

Mass in Honor of Saint Thomas More

Fr. Samuel F. Weber, O.S.B.

Dedicated to the Faculty, staff and students of the College of Saint Thomas More, Fort Worth, Texas

Vatican II Hymnal • Page 140-143 • ccwatershed.org/vatican

KYRIE • I

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

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

KYRIE • II

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

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

Chant settings by Fr. Samuel F. Weber, O.S.B. ©2011 Saint Meinrad Archabbey, St. Meinrad. Used with permission. webersf@gmail.com

KYRIE • II (Invocation format)

You were sent to heal the con trite of heart: Lord, have mer - cy. Lord, have mer - cy.

You came to call sin- ners: Christ, have mer - cy. Christ, have mer - cy.

You are seat - ed at the right hand of the Fa - ther to in - ter - cede for us:

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

KYRIE • III (Invocation format)

You were sent to heal the con trite of heart: Lord, have mer - cy. Lord, have mer - cy.

Musical score for the first system of the Kyrie III invocation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody in the treble clef is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of sustained chords: G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2. The system concludes with a double bar line and a fermata over the final chord.

You came to call sin - ners: Christ, have mer - cy. Christ, have mer - cy.

Musical score for the second system of the Kyrie III invocation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody in the treble clef is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of sustained chords: G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2. The system concludes with a double bar line and a fermata over the final chord.

You are seat - ed at the right hand of the Fa - ther to in - ter - cede for us:

Musical score for the third system of the Kyrie III invocation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody in the treble clef is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of sustained chords: G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2. The system concludes with a double bar line and a fermata over the final chord.

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

Musical score for the fourth system of the Kyrie III invocation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody in the treble clef is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of sustained chords: G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2, G2-B2-D2. The system concludes with a double bar line and a fermata over the final chord.

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GLORIA • I

when possible, intoned by celebrant alone

Glo-ry to God in the high-est, * and on earth peace to peo-ple of good will. We praise_

you, we bless you, we a- dore_ you,— we glo-ri - fy___ you, we give you

thanks for your great glo - ry, Lord God, heav-en-ly King, O God, al might-y Fa ther.

Lord Je - sus Christ, On - ly - Be - got - ten Son, Lord_ God, Lamb_ of God, Son___ of the

Fa - ther, you take a - way the sins of the world, have mer - cy on us; you

take a - way the sins of the world, re - ceive our prayer; you are seat - ed at the right hand

of the Fa - ther, have mer - cy on us. — For you a - lone are the Ho - ly One,

you a - lone are the Lord, you a - lone are the Most_ High, — *slower* — Je - sus Christ, with the

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

GLORIA • II

when possible, intoned by celebrant alone

Glo-ry to God in the high-est, * and on earth peace to peo-ple of good will. We praise_

you, we_ bless_ you, we a- dore_ you, we glo-ri - fy you, we give you

thanks for your great glo - ry, Lord God,_ heav-en-ly King, O God, al might-y Fa-ther.

Lord_ Je- sus Christ, On - ly - Be- got - ten Son, Lord_ God, Lamb of God, Son of the

Fa - ther, you take a - way the sins of the world, have mer - cy on us; you

take a - way the sins of the world, re - ceive our prayer; you are seat - ed at the right hand

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords in the right hand.

of the Fa - ther, have mer - cy on us. For you_ a - lone_ are the Ho - ly One,

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest at the beginning of the system, followed by eighth and quarter notes. The piano accompaniment maintains a consistent harmonic support.

slower _____

you a - lone are the Lord, you a - lone_ are the Most_ High, Je - sus Christ,

The third system features a vocal line and piano accompaniment. The tempo is marked as 'slower' with a long horizontal line. The vocal line has a quarter rest at the start, followed by eighth and quarter notes. The piano accompaniment is more sparse, with fewer notes in the right hand.

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

The fourth system concludes the piece with a vocal line and piano accompaniment. The vocal line has a quarter rest at the start, followed by eighth and quarter notes. The piano accompaniment provides a final harmonic setting.

SANCTUS • I

Ho - ly, Ho - ly, Ho - ly Lord_ God of hosts. Heav-en and earth are full of your

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

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

SANCTUS • II

after the Ambrosian Sanctus, Ordinarium III (Graduale Simplex)

Ho - ly, Ho - ly, Ho - ly Lord, God of hosts. Heav-en and earth are

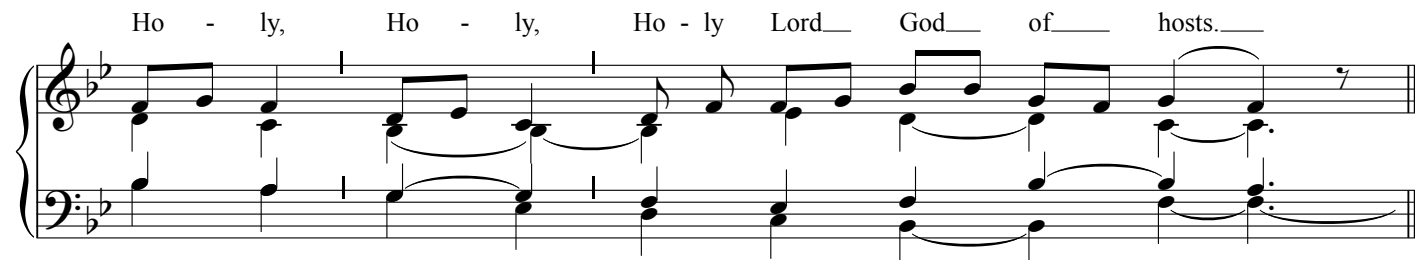
full of your glo - ry. Ho-san-na in the high - est. Bless-ed is he who

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

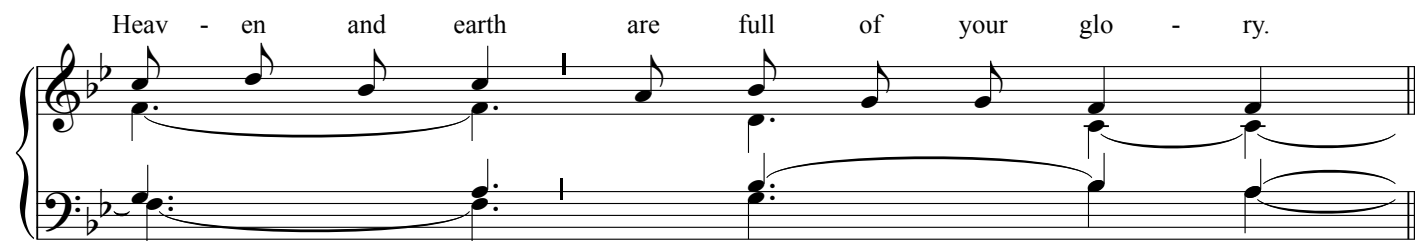
SANCTUS • III

English rendering of Sanctus XIII (Graduale Romanum)
after a harmonization by Achille Bragers

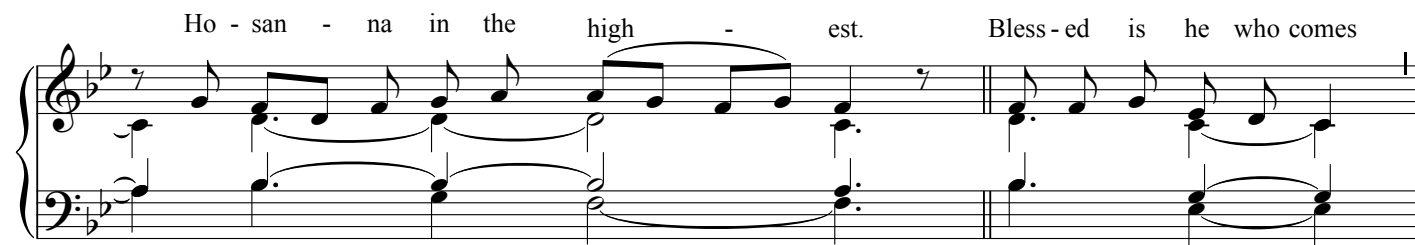
Ho - ly, Ho - ly, Ho - ly Lord God of hosts.



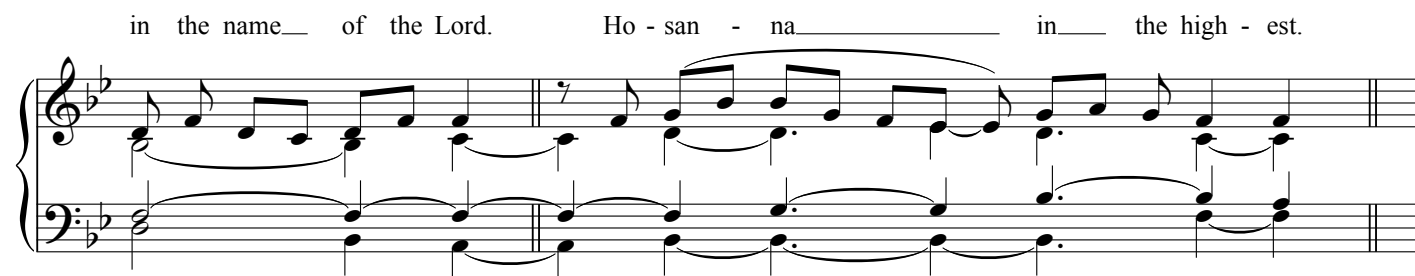
Heav - en and earth are full of your glo - ry.



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



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



MYSTERIUM FIDEI • I

The mys - ter - y of faith. We pro - claim your Death, O Lord,

and pro - fess your Re - sur - rec - tion un - til you come a - gain.

MYSTERIUM FIDEI • II

The mys - ter - y of faith. When we eat this Bread and drink this Cup,

we pro - claim your Death, O Lord, un - til you come a - gain.

MYSTERIUM FIDEI • III

The mys - ter - y of faith. Save us, — Sav - ior of the world,

for by your Cross and Re - sur - rec - tion you have set us free.

MYSTERIUM FIDEI • IV

The mys - ter - y of faith. We pro - claim your Death, O Lord,

and pro - fess your Re - sur - rec - tion un - til you come a - gain.

AGNUS DEI • I

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

The first system of the musical score is written for piano. It features a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the treble clef consists of eighth and quarter notes, with some notes beamed together. The bass line provides a harmonic accompaniment with sustained chords and moving lines.

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

The second system of the musical score continues the composition. It maintains the same key signature and time signature as the first system. The melodic line in the treble clef continues with similar rhythmic patterns, while the bass line provides a steady accompaniment.

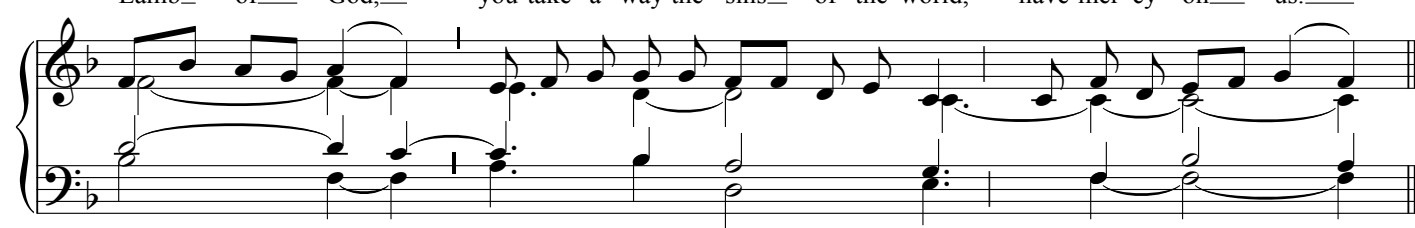
Lamb of God, you take a - way the sins of the world, grant us peace.

The third system of the musical score concludes the piece. The melody in the treble clef ends with a final cadence, and the bass line provides a concluding accompaniment. The overall mood is peaceful and reverent.


AGNUS DEI • II

after *Agnus Dei II*, Cantus ad libitum (*Graduale Romanum*)


Lamb_ of_ God, you take a-way the sins_ of the world, have mer-cy on_ us._

The first system of the musical score is written for piano. It features a treble and bass clef with a key signature of one flat (B-flat). The melody is primarily in the treble clef, with accompaniment in the bass clef. The lyrics are: "Lamb_ of_ God, you take a-way the sins_ of the world, have mer-cy on_ us._". The music consists of several measures with various note values and rests.

Lamb_ of_ God, you take a-way the sins_ of the world, have mer-cy on_ us._

The second system of the musical score is identical to the first system, including the lyrics and musical notation.

Lamb of_ God, you take a-way the sins_ of the world, grant_ us_ peace._

The third system of the musical score continues the piece. The lyrics are: "Lamb of_ God, you take a-way the sins_ of the world, grant_ us_ peace._". The musical notation follows the same style as the previous systems.