

Mass setting in honor of Saint
**JEDMUND
ENNINGS**

Father Jennings was a Catholic priest and martyr. He died in 1591^{AD}, during the same decade that saw the deaths of Palestrina (1594), Lassus (1594), Marenzio (1599), Guerrero (1599), and Zoilo (1592), as well as the birth of Father Jean de Brébeuf (1593). Jennings converted to the True Faith at the age of sixteen, and was ordained a priest at the young age of 23. In England, before being killed for his faith in Jesus Christ, he sought his younger brother (John) in a very touching way; John later converted and was ordained a priest in 1607.

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MASS IN HONOR OF SAINT EDMUND JENNINGS (d. 1591AD)

Roman Missal, 3rd Edition • The melodies and harmonies were composed by Jeff Ostrowski • In 2011, this Mass was approved for liturgical use in the United States of America by the USCCB Committee on Divine Worship


KYRIE — ORGAN ACCOMPANIMENT

Lord, — have mer - cy. — Lord, — have



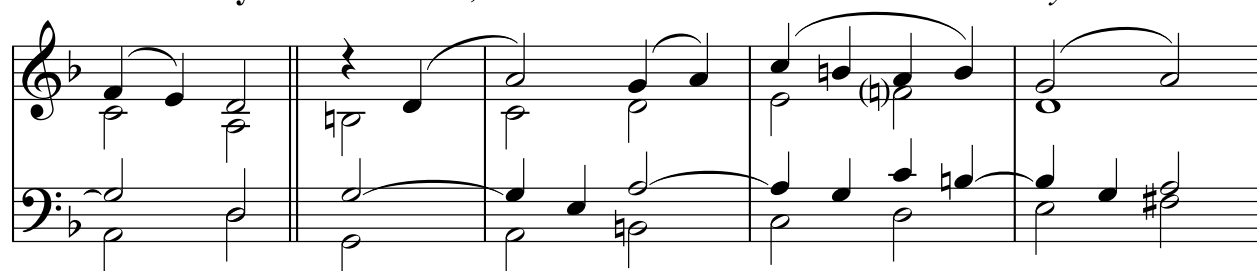
The first system of musical notation consists of two staves, treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The melody features a series of eighth and quarter notes, with some notes beamed together. The accompaniment consists of chords and moving lines in the bass.

mer - cy. — Christ, have mer - cy. Christ, have




The second system of musical notation continues the organ accompaniment. It features two staves, treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature remains one flat. The time signature is 4/4. The melody includes a double bar line, indicating a measure rest.

mer - cy. Lord, — have mer - cy. —



The third system of musical notation continues the organ accompaniment. It features two staves, treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature remains one flat. The time signature is 4/4. The melody includes a double bar line and a measure rest.

Lord, — have mer - cy. —



The fourth system of musical notation concludes the organ accompaniment. It features two staves, treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature remains one flat. The time signature is 4/4. The system ends with a double bar line.

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GLORIA — ORGAN ACCOMPANIMENT

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

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a bass clef and a key signature of one sharp. The accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a double bar line.

will. We praise you, we bless_ you, we a - dore_ you, we glo - ri - fy_ you,

The second system of musical notation continues the piece. The treble staff has a treble clef and a key signature of one sharp. The melody continues with quarter notes D5, E5, and F#5. The bass staff has a bass clef and a key signature of one sharp. The accompaniment continues with quarter notes G4, A4, and B4. The system concludes with a double bar line.

we give you thanks for your great glo - ry, Lord God, heav'n-ly King, O

The third system of musical notation continues the piece. The treble staff has a treble clef and a key signature of one sharp. The melody continues with quarter notes G5, F#5, and E5. The bass staff has a bass clef and a key signature of one sharp. The accompaniment continues with quarter notes D4, C4, and B3. The system concludes with a double bar line.

God, al - might-y Fa - ther. Lord Je - sus Christ, On - ly - Be - got - ten Son, Lord

The fourth system of musical notation continues the piece. The treble staff has a treble clef and a key signature of one flat (Bb). The melody starts on a half note G4, followed by quarter notes F#4, E4, and D4. The bass staff has a bass clef and a key signature of one flat. The accompaniment starts with a half note G3, followed by quarter notes F#3, E3, and D3. The system concludes with a double bar line.

God, Lamb of God, Son of the Fa - ther, you take a - way the sins_ of the

The fifth system of musical notation continues the piece. The treble staff has a treble clef and a key signature of one flat. The melody continues with quarter notes G4, F#4, and E4. The bass staff has a bass clef and a key signature of one flat. The accompaniment continues with quarter notes D3, C3, and B2. The system concludes with a double bar line.

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world, have mer - cy on us; you take a-way the sins_ of the world, re - ceive our

Musical notation for the first line of the hymn, featuring a treble and bass clef staff with lyrics: "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

Musical notation for the second line of the hymn, featuring a treble and bass clef staff with lyrics: "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,

Musical notation for the third line of the hymn, featuring a treble and bass clef staff with lyrics: "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 Spir - it,

Musical notation for the fourth line of the hymn, featuring a treble and bass clef staff with lyrics: "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._____

Musical notation for the fifth line of the hymn, featuring a treble and bass clef staff with lyrics: "in the glo-ry of God_ the Fa - ther. A - - men._____".

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SANCTUS — ORGAN ACCOMPANIMENT

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. Blest is he who comes in the

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

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“FAMILIAR” Musical Setting of the Lord’s Prayer

In honor of Saint Pargorius of Patara (Third Century)

Harmonized by Jeff Ostrowski in 2011

Our Fa-ther, Who art in Hea - ven, Hal-lowed be Thy Name, Thy

With descending stepwise bass in honor of Saint Pargorius

king - dom come, Thy Will be done on earth as it is in Hea - ven.

Give us this day our dai - ly bread, and for - give us our tress - pass - es, as

we for - give those who tres - pass a - gainst us, and lead us

not in - to temp - ta - tion, but de - li - ver us from e - vil.

for the king - dom, the po - wer and the glo - ry are yours, now and for - e - ver.

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MYSTERIUM FIDEI — ORGAN ACCOMPANIMENT

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.

GREAT AMEN — ORGAN ACCOMPANIMENT

... for ev - er — and ev - er. A - - - men, A -
men, A - - - men.

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AGNUS DEI – ORGAN ACCOMPANIMENT

Lamb of God, — you take a - way the sins — of the world, have

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The melody is written in the treble clef, starting on a G4 note and moving through a series of quarter and eighth notes. The bass line provides a harmonic accompaniment with chords and moving lines.

mer - cy on us. Lamb of God, — you take a - way the

The second system of musical notation continues the piece. It features a repeat sign at the beginning of the second measure. The melody and bass line continue with similar rhythmic patterns and harmonic support.

sins — of the world, have mer - cy on us. Lamb of God, you

The third system of musical notation continues the piece. It features a repeat sign at the beginning of the second measure. The melody and bass line continue with similar rhythmic patterns and harmonic support.

take a - way the sins — of the world, grant us peace. —

The fourth system of musical notation concludes the piece. It features a repeat sign at the beginning of the second measure. The melody and bass line continue with similar rhythmic patterns and harmonic support.

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