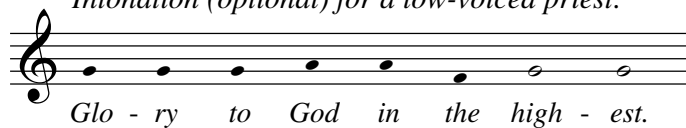
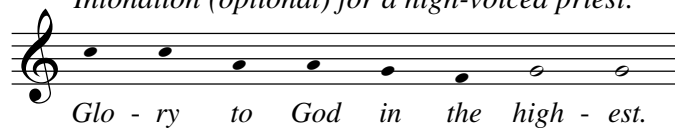


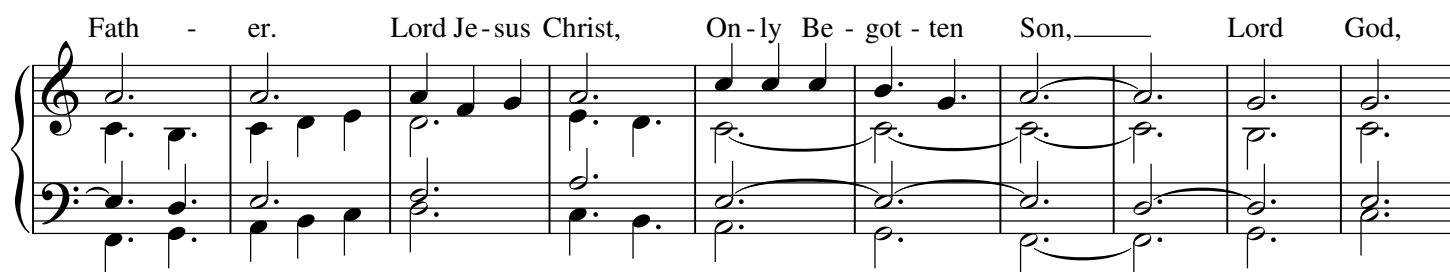
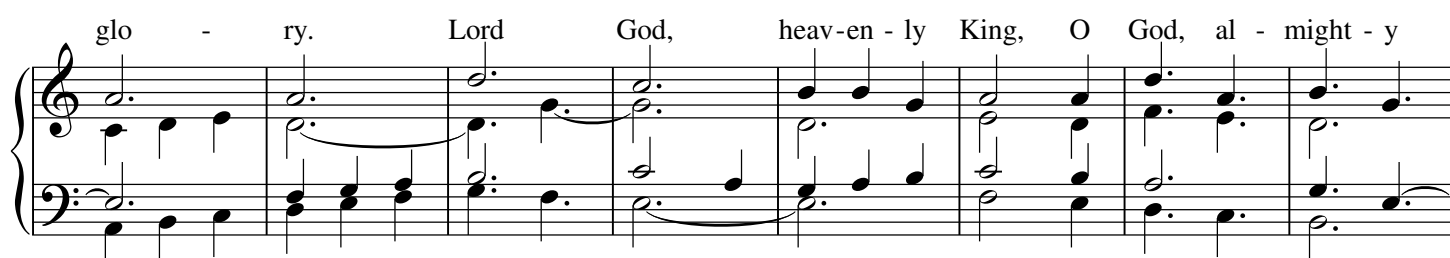
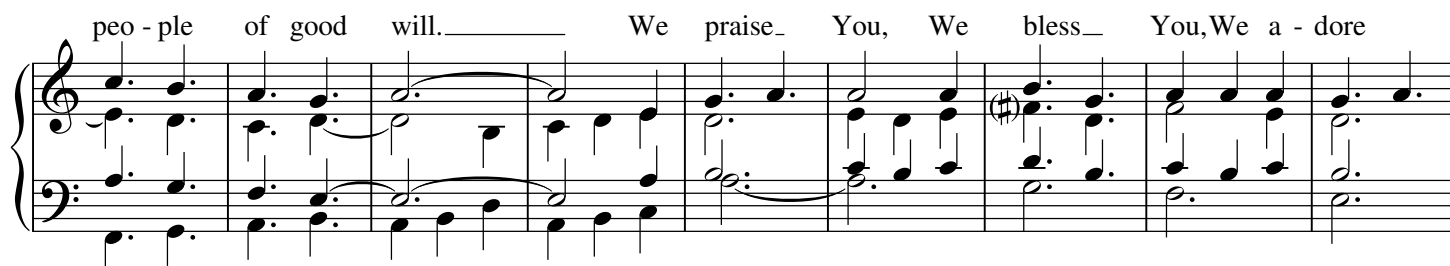
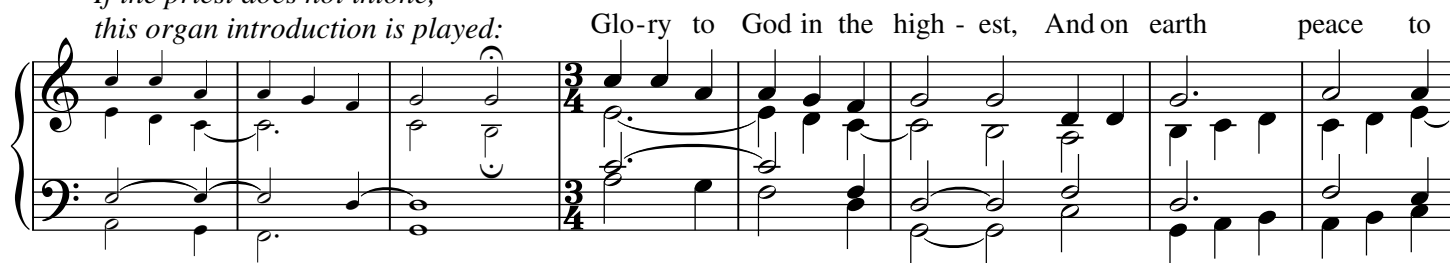
Intonation (optional) for a low-voiced priest:



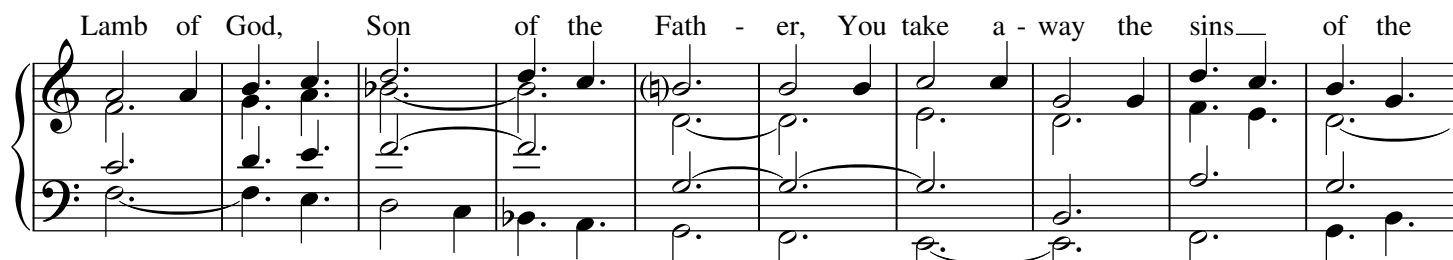
Intonation (optional) for a high-voiced priest:



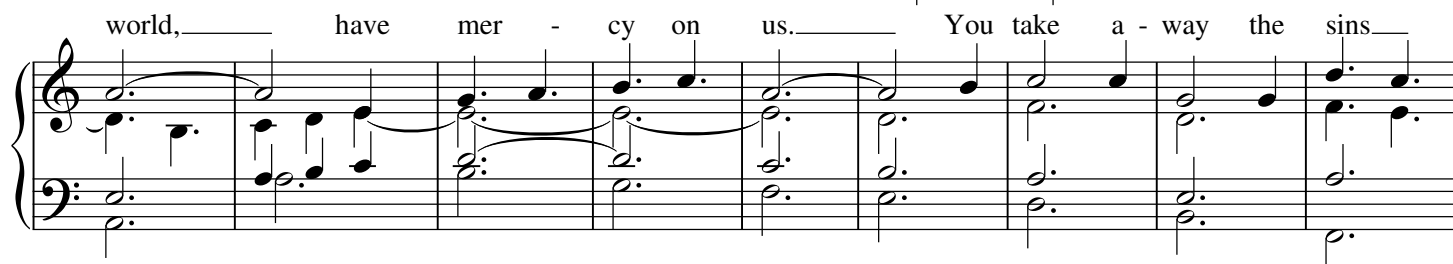
*If the priest does not intone,
this organ introduction is played:*



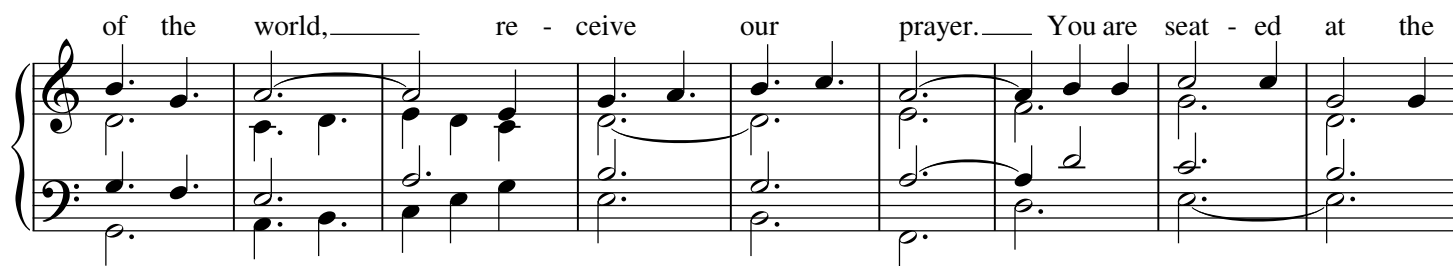
Lamb of God, Son of the Fath - er, You take a - way the sins of the

The first system of the hymn features a treble and bass staff. The treble staff contains the vocal melody with lyrics above it. The bass staff provides a harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The system ends with a double bar line.

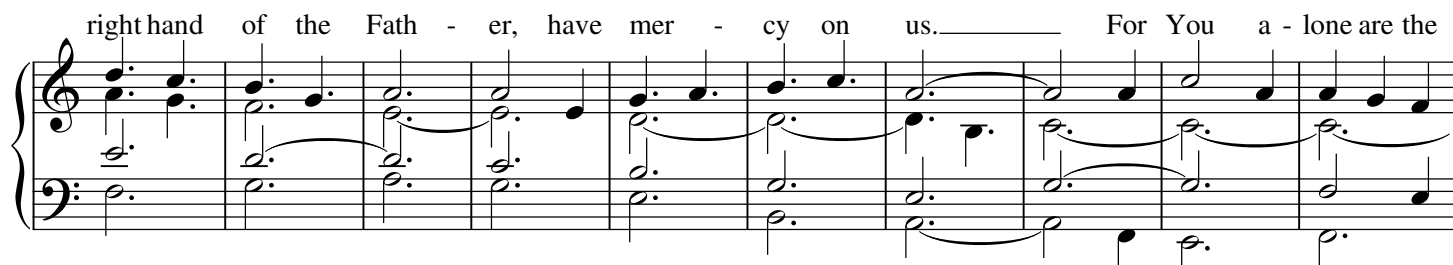
world, have mer - cy on us. You take a - way the sins

The second system continues the melody and accompaniment. The lyrics "world, have mer - cy on us." are placed above the treble staff, and "You take a - way the sins" follows. The system ends with a double bar line.

of the world, re - ceive our prayer. You are seat - ed at the

The third system continues the melody and accompaniment. The lyrics "of the world, re - ceive our prayer." are placed above the treble staff, and "You are seat - ed at the" follows. The system ends with a double bar line.

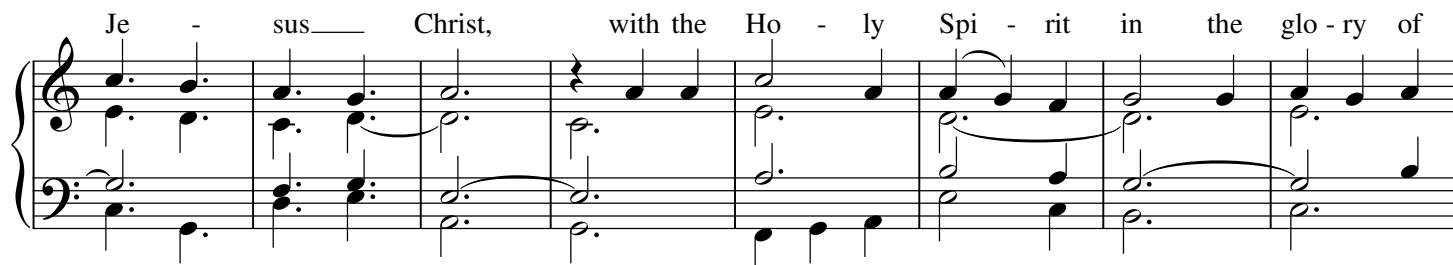
right hand of the Fath - er, have mer - cy on us. For You a - lone are the

The fourth system continues the melody and accompaniment. The lyrics "right hand of the Fath - er, have mer - cy on us." are placed above the treble staff, and "For You a - lone are the" follows. The system ends with a double bar line.

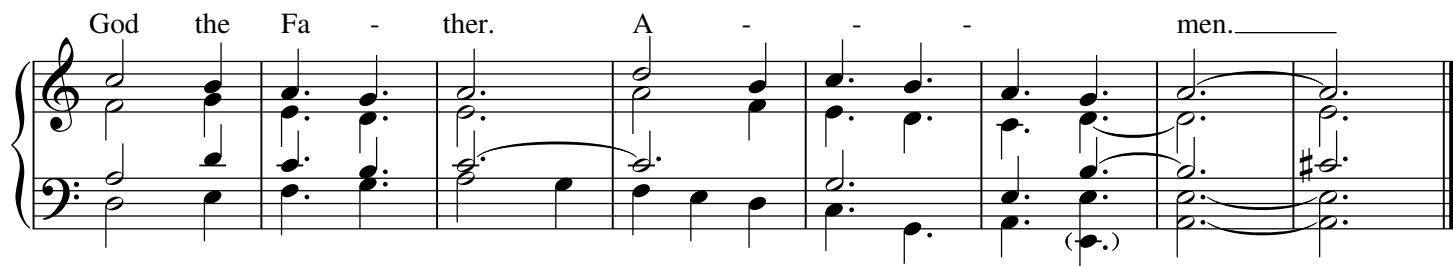
Ho - ly One, You a - lone are the Lord, You a - lone are the Most High,

The fifth system continues the melody and accompaniment. The lyrics "Ho - ly One, You a - lone are the Lord," are placed above the treble staff, and "You a - lone are the Most High," follows. The system ends with a double bar line.

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

The sixth system continues the melody and accompaniment. The lyrics "Je - sus Christ, with the Ho - ly Spi - Rit in the glo - ry of" are placed above the treble staff. The system ends with a double bar line.

God the Fa - ther. A - - - men.

The seventh system concludes the hymn. The lyrics "God the Fa - ther. A - - - men." are placed above the treble staff. The system ends with a double bar line. The bass staff has a final chord with a sharp sign (#) indicating a key change or final cadence.

Intonation (optional) for a low-voiced priest:

Intonation (optional) for a low-voiced priest.

Glo - ry to God in the high - est.

The musical notation is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The melody consists of a series of eighth notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, and G5. The lyrics 'Glo - ry to God in the high - est.' are written below the staff, with hyphens indicating that the syllables are spread across the notes.

Intonation (optional) for a high-voiced priest:

Imitation (optional) for a high-voiced priest.



Glo - ry to God in the high - est.

*If the priest does not intone,
this organ introduction is played:*

this organ introduction is played:

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

peo-ple of good-will:— We praise— You, we bless— You, we a-dore

You, 9 We glo - ri - fy_____ You._____ We give You thanks for Your__ great__

For, we give thanks for your great

glo - ry. Lord God, heav-en - ly King, O God, al - might - y Fath -

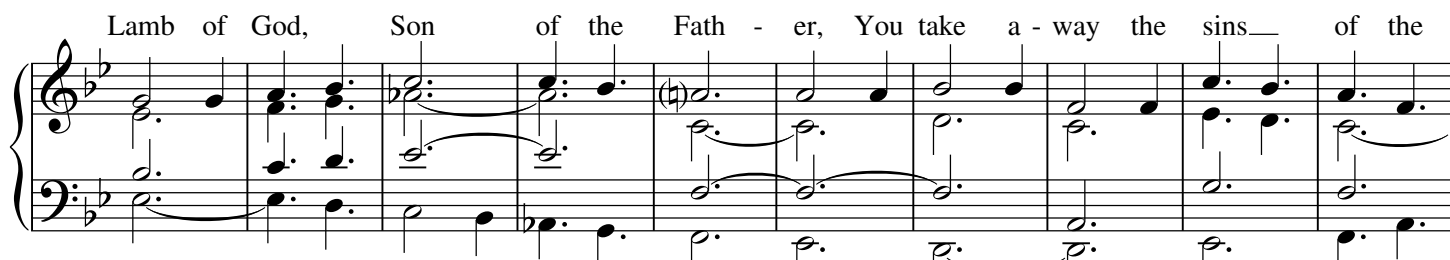
The first system of the musical score for 'The Lord's Prayer' is shown. It consists of a treble and a bass staff. The treble staff begins with a G-clef and a key signature of one flat (B-flat). The melody starts on a half note G4, followed by quarter notes A4 and B4. The bass staff begins with an F-clef and a key signature of one flat. The accompaniment starts with a half note F3, followed by quarter notes G3 and A3. The system concludes with a double bar line.

er. Lord Je - sus Christ, On - ly Be - got - ten Son, _____ Lord God,

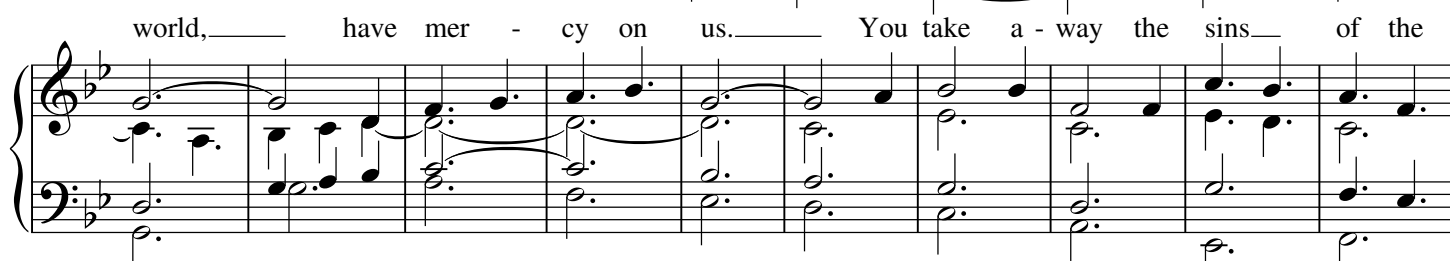
G. Lord Jesus Christ, Oh my De- got- ten Son, ————— Lord God,

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (

Lamb of God, Son of the Fath - er, You take a - way the sins of the

The first system of the hymn, featuring a treble and bass clef with a key signature of two flats. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are "Lamb of God, Son of the Fath - er, You take a - way the sins of the".

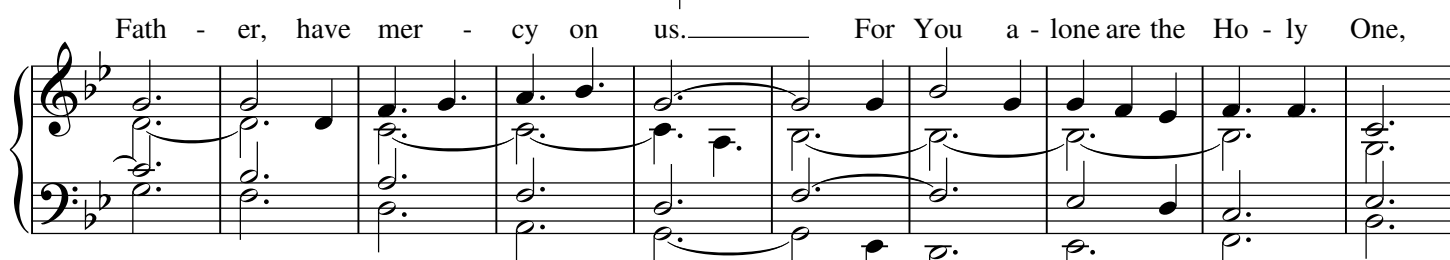
world, have mer - cy on us. You take a - way the sins of the

The second system of the hymn, continuing the melody and accompaniment. The lyrics are "world, have mer - cy on us. You take a - way the sins of the".

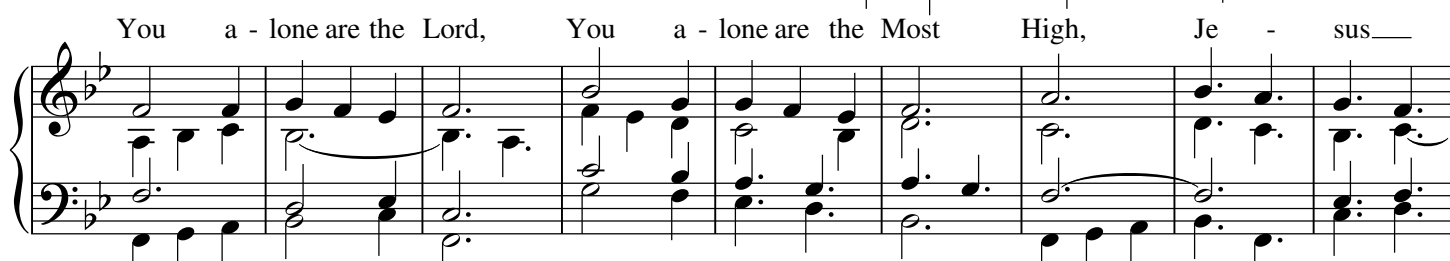
world, re - ceive our prayer. You are seat - ed at the right hand of the

The third system of the hymn, continuing the melody and accompaniment. The lyrics are "world, re - ceive our prayer. You are seat - ed at the right hand of the".

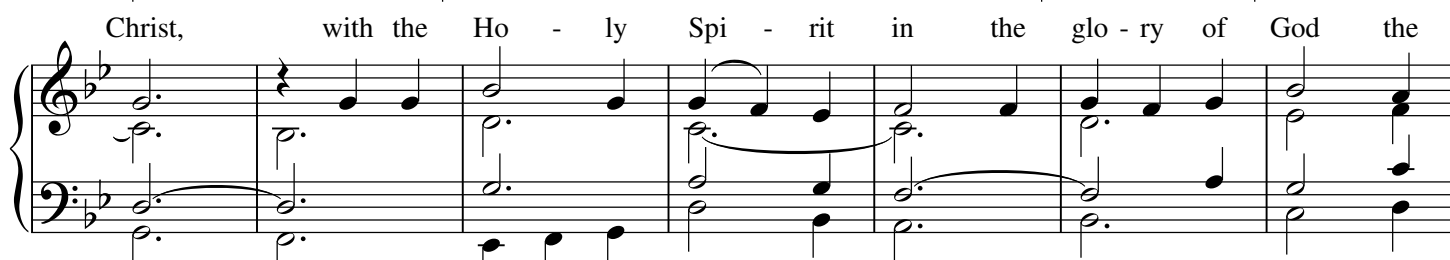
Fath - er, have mer - cy on us. For You a - lone are the Ho - ly One,

The fourth system of the hymn, continuing the melody and accompaniment. The lyrics are "Fath - er, 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, Je - sus

The fifth system of the hymn, continuing the melody and accompaniment. The lyrics are "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

The sixth system of the hymn, continuing the melody and accompaniment. The lyrics are "Christ, with the Ho - ly Spi - Rit in the glo - ry of God the".

Fa - ther. A - - - men.

The seventh system of the hymn, concluding the piece. The lyrics are "Fa - ther. A - - - men.".



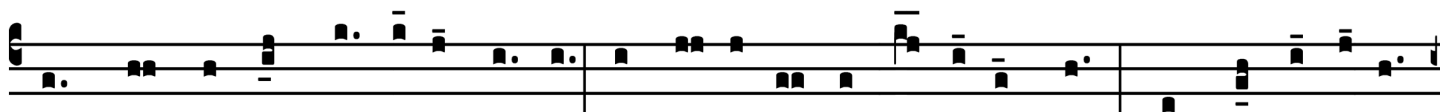
Glo-ry to God in the high-est,* And on earth peace to peo-ple of good will. We praise You, We



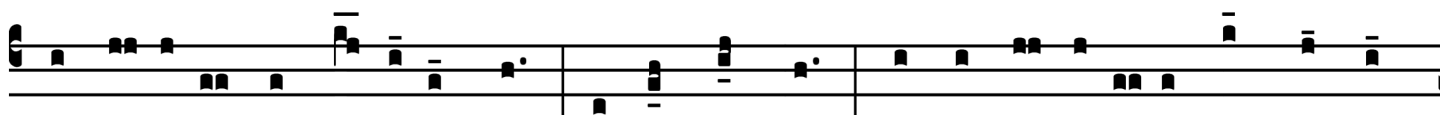
bless You, We a-dore You, We glo-ri-fy You. We give You thanks for Your great glo-ry. Lord



God, heav-en-ly King, O God al-might-y Fath-er. Lord Je-sus Christ, On-ly Be-got-ten Son, Lord



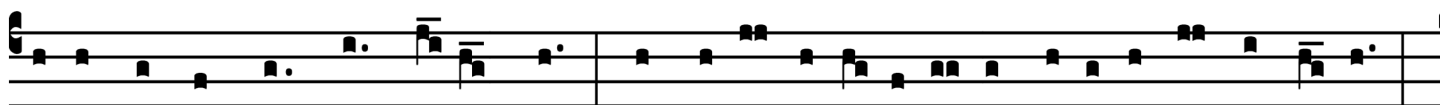
God, Lamb of God, Son of the Fath-er, You take a-way the sins of the world, have mer-cy on us.



You take a-way the sins of the world, re-ceive our pray'r. You are seat-ed at the right hand of



the Fath-er, have mer-cy on us. For You a-lone are the Ho-ly One, You a-lone are the Lord. You

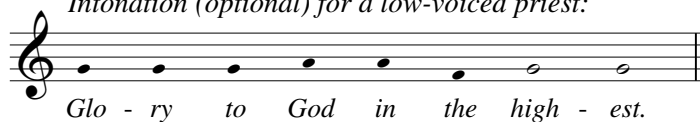


a-lone are the Most High, Je-sus Christ, with the Ho-ly Spi-rit in the glo-ry of God the Fa-ther.

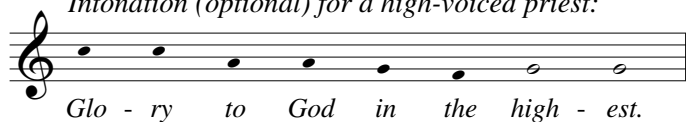


A - men.

Intonation (optional) for a low-voiced priest:



Intonation (optional) for a high-voiced priest:



If the priest doesn't intone, the choir/cantor/congregation begin singing following the organ introduction.



But if the priest intones, begin here:

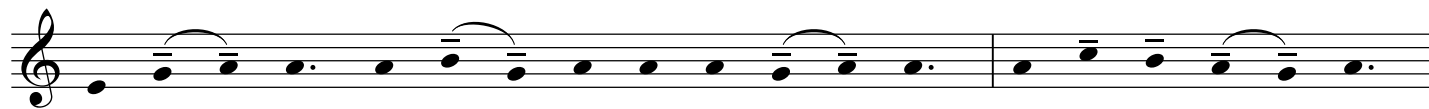


The priest alone may choose to intone:



Glo - ry to God in the high - est,

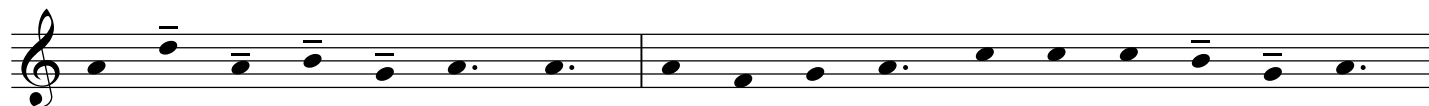
And on earth peace to peo - ple of good will.



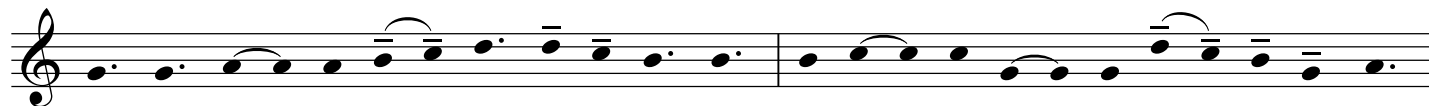
We praise_ You, We bless_ You, We a - dore_ You, We glo - ri - fy_ You.



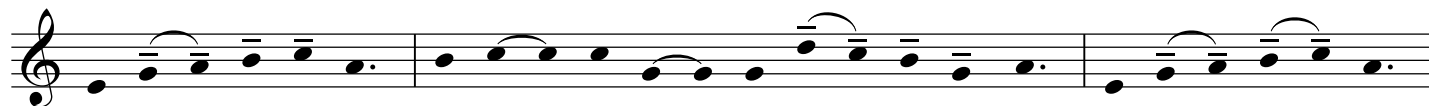
We give_ You thanks for Your_ great_ glo - ry. Lord God, heav - en - ly King,



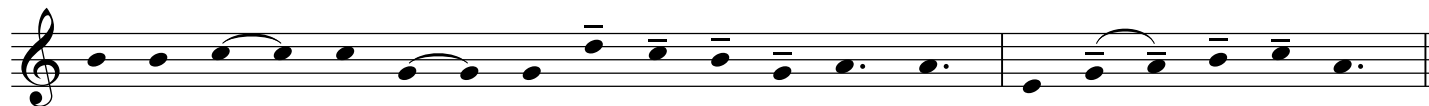
O God, al - might - y Fath - er. Lord Je - sus Christ, On - ly Be - got - ten Son,



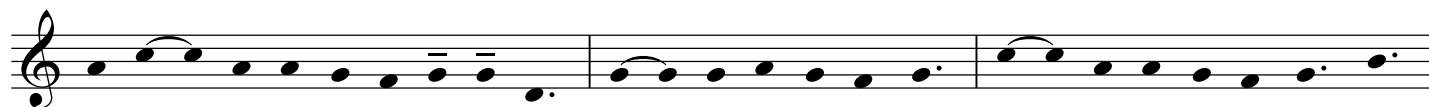
Lord God, Lamb of God, Son of the Fath - er, You take_ a - way_ the sins_ of the world,



have mer - cy on us. You take_ a - way_ the sins_ of the world, re - ceive our_ pray'r.



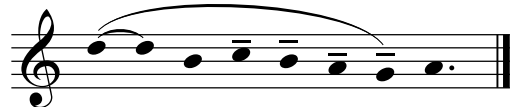
You are seat - ed at_ the right hand of the Fath - er, have mer - cy on us.



For You_ a - lone are the Ho - ly One, You_ a - lone are the Lord, You_ a - lone are the Most High,



Je - sus_ Christ, with the Ho - ly Spi - rit in_ the glo - ry of God_ the Fa - ther.



A - - - men.



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 Fath -



er. Lord Je - sus Christ, On - ly Be - got - ten Son,____



Lord God, Lamb of God, Son of the Fath -



er, You take a - way the sins____ of the world,____ have

