might - y Father.
Lord Jesus Christ, Only Be - got - ten Son,
Lord God, Lamb of God, Son of the Father,
you take away the sins of the world, have mer - cy on us;
you take away the sins of the world, re - ceive our prayer;

The musical notation for 'Gloria' is presented in eight staves, each with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, hymn-like style with quarter and eighth notes, some beamed together. The lyrics are placed below the notes. The notation includes bar lines and a double bar line at the end of the eighth staff.

you are seated at the right hand of the Father, have mer-cy on us.
 For you a-lone are the Holy One, you a-lone are the Lord,
 you alone are the Most High, Je-sus Christ, with the Ho-ly Spirit,
 in the glory of God the Father. A-men, a - men.

Text © 2010, ICEL

Belmont Mass

Christopher Walker

Music © 2007, 2010, Christopher Walker, pub. by OCP

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Alleluia 218

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

Chant, Mode I

Alleluia 219

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

Chant, Mode II

220 Alleluia



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

Chant, Mode VI

221 Alleluia



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

Chant, Mode VIII

222 Alleluia



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

Te Deum, arr. by Theodore Marier, 1912–2001
Arr. © 1972, 1983, BACS Publishing Co.

223 Alleluia



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

Theodore Marier, 1912–2001
Music © 1972, 1983, BACS Publishing Co.

N.B. - Some of the hymnal pages have been omitted from this preview.



You Have Put On Christ 239

Two staves of musical notation in 6/4 time. The first staff contains the lyrics: "You have put on Christ, in him you have been bap-tized:". The second staff contains the lyrics: "al - le - lu - ia, al - le - lu - ia." The music is written in a treble clef with a key signature of one flat (B-flat).

Text © 1969, ICEL

Richard Rice
Music © 2009, Richard Rice

Byzantine Intercessions 240

A single staff of musical notation in 2/4 time. The first part is marked "Cantor" and the second part is marked "All". The lyrics are: "... let us pray to the Lord. Lord, hear our prayer." The music is written in a treble clef with a key signature of one sharp (F#).

Byzantine chant

Sanctus 241

Five staves of musical notation in 3/2 time. The lyrics are: "Ho - ly, Ho - ly, Ho - ly Lord God of Hosts. Heav'n and earth are full of your glo - ry. Ho - san - na in the high - est. Blessed is he who comes in the name of the Lord. Ho - san - na in the high - est." The music is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat).

Text © 2010, ICEL

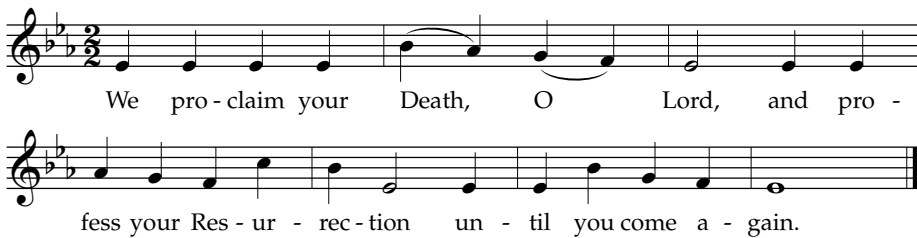
Mass of St. Gregory the Great

Luke Mayernik

Music © 2009, Luke Mayernik, pub. by OCP

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242 Memorial Acclamation A



Two staves of musical notation in 3/2 time, key of B-flat major. The melody is written on a treble clef. The lyrics are: "We pro - claim your Death, O Lord, and pro - fess your Res - ur - rec - tion un - til you come a - gain."

Text © 2010, ICEL


Mass of St. Gregory the Great

Luke Mayernik

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243 Amen



One staff of musical notation in 3/2 time, key of B-flat major. The melody is written on a treble clef. The lyrics are: "A - men, a - men, a - men."


Mass of St. Gregory the Great

Luke Mayernik

Music © 2009, Luke Mayernik, pub. by OCP

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244 Amen



One staff of musical notation in 4/4 time, key of B-flat major. The melody is written on a treble clef. The lyrics are: "A - men, a - men, a - men."

Anonymous

245 Amen



One staff of musical notation in 4/4 time, key of B-flat major. The melody is written on a treble clef. The lyrics are: "A - men, a - men."

Dresden

N.B. - Some of the hymnal pages have been omitted from this preview.



255 Gloria a Dios

REFRAIN/ESTRIBILLO



Glo-ria a Dios en el cie - lo, y en la tie - rra paz a los

FINAL/ÚLTIMO

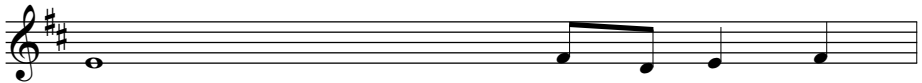


hom - bres que a - ma el Se - ñor. A - mén.

VERSES/ESTROFAS

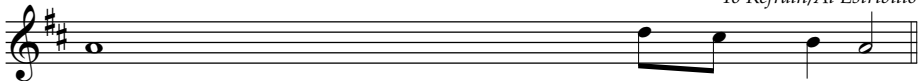


1. Por tu inmensa gloria te a - la - ba - mos,
2. Señor Dios, Rey celestial, Dios Padre todo - po - de - ro - so.
3. Tú que quitas el pecado del mundo, ten piedad de no - so - tros;
4. Porque sólo tú eres Santo, só - lo tú, Se - ñor,



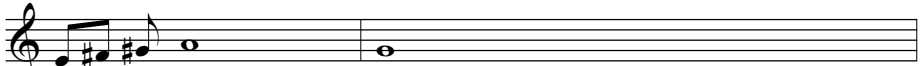
1. te bendecimos, te a - do - ra - mos,
2. Señor, Hijo único, Je - su - cris - to,
3. tú que quitas el pecado del mundo, atiende nues - tra supli - ca;
4. sólo tú Altísimo, Je - su - cris - to,

To Refrain/Al Estribillo

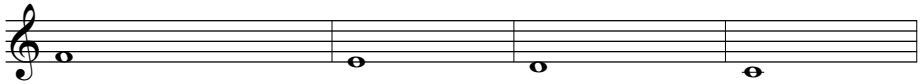


1. te glorificamos, te da - mos gra - cias,
2. Señor Dios, Cordero di Dios, Hi - jo del Pa - dre;
3. tú que estas sentado a la derecha del Padre, ten pie - dad de no - so - tros;
4. con el Espíritu Santo en la gloria de Dios Pa - dre.

Gloria a Dios 256



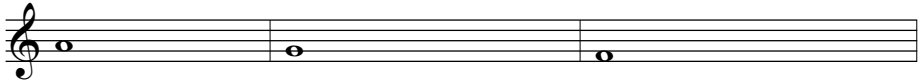
Glo - ria a Dios en el cielo, y en la tierra paz a los hombres que ama el Señor.



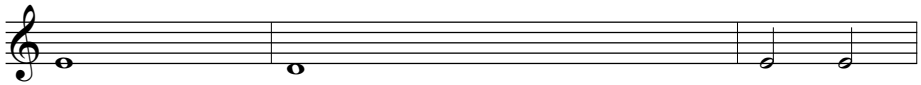
Por tu inmensa gloria te alabamos, te bendecimos, te adoramos,



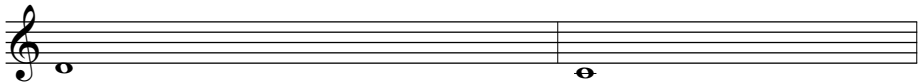
te glorificamos, te da - mos gra - cias, Se - ñor



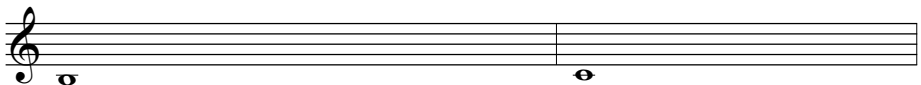
Dios, Rey celestial, Dios Padre todopoderoso. Señor, Hijo único, Jesucristo.



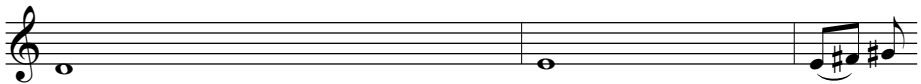
Señor Dios, Cordero de Dios, Hijo del Pa - dre;



tú que quitas el pecado del mundo, ten piedad de nosotros;



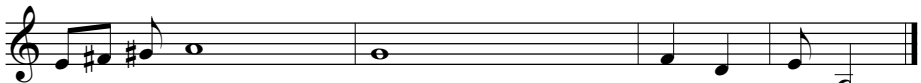
tú que quitas el pecado del mundo, atiende nuestra súplica;



tú que estás sentado a la derecha del Padre, ten piedad de nosotros; por - que




sólo tú eres Santo, sólo tú Señor, sólo tú Altísimo, Je - su - cris - to,



con el Es - píritu Santo en la gloria de Dios Pa - dre. A - mén.


257 Aleluya



A - le - lu - ya, a - le - lu - ya, a - le - lu - ya.

Francisco Palazón
Music from *Cantoral Litúrgico Nacional*, Barcelona, 2005


258 Aleluya



A - le - lu - ya, a - le - lu - ya, a - le - lu - ya.

Francisco Palazón
Music from *Cantoral Litúrgico Nacional*, Barcelona, 2005

259 Aleluya



Cantor/All
A - le - lu - ya, a - le - lu - ya, a - le - lu - ya,
1. a - le - lu - ya. 2. a - le - lu - ya.

Mary Frances Reza
Music © 1984, Mary Frances Reza, pub. by OCP

260 Aleluya



Cantor A - le - lu - ya, a - le - lu - ya. *All* A - le - lu - ya, a - le - lu - ya.

Alberto Taulé
Music from *Cantoral Litúrgico Nacional*, Barcelona, 2005

Honor y Gloria a Ti 261

Ho - nor y glo - ria a ti, Se -
ñor Cris - to Je - sús.

The musical notation consists of two staves in 3/4 time. The melody is written in a single voice line. The lyrics are: "Ho - nor y glo - ria a ti, Se - ñor Cris - to Je - sús." The first staff ends with a fermata over the word "ti," and the second staff continues with "ñor Cris - to Je - sús."

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Eduardo Hernández
Music © 1980, Eduardo Hernández

Santo 262

San - to, San - to, San-to es el Se - ñor, Dios del U - ni -
ver - so. Lle - nos es - tán el cie-lo y la tie-rra de tu
glo - ria. Ho - san - na, ho - san - na en el cie -
lo. Ben - di - to el que vie - ne en el nom-bre del Se -
ñor. Ho - san - na, ho - san - na en el cie - lo.

The musical notation consists of five staves in 3/4 time. The melody is written in a single voice line. The lyrics are: "San - to, San - to, San-to es el Se - ñor, Dios del U - ni - ver - so. Lle - nos es - tán el cie-lo y la tie-rra de tu glo - ria. Ho - san - na, ho - san - na en el cie - lo. Ben - di - to el que vie - ne en el nom-bre del Se - ñor. Ho - san - na, ho - san - na en el cie - lo." The time signature changes from 3/4 to 2/4 and back to 3/4.

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Juan Luis García, 1935-1997
Music © Estate of Juan Luis García

263 Santo

San - to, San - to, San - to es el Se - ñor, Dios del U - ni -
ver - so. Lle - nos es - tan el cie - lo y la
tie - rra de tu glo - ria. Ho - san - na en el cie -
lo. Ben - di - to el que vie - ne en nom - bre del Se -
ñor. Ho - san - na en el cie - lo.

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Miguel Manzano and A. Medina
Music from *Cantoral Litúrgico Nacional*, Barcelona, 2005

264 Santo

San - to, San - to, San - to, es el Se - ñor, Dios del U - ni -
ver - so. Lle - nos es - tán el cie - lo y la
tie - rra de tu glo - ria. Ho - san - na, Ho - san - na, Ho -
san - na en el cie - lo. Ho - san - na, Ho - san - na, Ho -
san - na en el cie - lo. Ben - di - to el que vie - ne en el

nom - bre del Se - ñor. Ho - san - na, Ho -
 san - na, Ho - san - na en el cie - lo, Ho -
 san - na, Ho - san - na, Ho - san - na en el cie - lo.

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Alejandro Mejía
 Music © 1974, Alejandro Mejía and Ediciones Paulinas

Santo 265

San - to, San - to, San - to es el Se - ñor, Dios
 del U - ni - ver - so. Lle - nos es - tán el cie - lo y la
 tie - rra de tu glo - ria. Ho - san - na en el cie -
 lo. Ben - di - to el que vie - ne en el nom - bre del Se -
 ñor. Ho - san - na en el cie - lo.

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Roberto Milano
 Music © Roberto Milano

N.B. - Some of the hymnal pages have been omitted from this preview.

