

The mass
OF
ST. COMGALL




STEPHEN MCCANNIS 2013


Introit

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Cantor



8 Be - ne - dic - ta sit sanc - ta Tri - ni - tas.

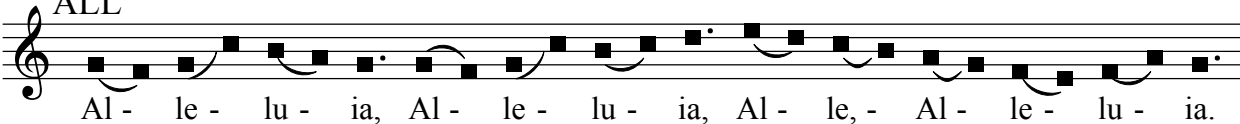


8 at - que in - di - vi - sa u - ni - tas: con - fi - te - bi - mur



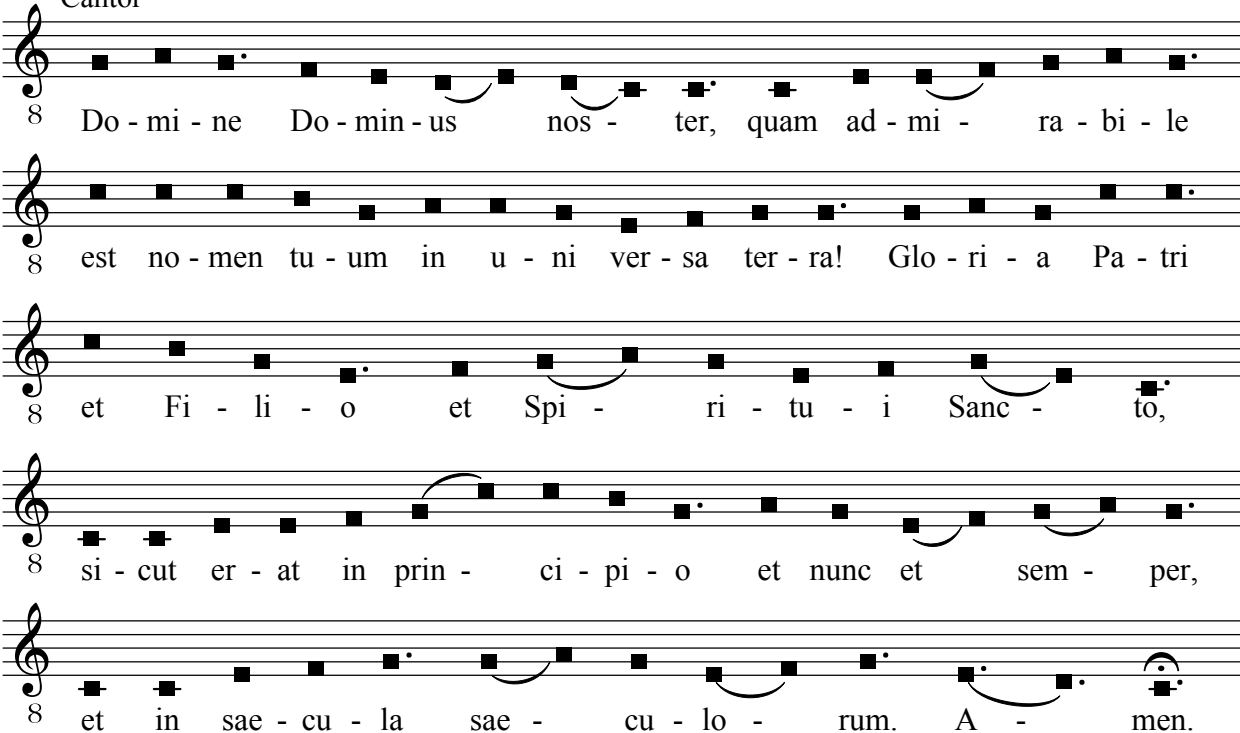
8 et, qu - ia fe - cit no - bis - cum mi - se - ri - cor - di - am su - am.

ALL

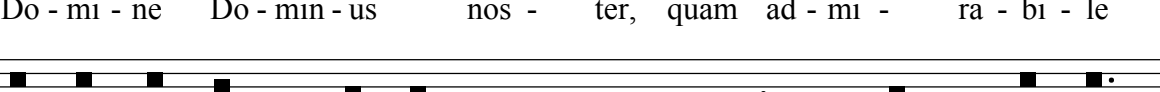


Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

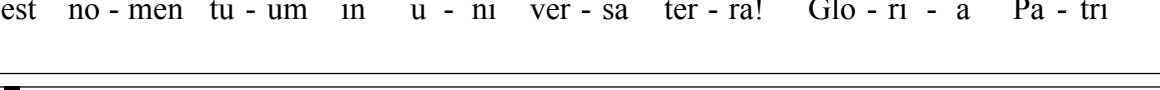
Cantor




8 Do - mi - ne Do - min - us nos - ter, quam ad - mi - ra - bi - le



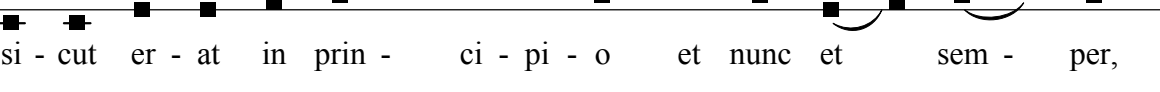
8 est no - men tu - um in u - ni ver - sa ter - ra! Glo - ri - a Pa - tri



8 et Fi - li - o et Spi - ri - tu - i Sanc - to,



8 si - cut er - at in prin - ci - pi - o et nunc et sem - per,



8 et in sae - cu - la sae - cu - lo - rum. A - men.

Kyrie Eleison

Mass of St.Comgall

♩ = 60
solo *f* *ALL* *rit.....*

Ky - ri - e E - le - is - on, E - le - is - on, E - le - is - on.

Solo *ALL*

Chris - te, Chris - te E - le - is - on, E - le, E - le - is -

Solo *ALL* *Rall.....*

- on. Ky - ri - e E - le - is - on, E - le - is - on, E - le - is -

- on.

Gloria in excelcis Deo

3

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Mass of St. Comgall

$\bullet = 120$
Refrain

ALL *f* Glo - ri - a, Glo - ri - a, in ex - cel - cis De - o.

S/A (organ) *f*

T/B

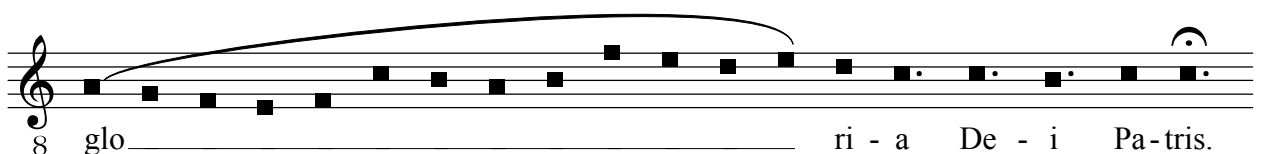
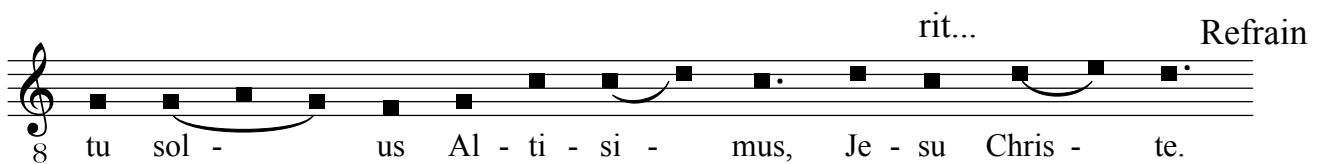
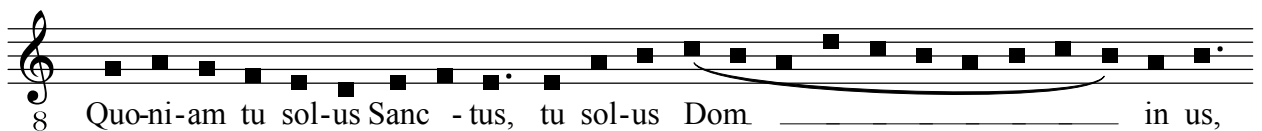
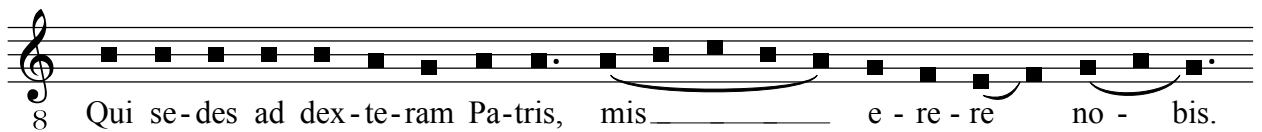
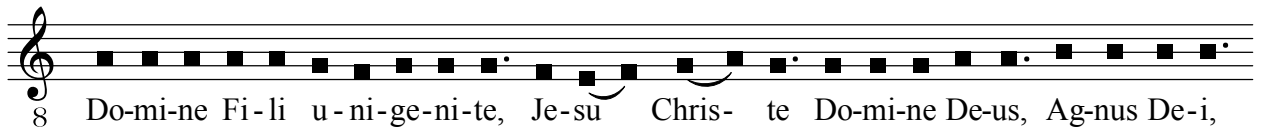
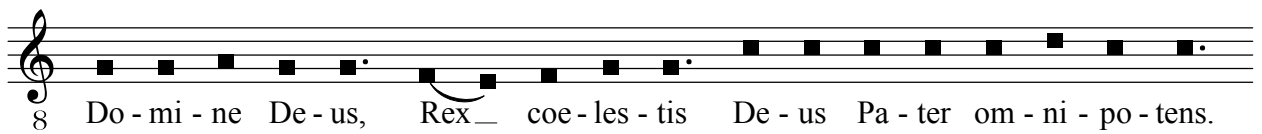
Glo - ri - a, Glo - ri - a, in ex - cel - cis De - o.

Cantor

8 Glo - ri - a in ex - cel - cis De - o. Et in ter - ra pax ho - mi - ni - bus bon - ae - vol - un - ta - tis.

8 Lau - dam - us te. Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te.

8 Gra - ti - as ag - i - mus ti - bi prop - ter mag - nam glo - ri - am tu - am. Refrain



♩=120

ALL *f* A - MEN, A - MEN. A-MEN, A - MEN, A - MEN.

S/A (organ) *f*

T/B

Rall.....

A - MEN, A - MEN, A - MEN, A - MEN, A - MEN.

Alleluia

Cantor intones, repeated by ALL

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

Verse Tone

Sanctus Dominus

♩=120

f Sanc - tus, Sanc - tus, Sanc-tus Do - mi-nus De - us Sa-ba-oth:

Ple - ni sunt coe - li et ter - ra glo - ri - a

(ALL)

ALL tu - a. *f* Os - an - na, os - an - na, os - an-na in ex - cel - cis. Os -

S/A (organ) *f*

T/B

an - na, os - an - na, os - an - na in ex - cel - cis.

ad libitum

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -

(ALL)

ALL

ne. Os - an - na, os - an - na, os - an - na in ex - cel - cis. Os -

S/A

(organ)

T/B

Rall.....

an - na, os - an - na, os - an - na in ex - cel - cis.

Memorial Acclamation 1

f We pro - claim your Death, O Lord and pro - fess your res - ur - rec - tion un -

(Organ)

Rall.....

til you come, un - til you come a - gain.

This musical score is for a 4/4 time signature. It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line features a melody with a 'Rall.' (Ritardando) instruction at the end. The piano accompaniment provides harmonic support with chords and moving lines. The bass line follows a similar harmonic structure.

Memorial Acclamation 2

When we eat this bread and _____ drink this cup

We pro - claim _____ your death, O Lord. Un - til you come a - gain.

This musical score is for Memorial Acclamation 2, written in 4/4 time. It consists of two staves. The melody is composed of square notes, and there are several measures with blank lines (indicated by underscores) for lyrics, suggesting a call-and-response or a specific liturgical practice.

Memorial Acclamation 3

Save us, Sav - iour of the world. Save us Sav - iour of the world,

for by your Cross and re _____ su-rec - tion you have set us free.

This musical score is for Memorial Acclamation 3, written in 4/4 time. It consists of two staves. The melody is composed of square notes. There are several measures with blank lines (indicated by underscores) for lyrics, suggesting a call-and-response or a specific liturgical practice.

Great Amen

A _____ men, A _____ men, A _____ men.

This musical score is for the Great Amen, written in 4/4 time. It consists of one staff. The melody is composed of square notes and features a long, sweeping line with a fermata at the end, indicating a slow and sustained conclusion.

Agnus Dei

Mass of St. Comgall

♩=60

mf
Ag - nus De - i qui tol - lis pec - ca - ta mun - di:

rit....

A Tempo

mf mi - se - re - re no - bis, *f* mi - se - re - re

A Tempo

mf no - bis. *p* do - na no - bis pa-

3.

Rall.....

pp
cem.

Alternative Gloria

Gloria II

♩ = 120

Trumpet in Bflat *f*

All *f*
Glo-ry to God in the high - est;
(unison)

S/A *f*
Glo-ry to God in the high - est;
f

T/B *f*
Glo-ry to God in the high - est;

Org *f*

bodhran

⑥

ff
Glo-ry to God in the high - est; and on earth, and on earth peace to peo - ple of good
(unison)

ff
Glo-ry to God in the high - est; and on earth, and on earth peace to peo - ple of good

ff
Glo-ry to God in the high - est; and on earth, and on earth peace to peo - ple of good

1. 2.

♩ = 90

11

will. will. *(the acapella can be sung by full choir or soloists; stem direction indicates voice)*

f

will. will. We praise you, we bless you, we a - dore you, we glo - ri - fy you, we give you thanks for

will. will.

17

your great glo - ry, Lord God, heav - en - ly King, O God, al - migh - ty Fa - ther.

f

Lord Jes - us Christ,

22

3
On-ly be-got-ten Son, Lord God, Lamb of God, Son of the Fa-ther, you take a - way the sins of the world, have

28

mer-cy on us; you take a-way the sins of the world, re - cei - ve our prayer; you are sea-ted at the

34 ♩ = 120

f

rit... ♩ = 60

right hand of the Fa-ther, have mer-cy on us, have mer-cy on us.

have mer-cy on us.

f

39

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

(unison) *f* For you a-lone are the Ho - ly One, *ff* you a-lone are the Lord,

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

bodhran

Rit...

44

you a-lone are the Most High, Jes - us Christ,

you a-lone are the Most High, Jes - us Christ, with the Ho - ly Spi - rit in the glo-ry of God the

you a-lone are the Most High, Jes - us Christ,

50

Rit...
♩ = 50

ff

A - men.

Fa - ther. *ff* A - men.

A - men.