ENTRANCE, OFFERTORY AND COMMUNION CHANTS

Peter R Johnson

Antiphon texts - excerpts from the English translation of The Roman Missal © 2010, International Committee on English in the Liturgy, Inc. All rights reserved.

The texts for those Offertory antiphons which are not found in the English translation of The Roman Missal are provided courtesy of the 'Lumen Christi Missal'.

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For a collection of the English chant tones used in this work please see 'English Psalm Tones Adapted from the Gregorian Repertoire' available on www.lulu.com

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INTRODUCTION

About this book

This book contains chants for the Entrance, Offertory and Communion antiphons of the Mass in English. Chants are provided for all Sundays and major feasts of the year. A selection of chants are also provided for the commons.

This book is written for church musicians by a 'typical', busy, parish musician. The chants are primarily written with cantors and choirs in mind, but their simplicity may also make it possible for them to be used in congregational singing in certain situations.

The author has attempted to balance simplicity, economy, flexibility and authenticity throughout.

For simplicity, a form of modern notation has been used, and Gregorian notation ('square notation') has been avoided, in order to make the music immediately accessible to church musicians who may be unfamiliar with Gregorian notation. The texts are set to (usually) straight-forward psalm tones, in which long melismas have been avoided.

Economy is achieved by a number of measures. As a result, the practice time required to learn the chants becomes pleasingly short (comparable to learning a hymn) once a choir or cantor starts using the chants from week to week.

The antiphons themselves are brief and may therefore easily be used on their own by a cantor or choir before or after a hymn. This is a good way of supplementing a congregational hymn with the text which is prescribed for that point in the Mass. Other editions of this work are available where psalm verses are also provided, and these may be added to elongate the chant – potentially allowing for the chant to be sung instead of a hymn.

For flexibility, an edition of this book is available with SATB settings for the Entrance and Communion chants, to enable singing in parts and/or to provide an organ accompaniment. Therefore, as well as being a useful resource for a cantor or small choir, it is hoped that this project will also be of some use to those choirs looking to sing in parts.

In order to achieve authenticity, the psalm tones are derived from various Gregorian sources (as described later) in modes I to VIII. The texts used for the chants are taken from official sources.

Why is this book needed?

In most Catholic parishes, a sung Mass will typically have hymns accompanying the Entrance, Offertory and Communion. This is quite understandable; there are many reasons why a hymn will often be a good choice for these points in the Mass.

However, although a hymn may very often be a good thing, it is not perhaps not ideal that hymnody has come to so completely dominate the music used at the Entrance, Offertory and Communion during the Mass. The 'General Instruction to the Roman Missal' tells us that the music which should in fact take pride of place is the Gregorian chant found in the Roman Gradual (the Church's official 'music book' for the Mass).

However, here we encounter a problem: the music in the Roman Gradual is melismatic, it is in an unfamiliar form of notation, it is not tonal (in a major or minor key) but is instead modal (a form of music which is less familiar to the modern musician) and it lacks a 'clear tune'. Critically, the chant is in Latin, where a chant in English may often be desired for one reason or another.

(The Simple Gradual (the Church's official, simpler music book) reduces some of these difficulties, but in turn presents issues of its own, and has not proved popular.)

There has long been a need for simple English settings of the Propers. Excellent efforts have been made in recent years to address this need. In particular, Adam Bartlett's 'Simple English Propers' is a great resource, and Richard Rice's 'Simple Choral Gradual' has proved invaluable to many parish choirs. At the time of writing, there are other projects in the pipeline which are also being produced to fill this gap.

The author presents this book as an additional resource to be put at the disposal of the church musician of today. It is hoped that the particular features of this work, as described above, will make it of utility to church musicians in parishes and religious communities.

Notation

An adapted form of modern notation has been used which is broadly similar to that found in recent publications of the new translation of the Roman Missal.

Please note the following:

1. A full note head denotes a pulse of one beat:



2. A minim denotes a pulse of two beats:



3. Where a note is marked with a horizontal line, some slight elongation of the note is required:



4. Tied notes are spaced closer together to imitate the style of Gregorian chant notation. The fact that the notes are closer together does not have any particular rhythmic significance. In the example below, the tied notes should be sung at the same rhythm as the untied notes:



5. The following denotes that one may take a very brief pause for breath if required:



6. This denotes that a short pause for breath should be observed:



7. This denotes that a longer pause for breath should be observed, and a slight ritardando may be inserted as one approaches the line:



8. This marks the end of a phrase, and a slight ritardando may also be used here:



Source of antiphon texts

The English texts for the Entrance and Communion antiphons are taken from the new translation of the Roman Missal.

It may surprise the reader to learn that the Entrance and Communion antiphons found in the Roman Missal do not always correspond to the equivalent texts found in the Roman Gradual: the Communion antiphons, in particular, are often quite different. In the interests of avoiding confusion and keeping things simple, this book uses the Entrance and Communion antiphons from the Roman Missal, rather than the antiphons from the Roman Gradual, because these are the texts that most parishioners will have to hand (in their missal, missalette, or parish leaflet). In the author's view this is likely to be the most straight-forward, practical and confusion-free approach. However, the author entirely appreciates the arguments in favour of choosing the Roman Gradual texts for the Entrance and Communion instead, and therefore accepts that choosing the Roman Missal as the source of these texts will (inevitably) not please everyone. (A full discussion in relation to the distinction between the Propers in the Roman Gradual and the Roman Missal, and the arguments in favour of choosing one over the other is beyond the scope of this introduction.)

The Roman Missal does not contain Offertory antiphons; instead, English translations of the Offertory texts found in the Roman Gradual have been used. These have been taken from the 'Lumen Christi Missal', with the kind permission of Adam Bartlett. (These Offertory antiphons were translated from the Roman Gradual as follows. Where English translations of the Offertory texts in the Roman Gradual could be found in one of the Entrance or Communion antiphons found elsewhere in the Roman Missal, these texts were used. Where not, the texts were translated into English from the Roman Gradual using the same principles - and the same style - of translation which underpinned the new translation of the Roman Missal.)

Music

The Entrance and Communion antiphons are set to a variety of psalm tones which have been adapted from various Gregorian chant sources. These psalm tones follow a formula which is well-suited to the rhythm and accent pattern of the English language (which is different in many important respects to the rhythm and accent pattern of Latin). More details about in this regard may be found in 'Entrance and Communion Chants: Choirbook with Revised Grail Psalms'.

The Offertory antiphons are set to the Gregorian solemn psalm tones for modes I, II, IV and VIII (and, on some occasions, a setting of 'tonus perigrinus'). The solemn psalm tones have a quite different feel to the psalm tones used for the Entrance and Communion chants, which ensures a welcome degree of variety, also reflecting the fact that the Offertory chants in the Roman Gradual are usually considerably more melismatic than the Entrance or Communion chants. The Offertory chants may require a little practice at first.

Other books in this series

Different church musicians have very different musical needs. To reflect this, a number of books are available in this series:

- 1. 'Entrance, Offertory and Communion Chants' a short book containing only the antiphon texts.
- 2. 'Entrance, Offertory and Communion Chants: With Revised Grail Psalms' a longer book containing both the antiphons and seasonal psalm verses for the Entrance, Offertory and Communion chants. The psalm verses are written out underneath the music for ease of use (rather than being pointed).
- 3. 'Entrance and Communion Chants: Choirbook with Revised Grail Psalms' containing both the antiphons and seasonal psalm verses for the Entrance and Communion chants, set to SATB music for singing the chants in parts (or for use as an organ accompaniment).

It is also hoped at some stage to add 'Entrance, Offertory and Communion Chants: With Grail Psalms' and 'Entrance and Communion Chants: Choirbook With Grail Psalms' which use the original Grail psalms.

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Acknowledgements

I am grateful to Adam Bartlett, not only for his many enormous contributions to church music in recent years, but most particularly for his kind permission to use the

translations of the Offertory antiphons from his 'Lumen Christi Missal' in this book.

I am grateful to the developers of lilypond, a freeware program which made the

production of this book possible.

I would also like to thank Annette Singh for all her hard work helping with the music at

St Peter's, Hatfield, and for singing these chants with so much skill over the last few

years.

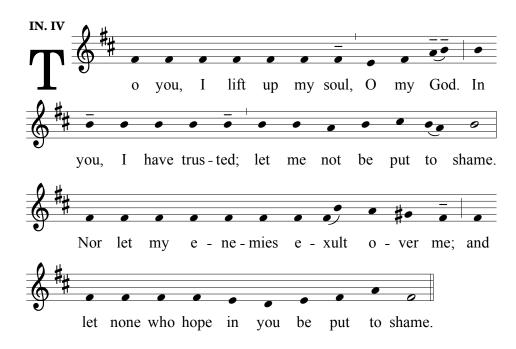
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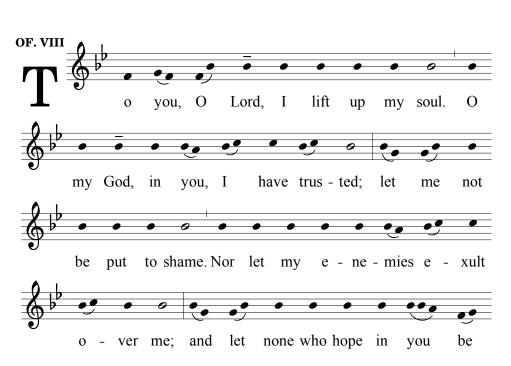
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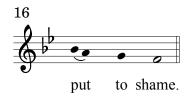
Peter R Johnson

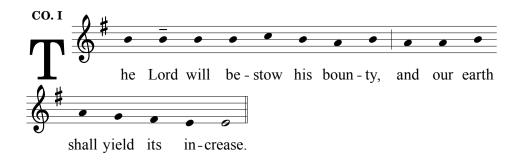
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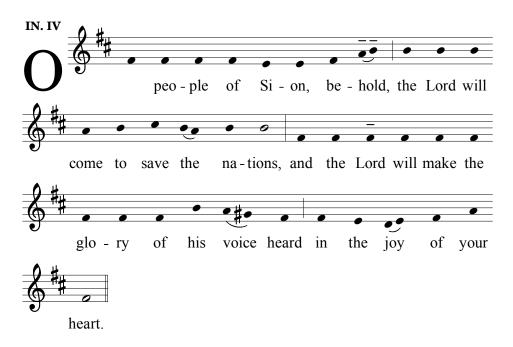


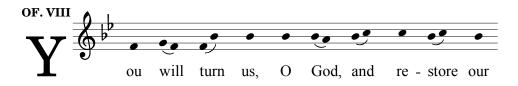


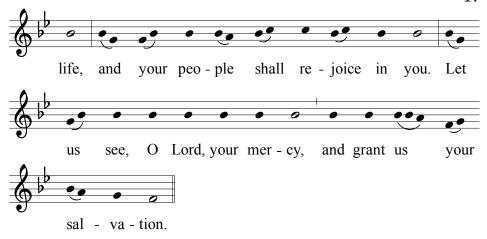


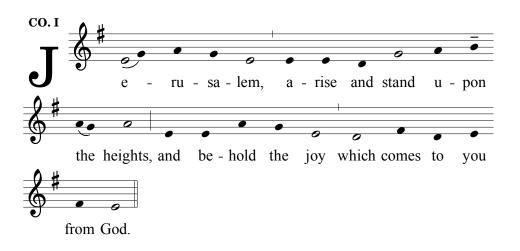


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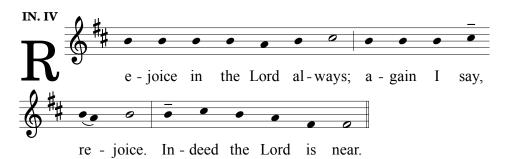


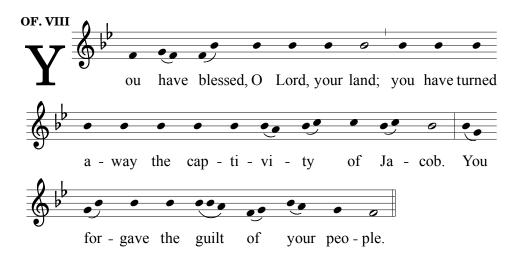


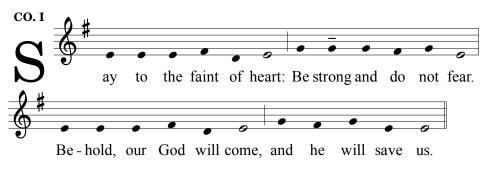




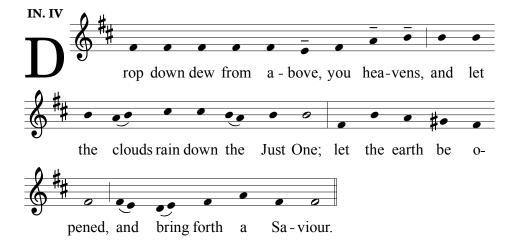
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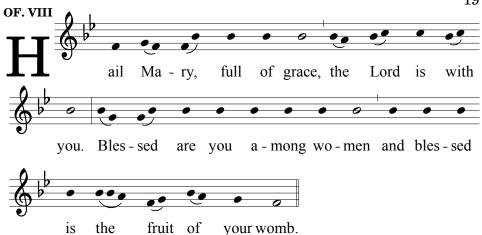


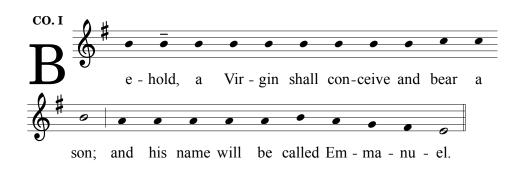




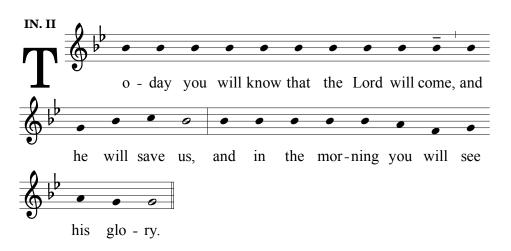
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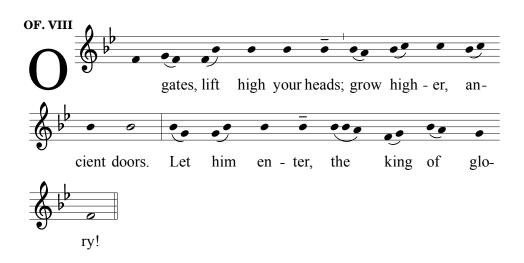


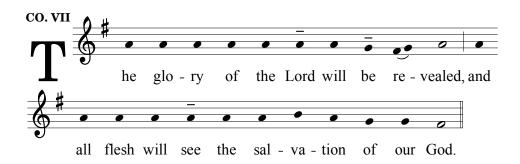




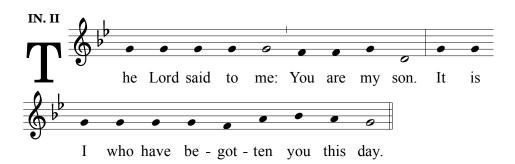
CHRISTMAS - VIGIL MASS

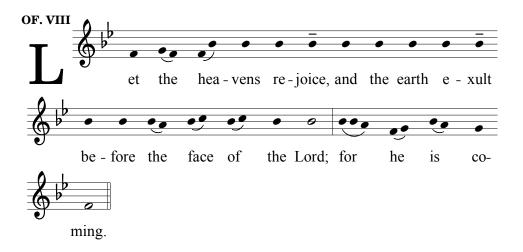


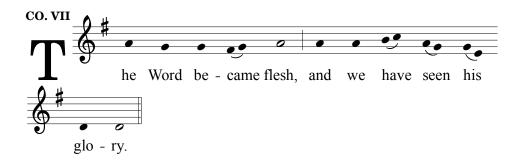




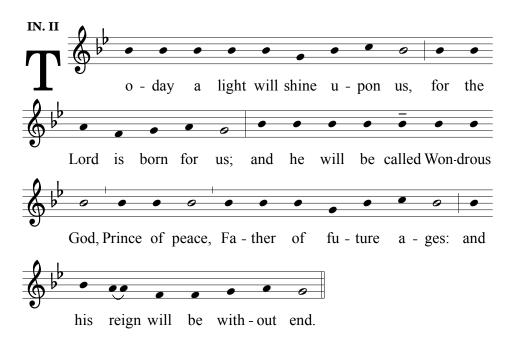
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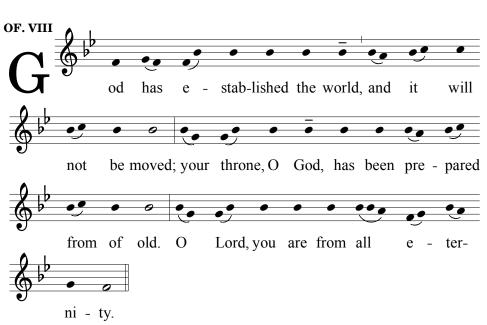


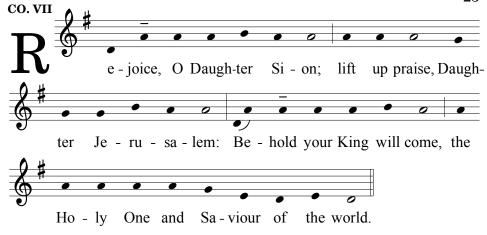




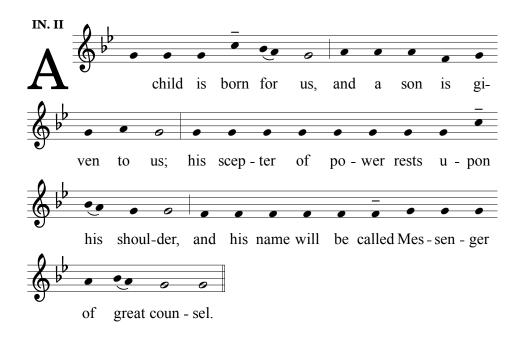
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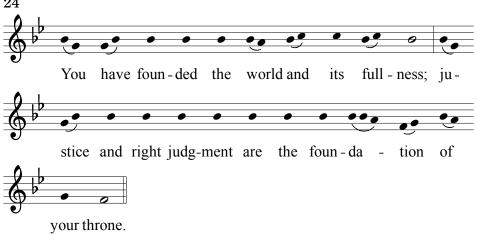


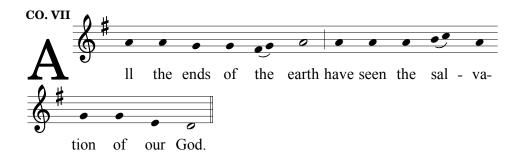
CHRISTMAS - MASS DURING THE DAY



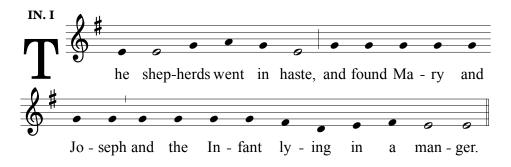


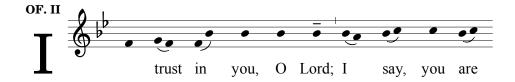


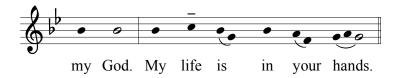


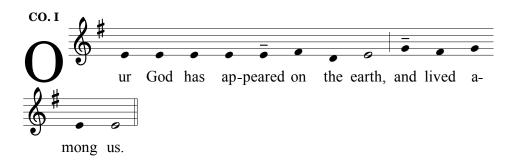


THE HOLY FAMILY

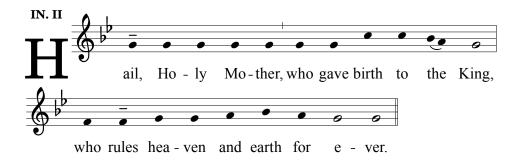


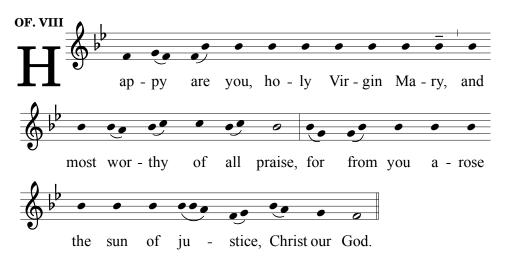


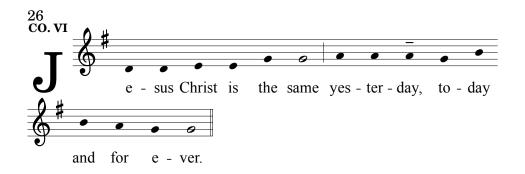




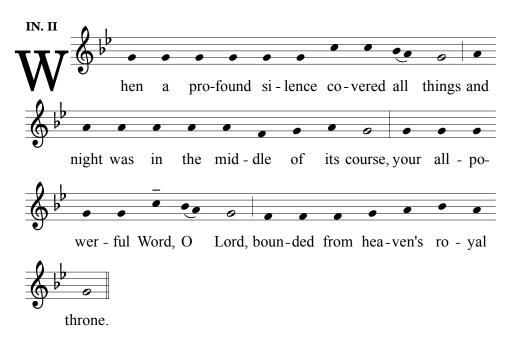
MARY, THE MOTHER OF GOD

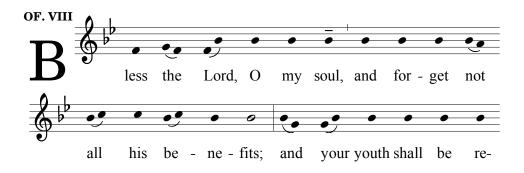


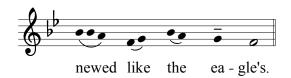


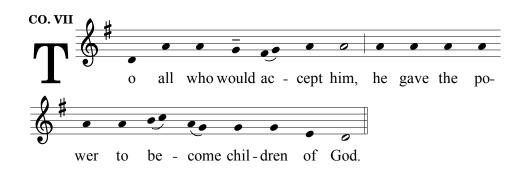


SECOND SUNDAY AFTER CHRISTMAS

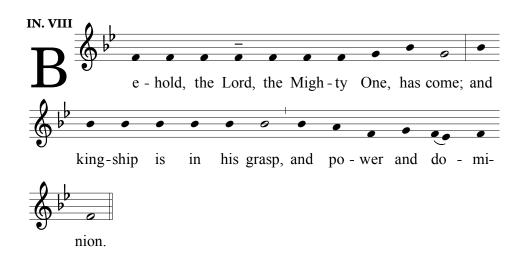


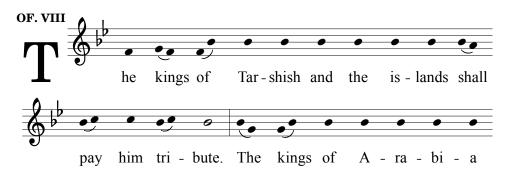




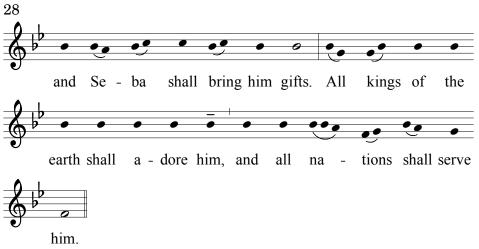


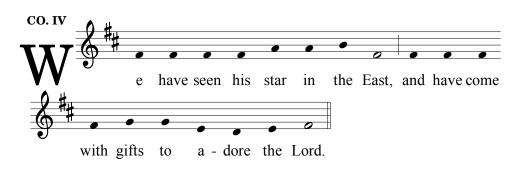
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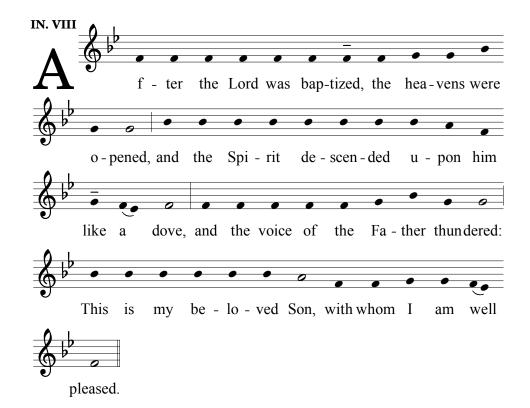


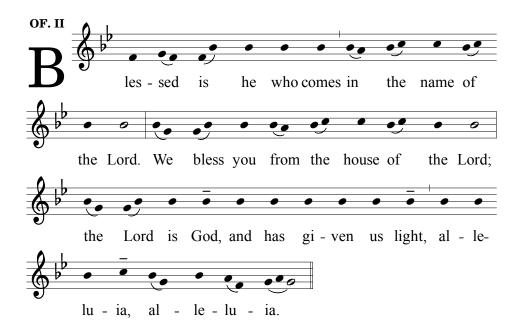


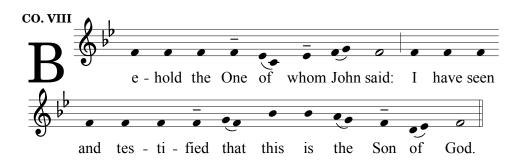




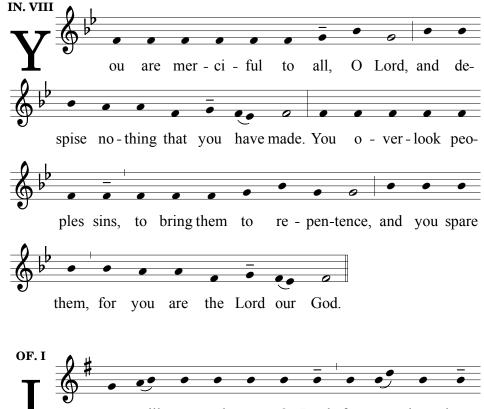
THE BAPTISM OF THE LORD

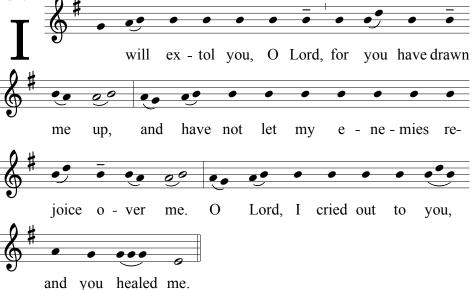


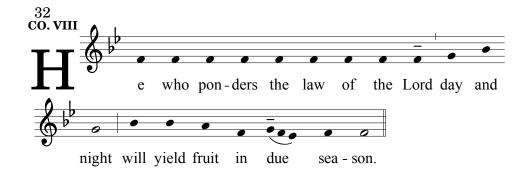




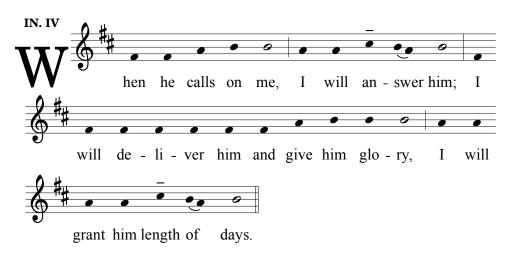
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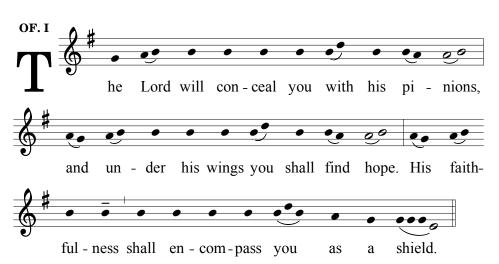


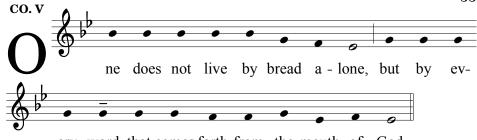




FIRST SUNDAY OF LENT

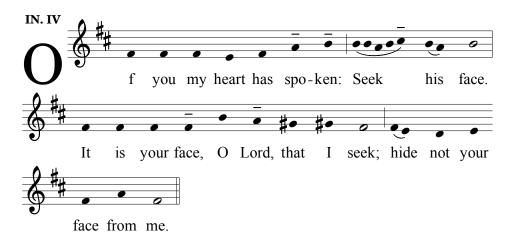


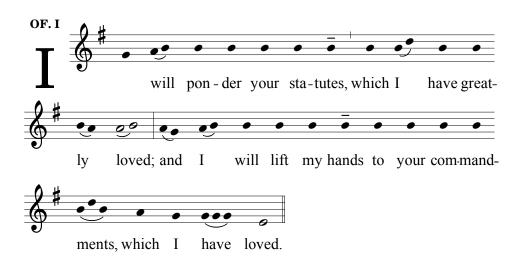


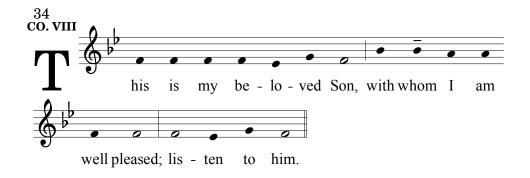


ery word that comes forth from the mouth of God.

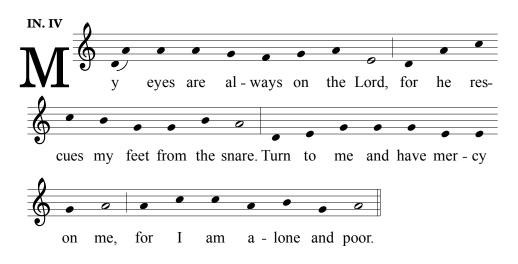
SECOND SUNDAY OF LENT

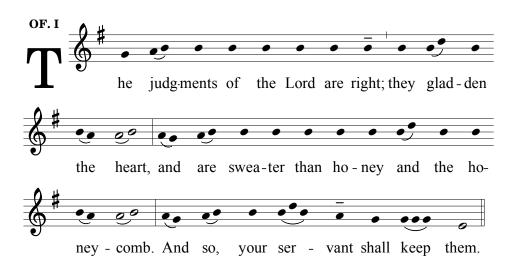


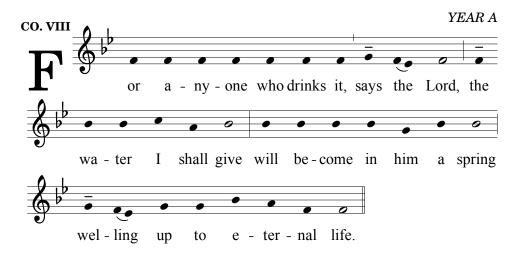


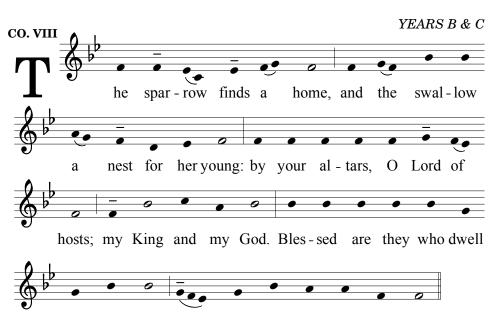


THIRD SUNDAY OF LENT



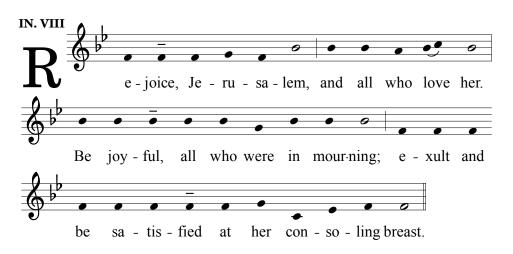


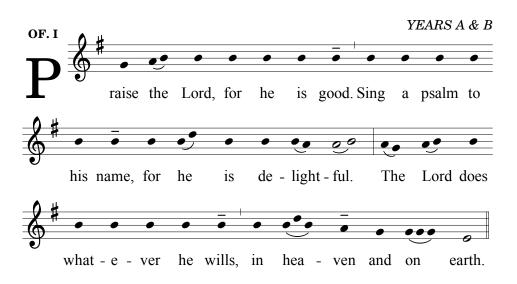


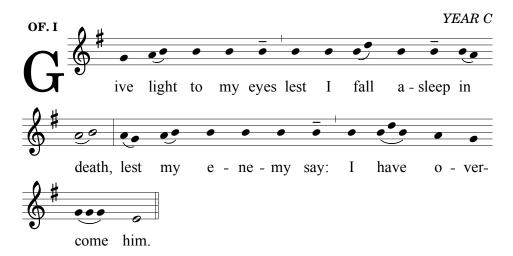


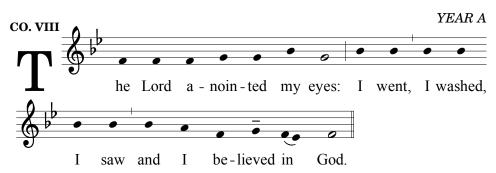
in your house, for - e - ver sing - ing your praise.

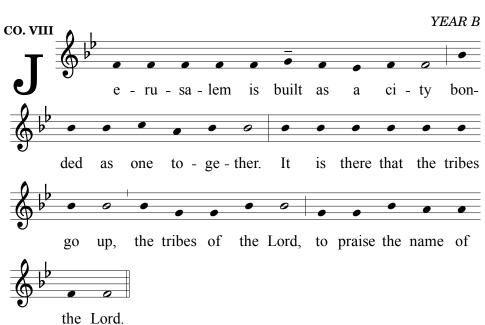
FOURTH SUNDAY OF LENT

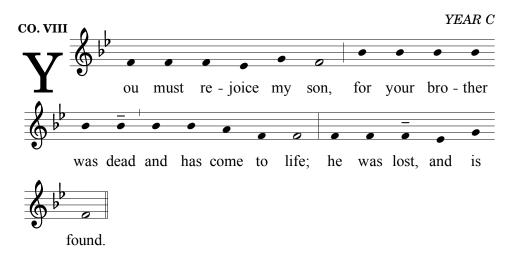




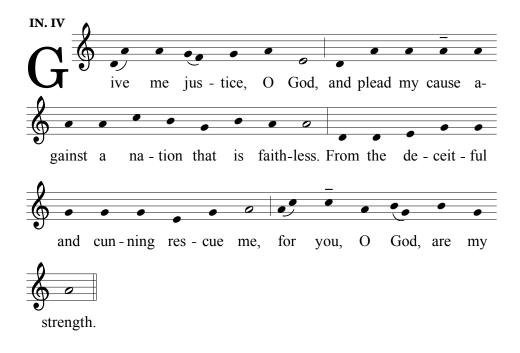


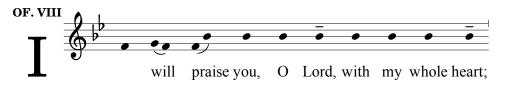


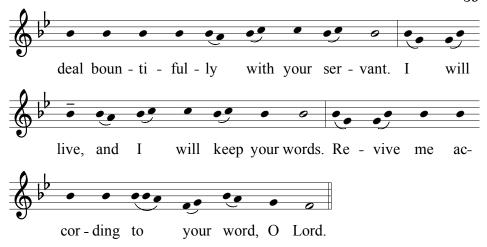


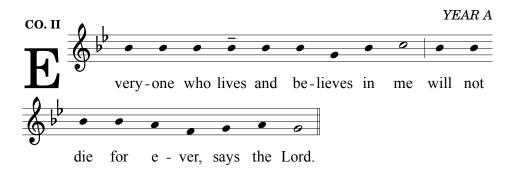


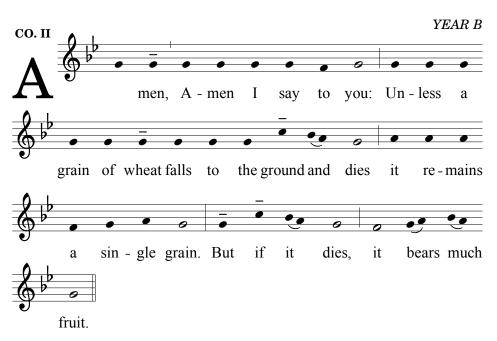
FIFTH SUNDAY OF LENT

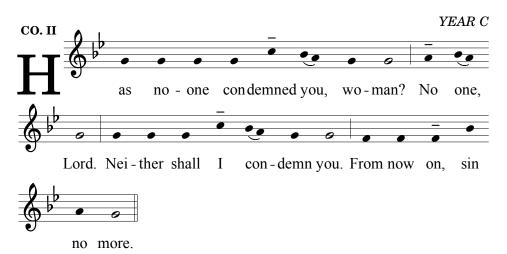






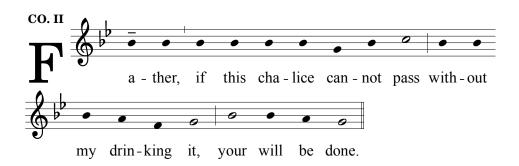




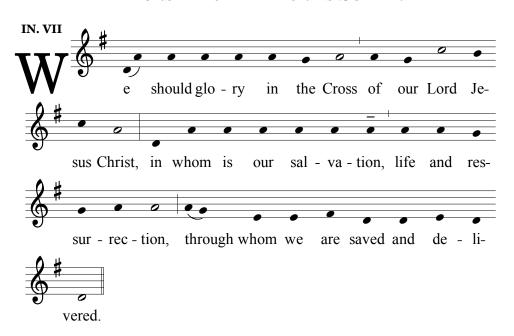


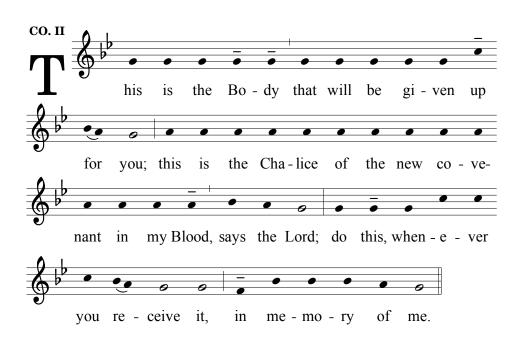
PALM SUNDAY



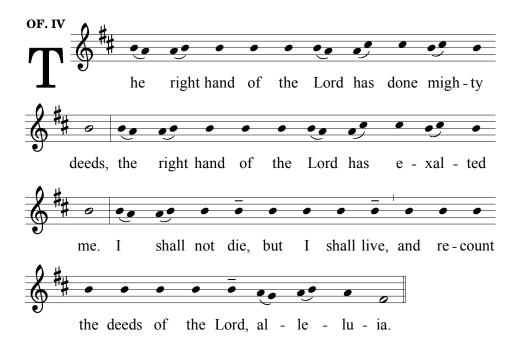


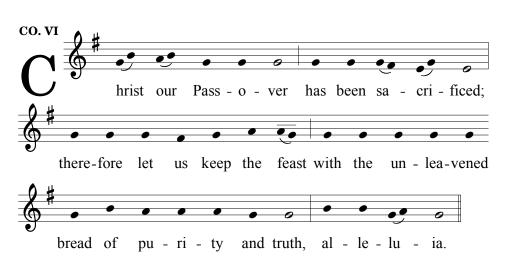
THURSDAY OF THE LORD'S SUPPER



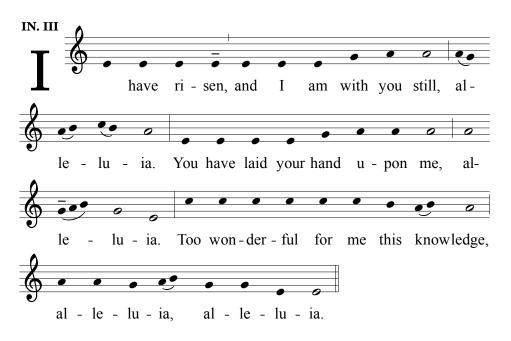


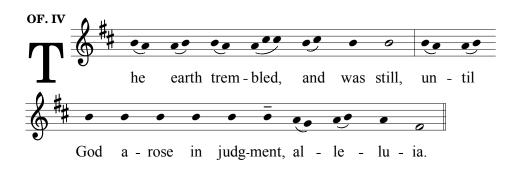
EASTER VIGIL

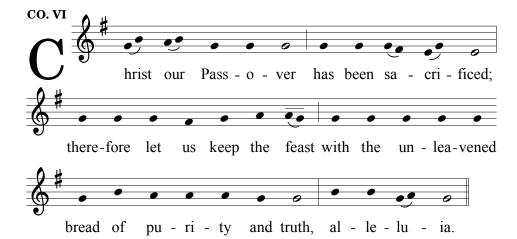




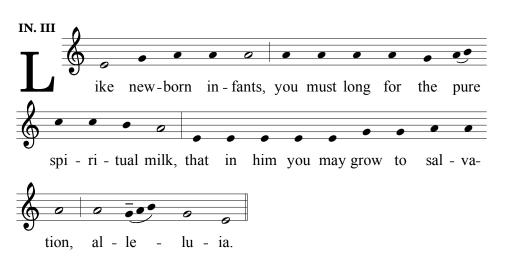
EASTER SUNDAY

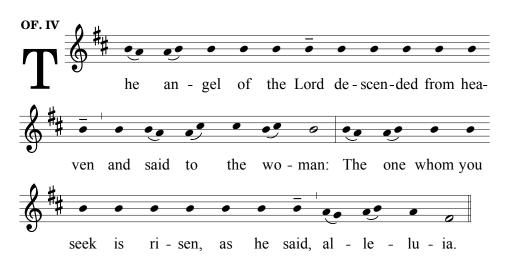


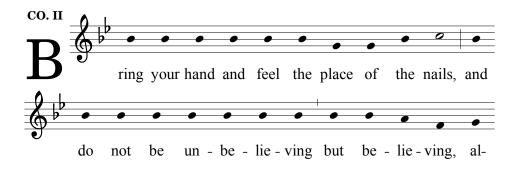




SECOND SUNDAY OF EASTER

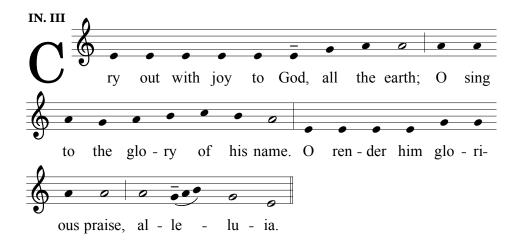


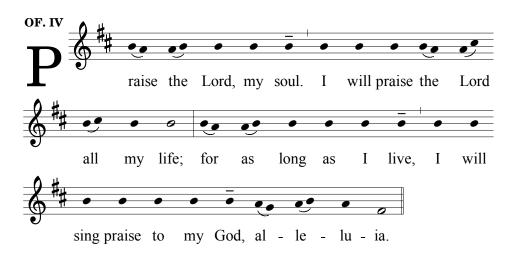


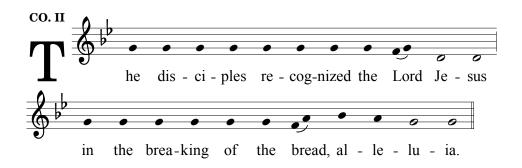




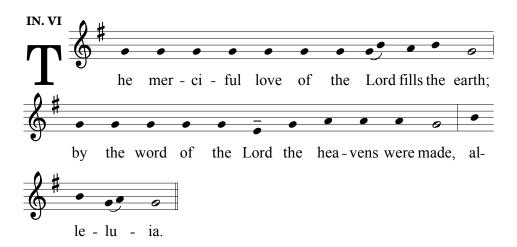
THIRD SUNDAY OF EASTER

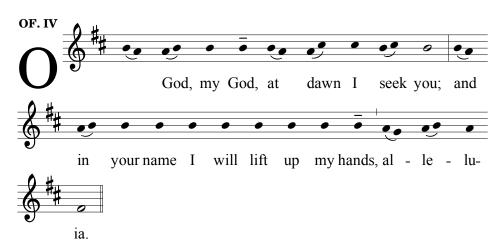


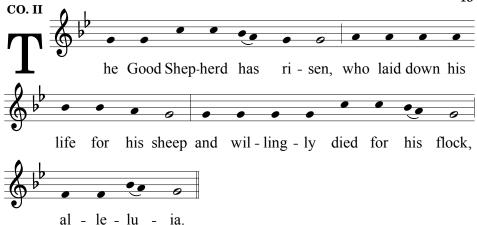




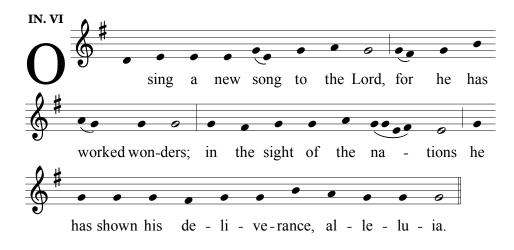
FOURTH SUNDAY OF EASTER

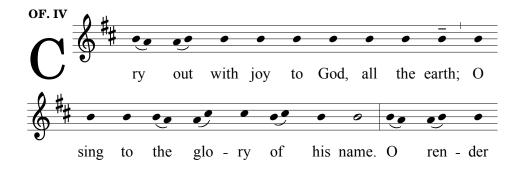




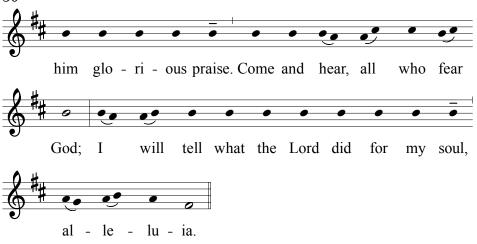


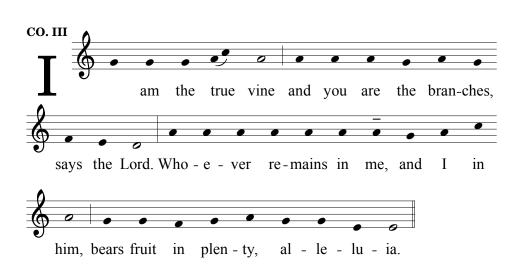
FIFTH SUNDAY OF EASTER



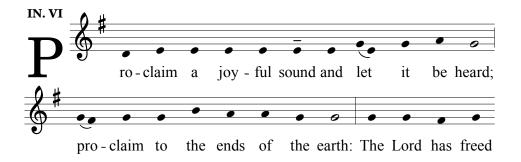








SIXTH SUNDAY OF EASTER





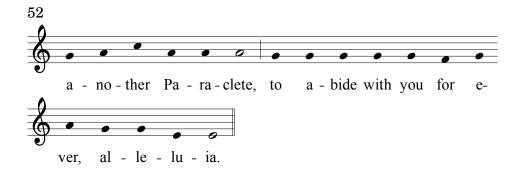


will ask the

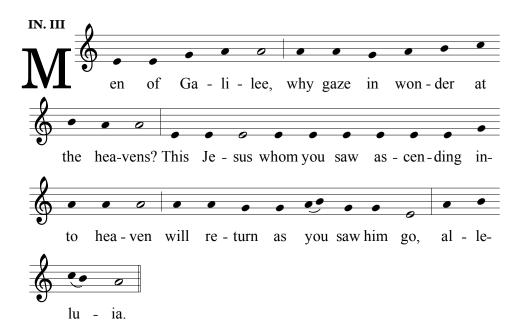
Fa - ther and he will send you

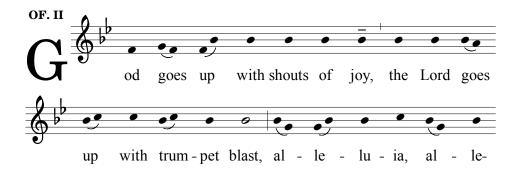
Lord, and

I

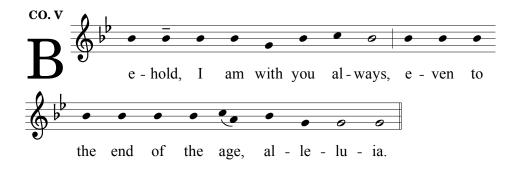


THE ASCENSION OF THE LORD

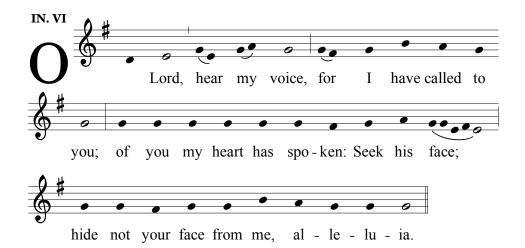


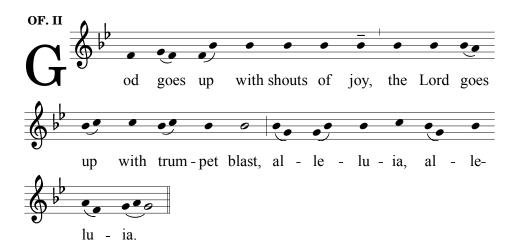


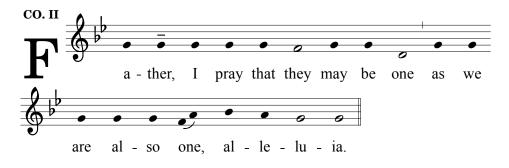




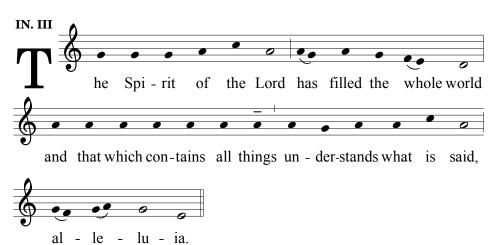
SEVENTH SUNDAY OF EASTER

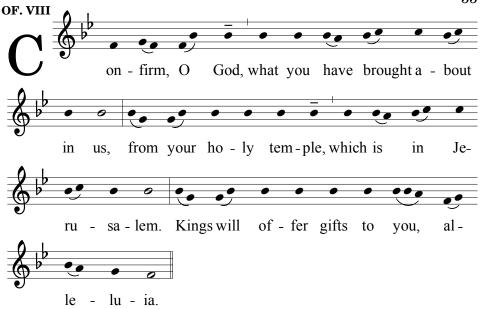


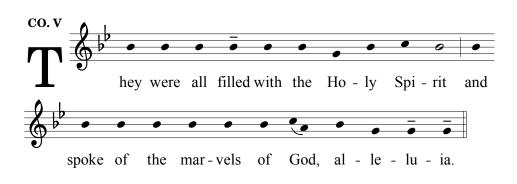




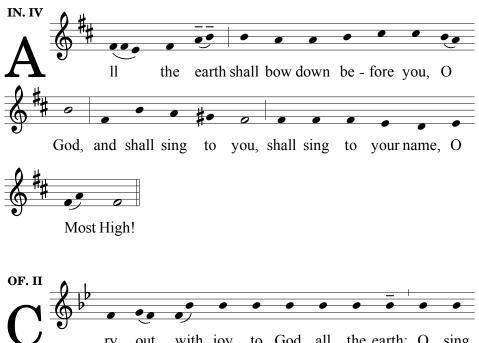
PENTECOST SUNDAY



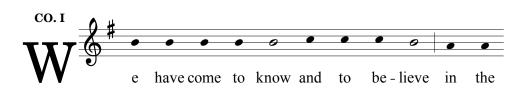




SECOND SUNDAY IN ORDINARY TIME

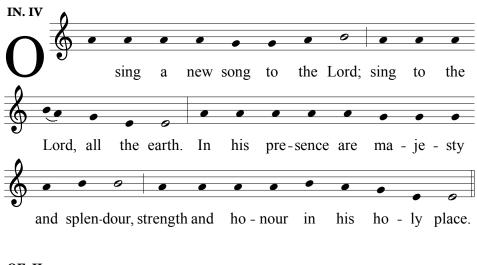


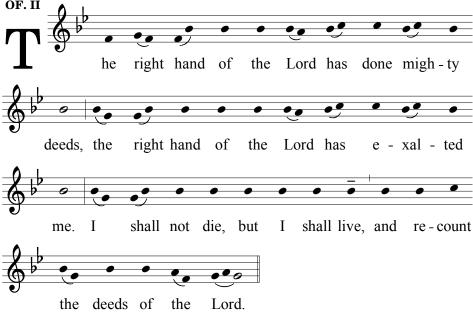


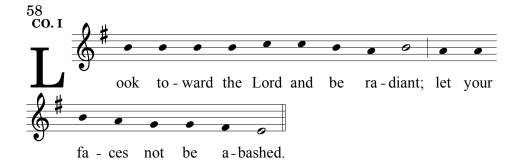




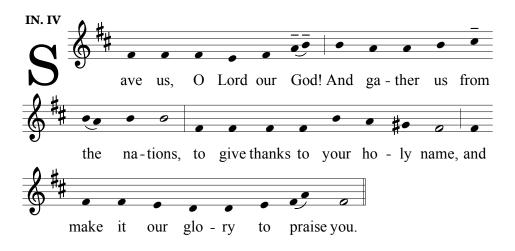
THIRD SUNDAY IN ORDINARY TIME

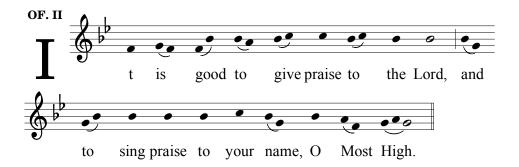






FOURTH SUNDAY IN ORDINARY TIME



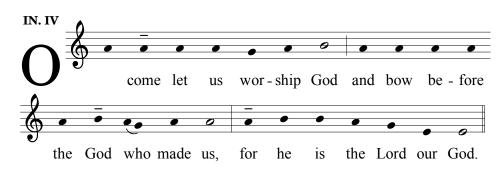


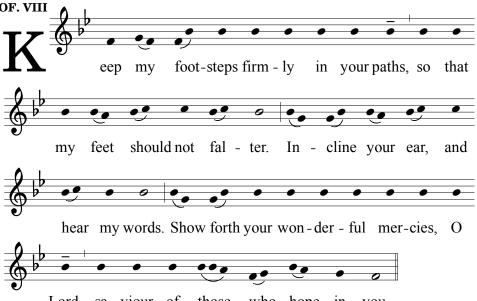




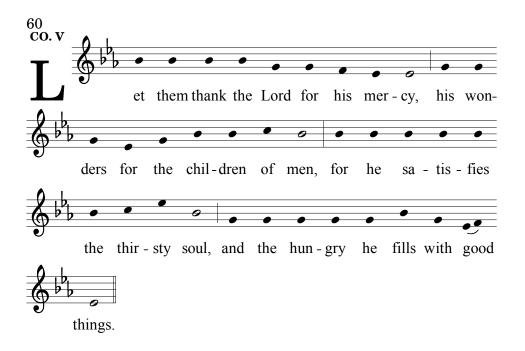
put to shame, for I call on you.

FIFTH SUNDAY IN ORDINARY TIME

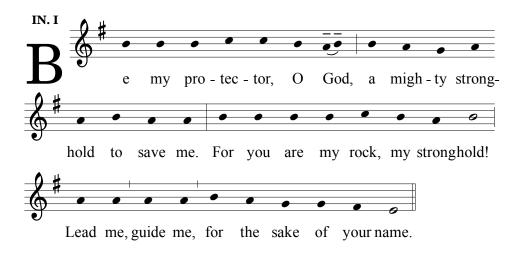


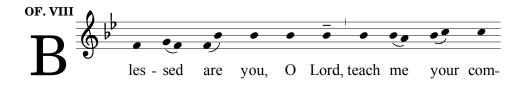


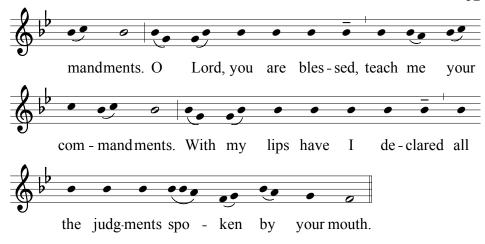
Lord, sa-viour of those who hope in you.

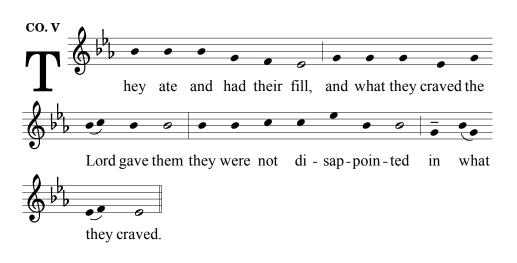


SIXTH SUNDAY IN ORDINARY TIME

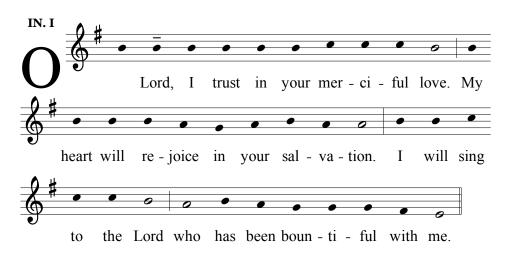


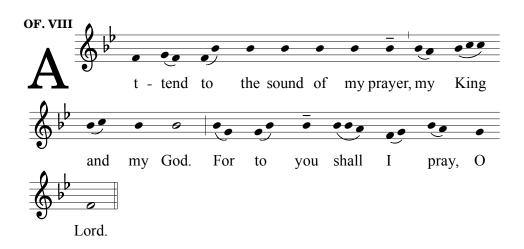


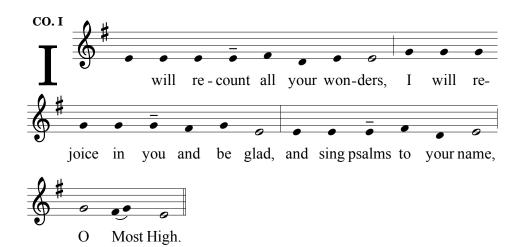




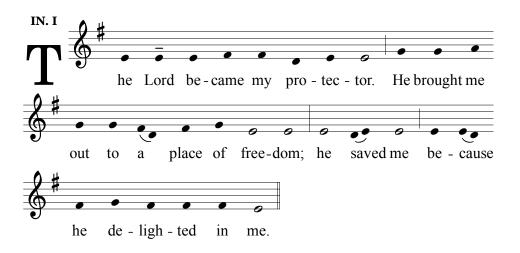
SEVENTH SUNDAY IN ORDINARY TIME

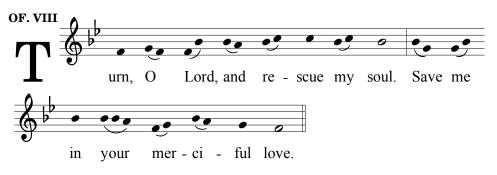


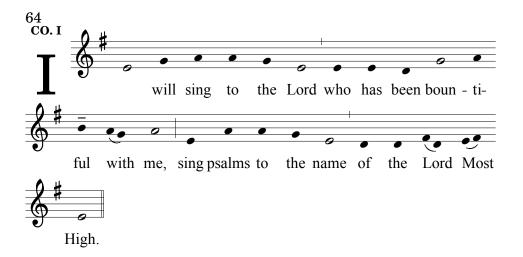




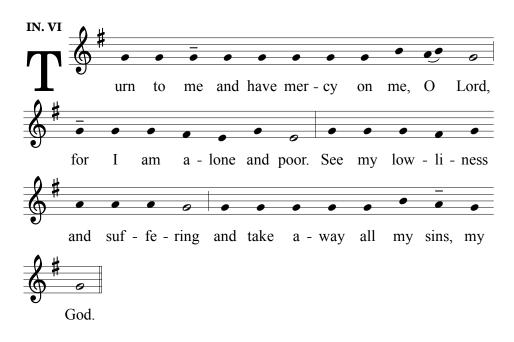
EIGHTH SUNDAY IN ORDINARY TIME

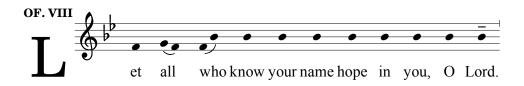


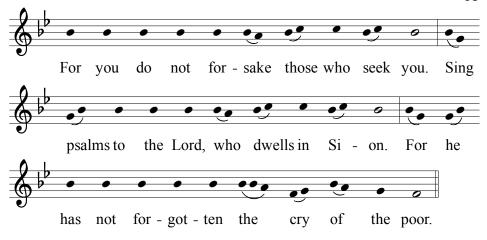




NINTH SUNDAY IN ORDINARY TIME

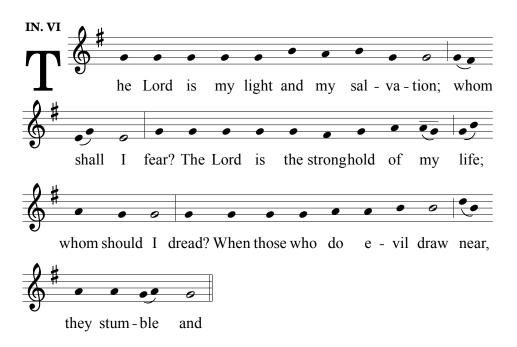


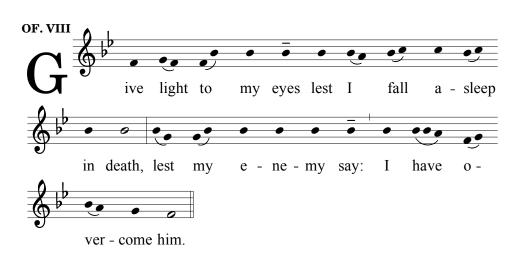


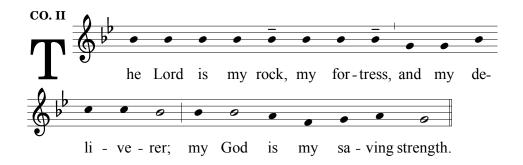




TENTH SUNDAY IN ORDINARY TIME



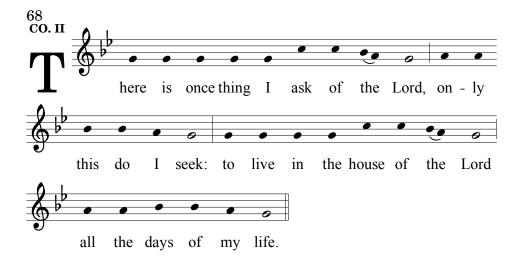




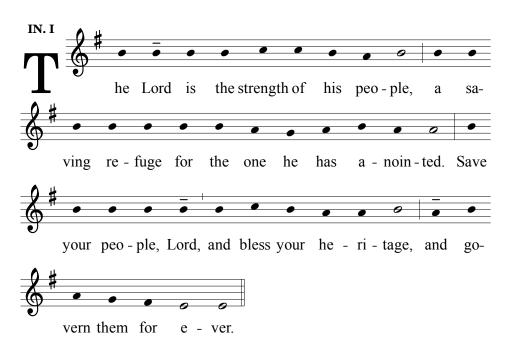
ELEVENTH SUNDAY IN ORDINARY TIME



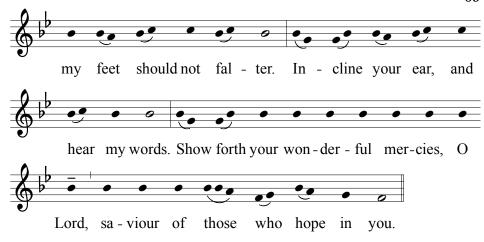


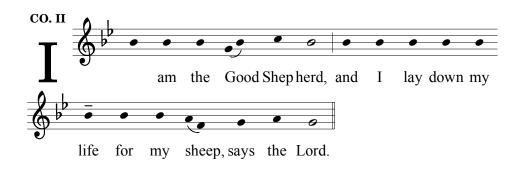


TWELFTH SUNDAY IN ORDINARY TIME

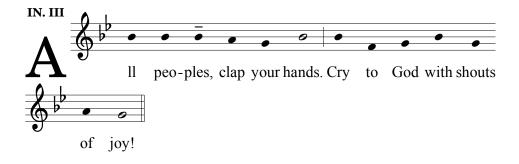


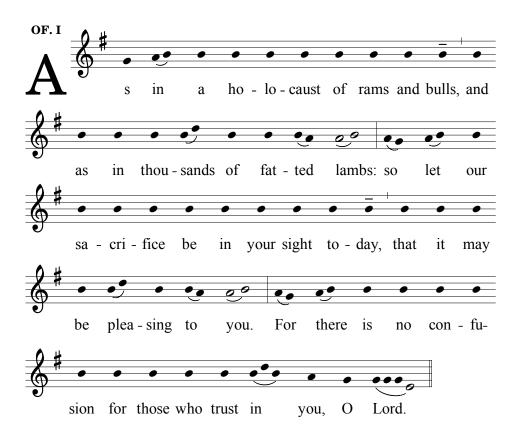


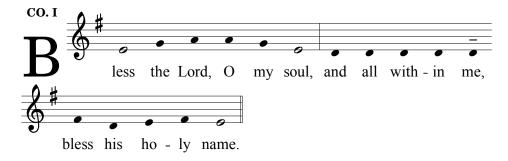




THIRTEENTH SUNDAY IN ORDINARY TIME

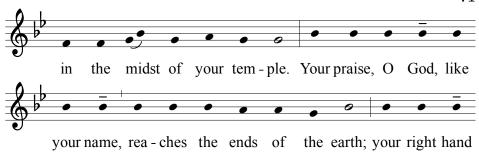




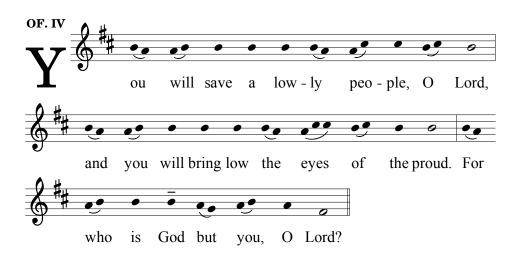


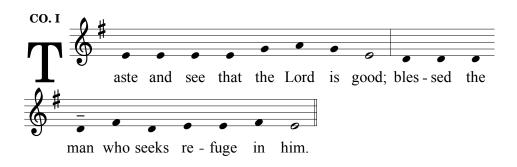
FOURTEENTH SUNDAY IN ORDINARY TIME



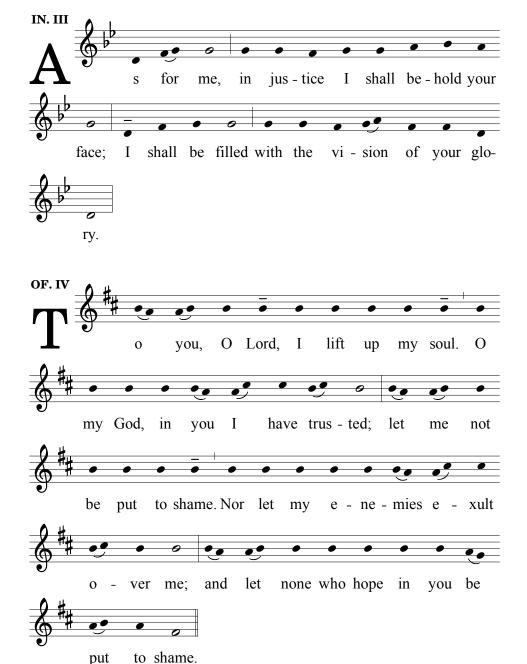


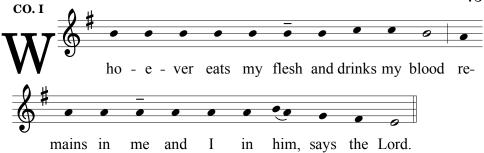




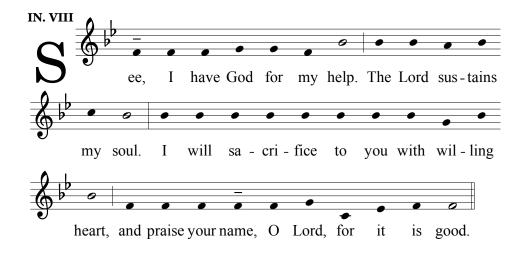


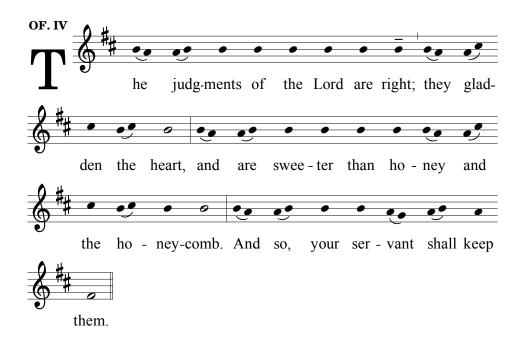
FIFTEENTH SUNDAY IN ORDINARY TIME

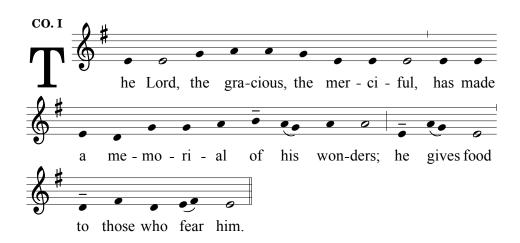




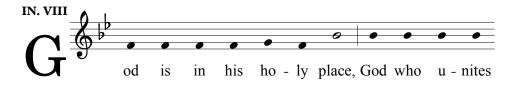
SIXTEENTH SUNDAY IN ORDINARY TIME

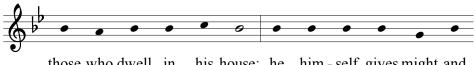






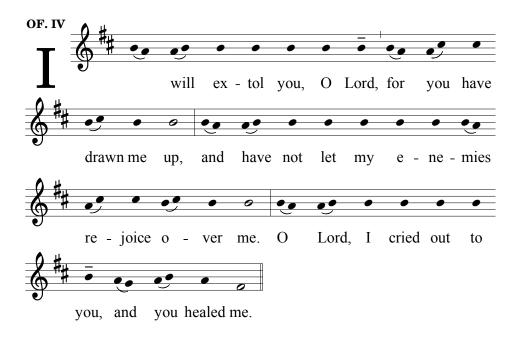
SEVENTEENTH SUNDAY IN ORDINARY TIME

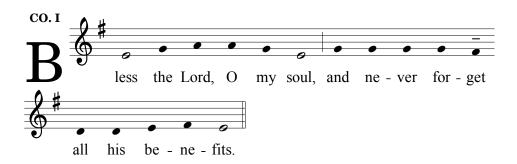




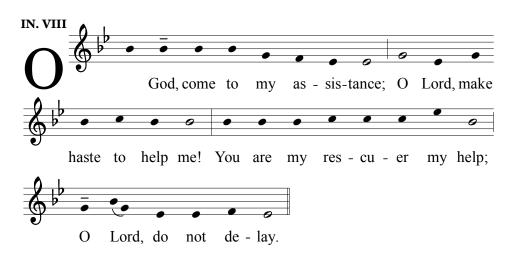
those who dwell in his house; he him-self gives might and

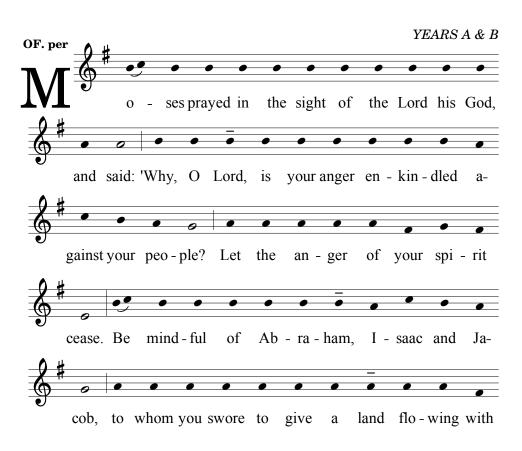


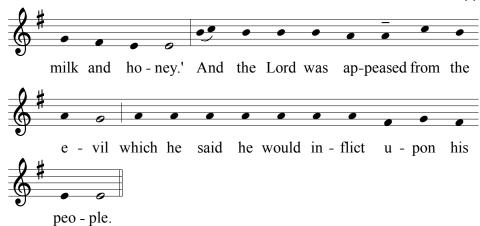




EIGHTEENTH SUNDAY IN ORDINARY TIME

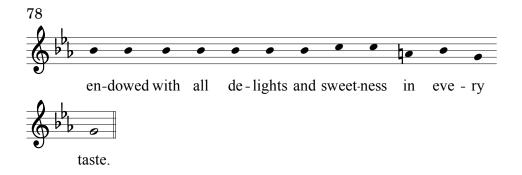




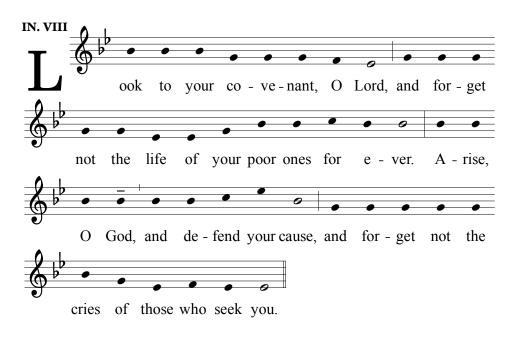


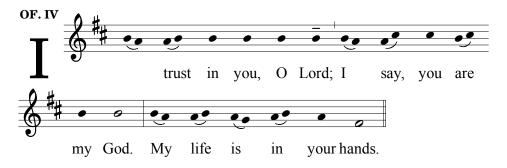


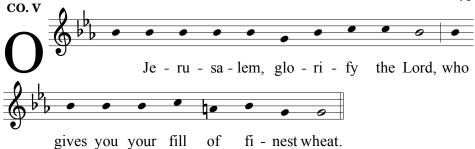




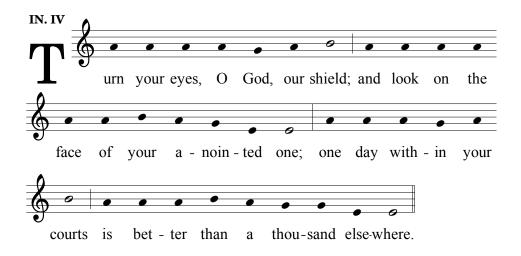
NINETEENTH SUNDAY IN ORDINARY TIME

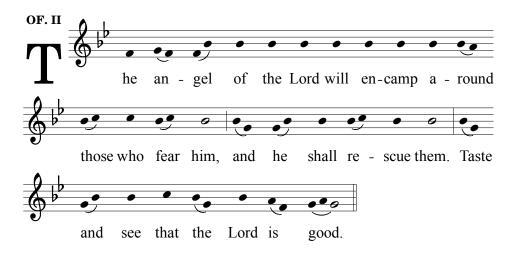


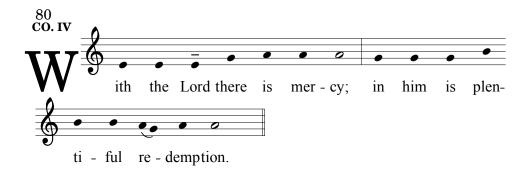




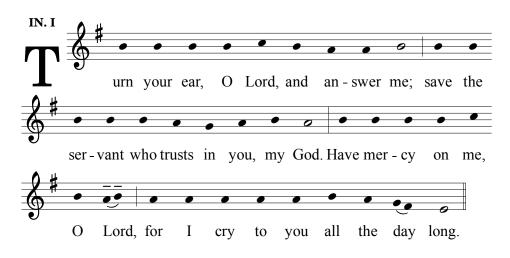
TWENTIETH SUNDAY IN ORDINARY TIME

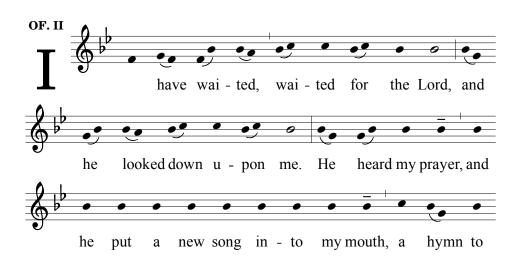




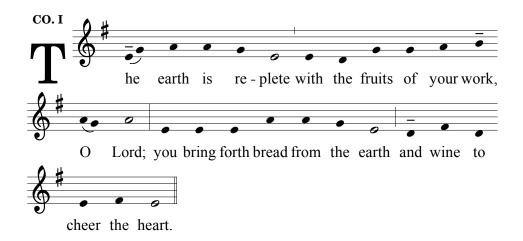


TWENTY-FIRST SUNDAY IN ORDINARY TIME

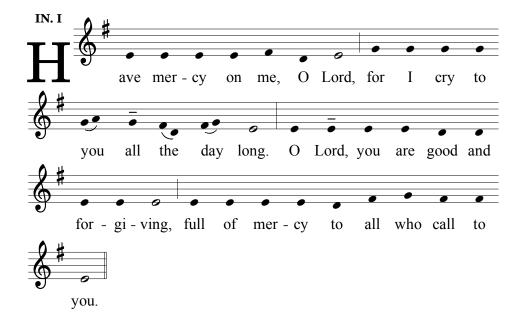


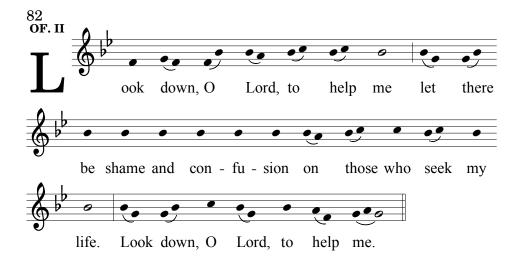


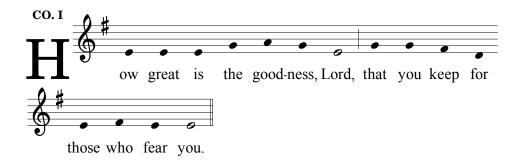




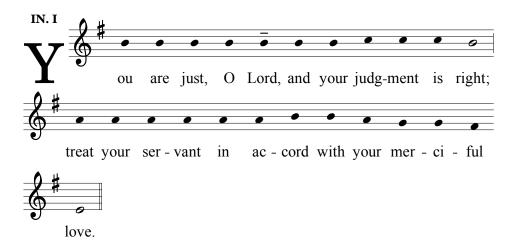
TWENTY-SECOND SUNDAY IN ORDINARY TIME



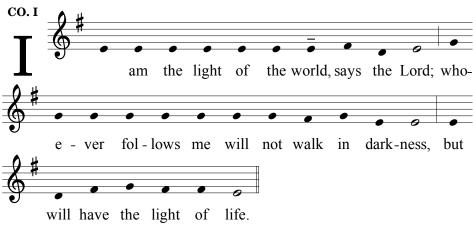




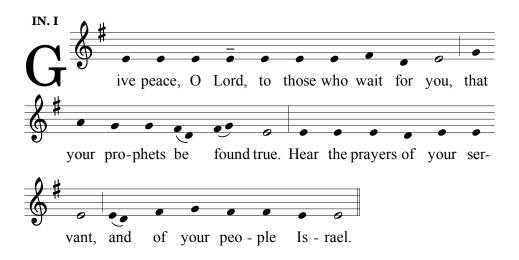
TWENTY-THIRD SUNDAY IN ORDINARY TIME

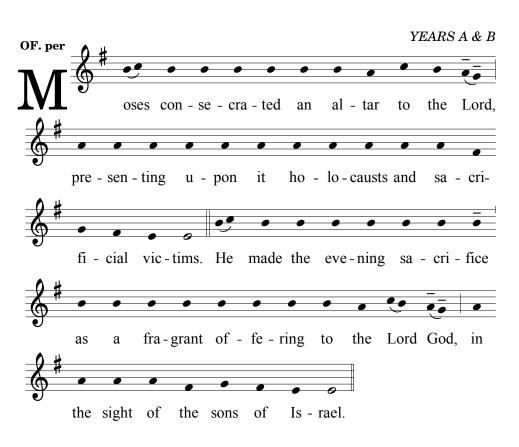




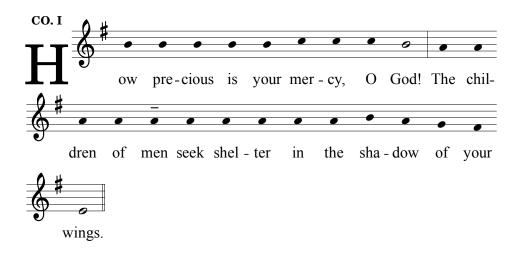


TWENTY-FOURTH SUNDAY IN ORDINARY TIME

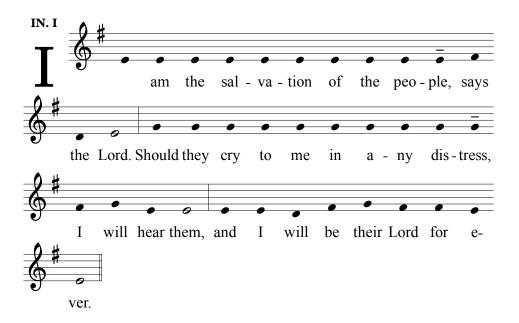


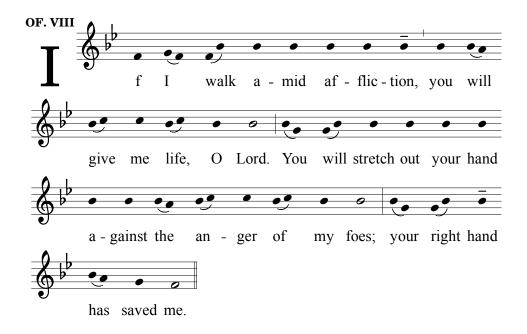


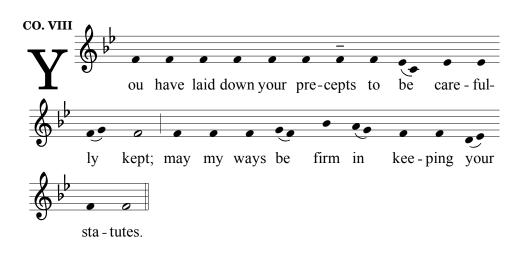




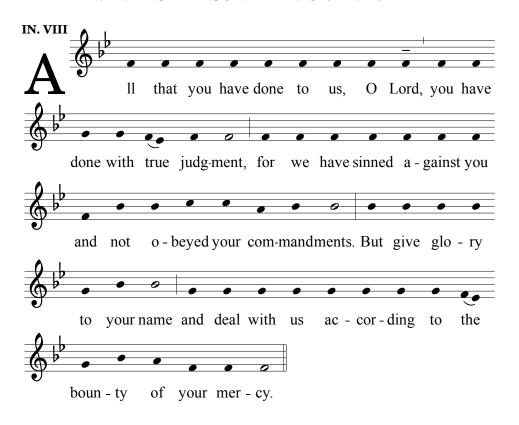
TWENTY-FIFTH SUNDAY IN ORDINARY TIME

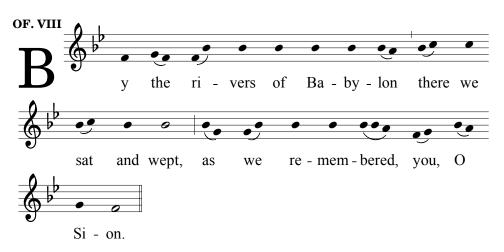


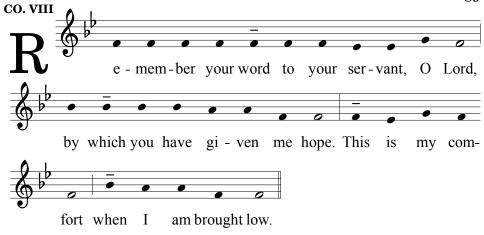




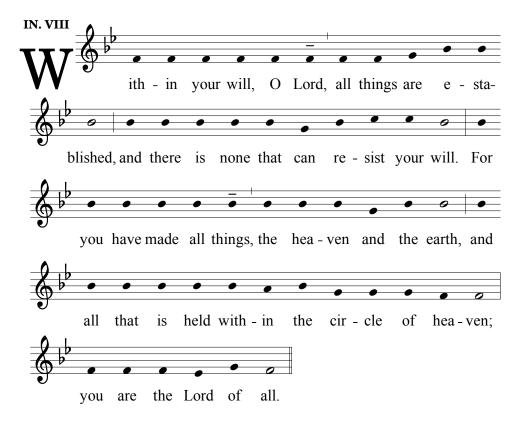
TWENTY-SIXTH SUNDAY IN ORDINARY TIME

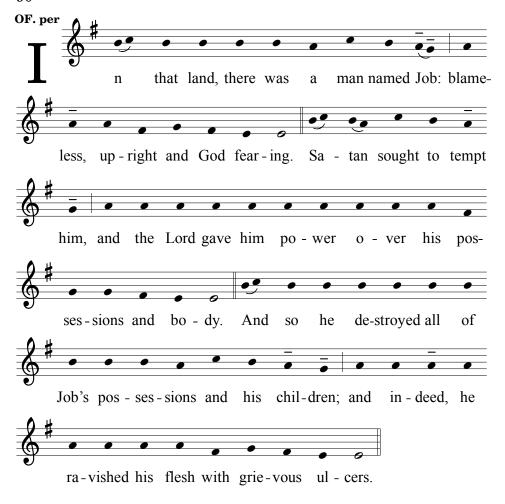


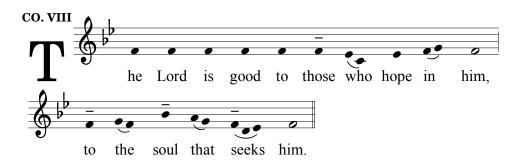




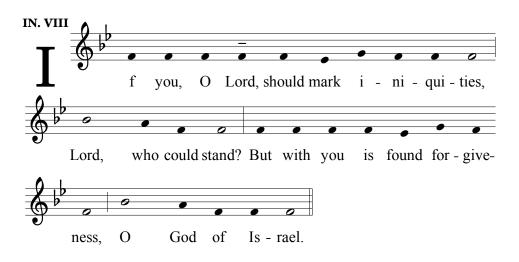
TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

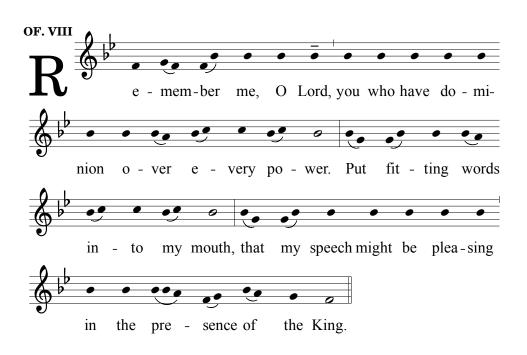






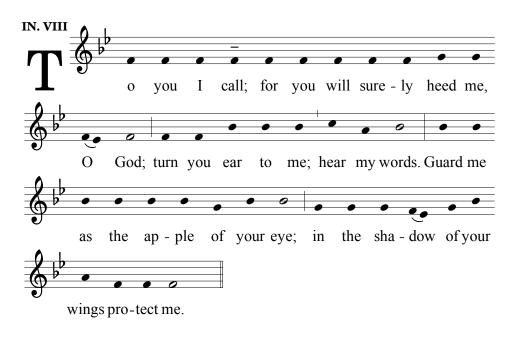
TWENTY-EIGHTH SUNDAY IN ORDINARY TIME

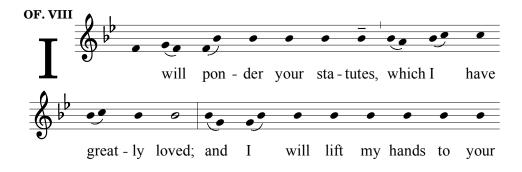




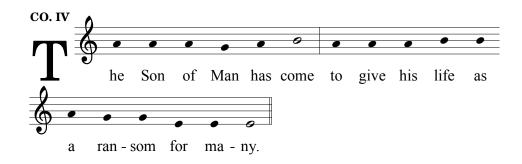


TWENTY-NINETH SUNDAY IN ORDINARY TIME

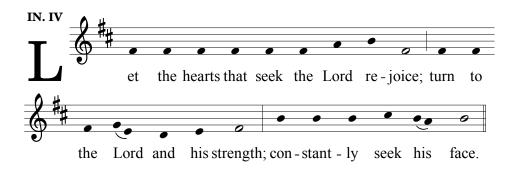


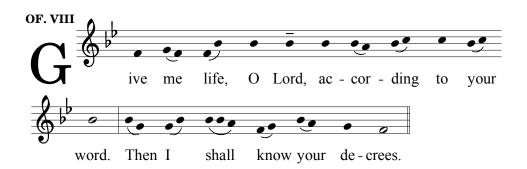


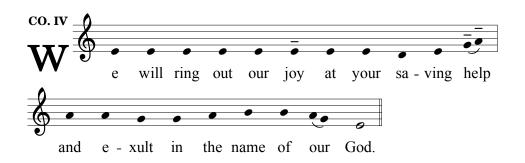




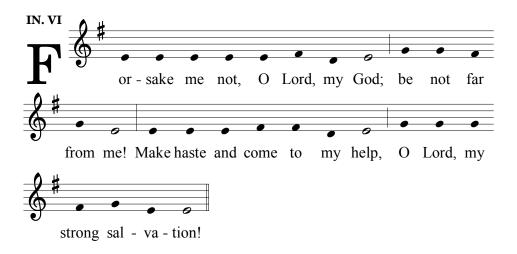
THIRTIETH SUNDAY IN ORDINARY TIME

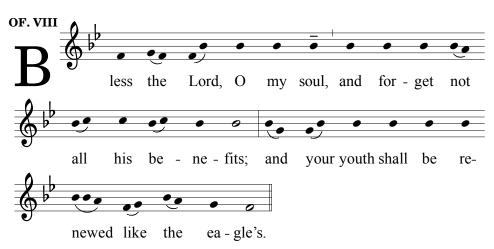


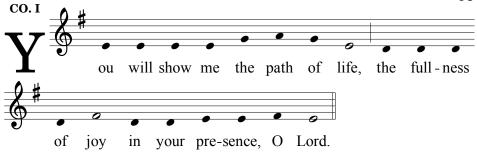




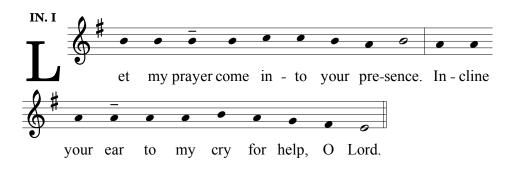
THIRTY-FIRST SUNDAY IN ORDINARY TIME

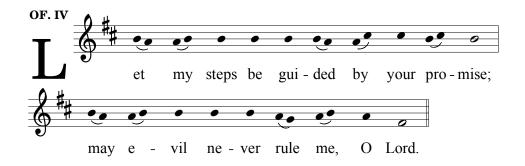


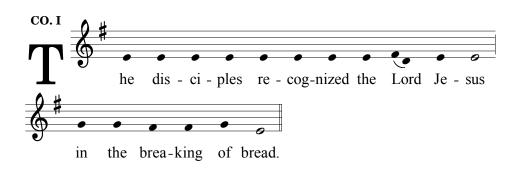




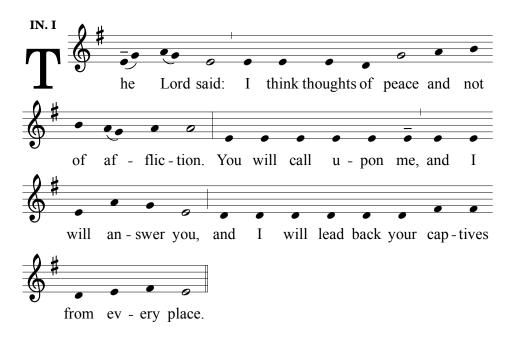
THIRTY-SECOND SUNDAY IN ORDINARY TIME

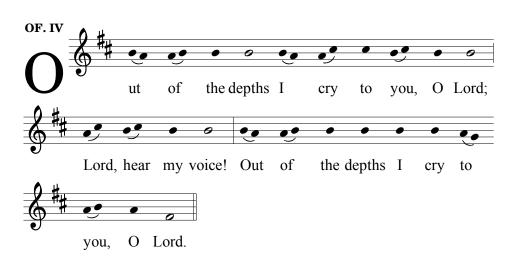


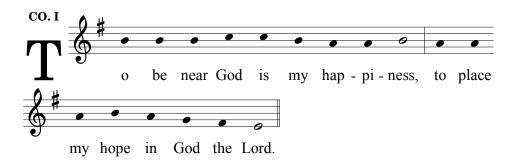




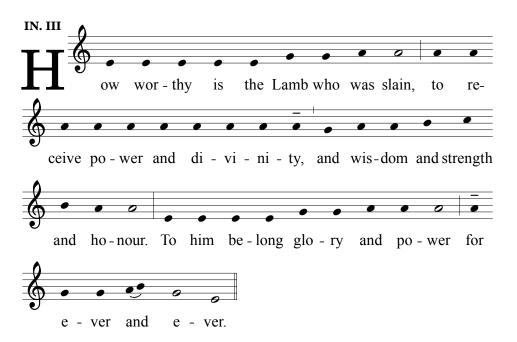
THIRTY-THIRD SUNDAY IN ORDINARY TIME

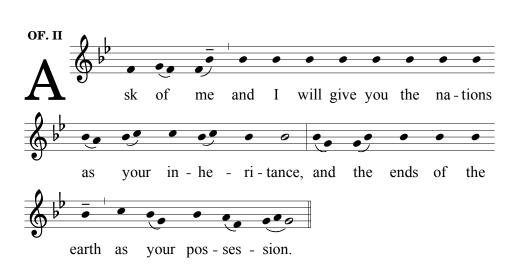


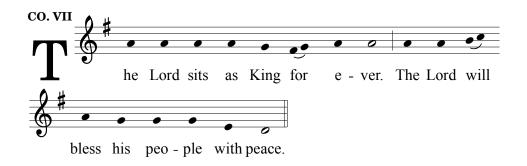




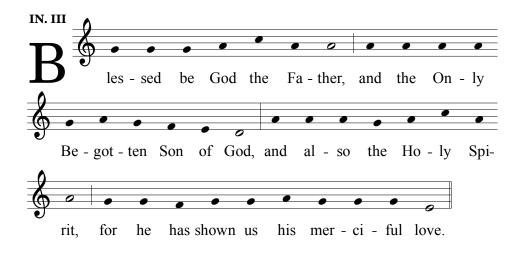
CHRIST THE KING

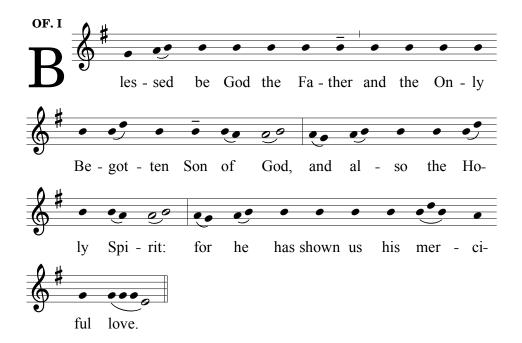


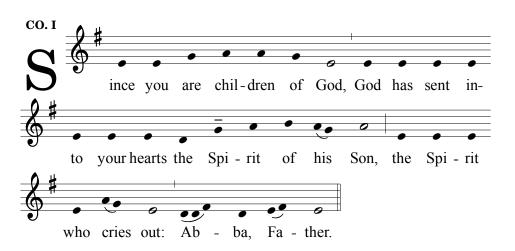




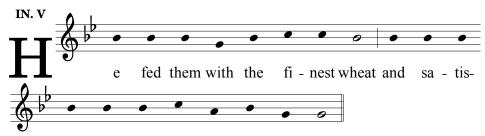
TRINITY SUNDAY



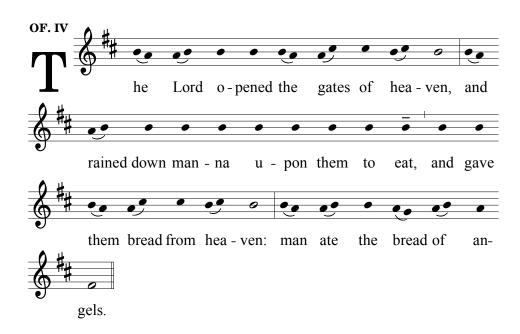


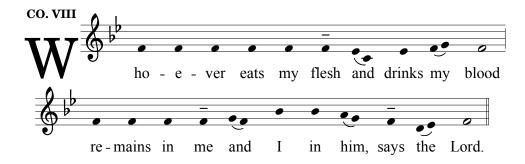


CORPUS CHRISTI

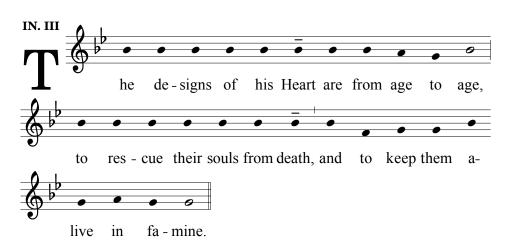


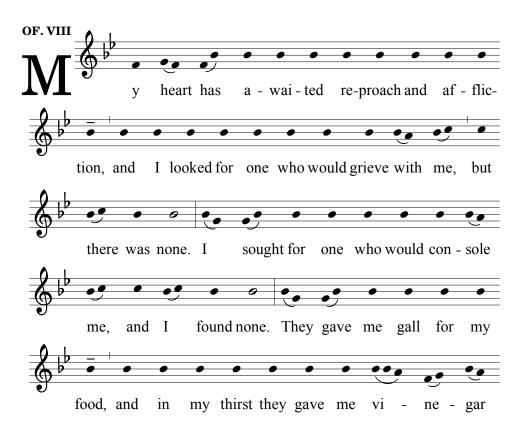
fied them with ho - ney from the rock.



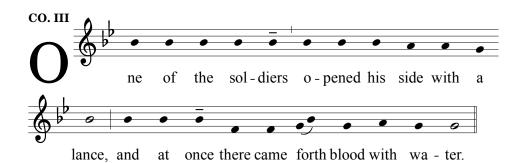


SACRED HEART

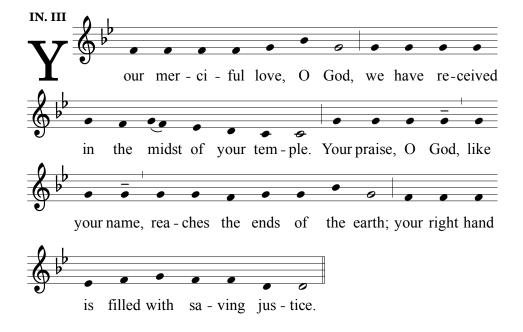


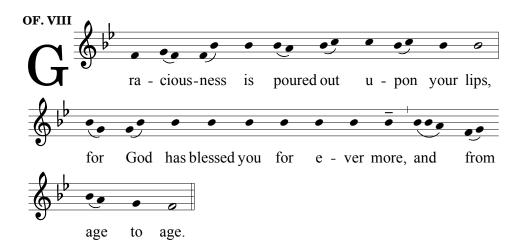


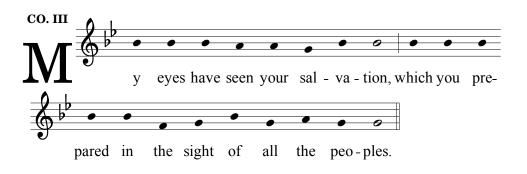




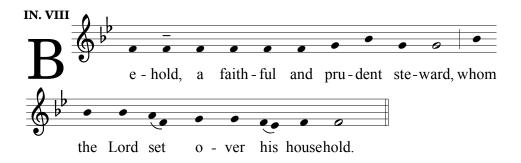
PRESENTATION OF THE LORD

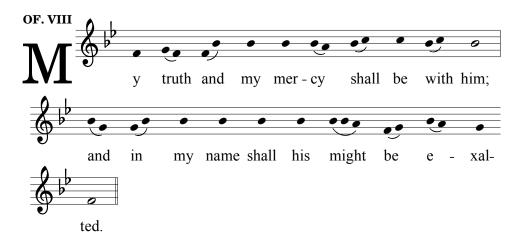


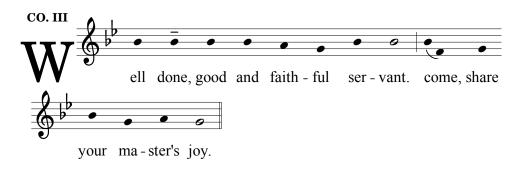




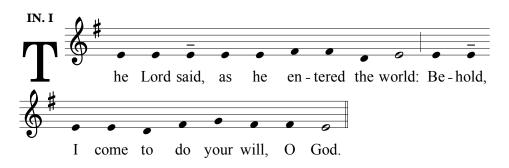
SAINT JOSEPH, SPOUSE OF THE BLESSED VIRGIN MARY

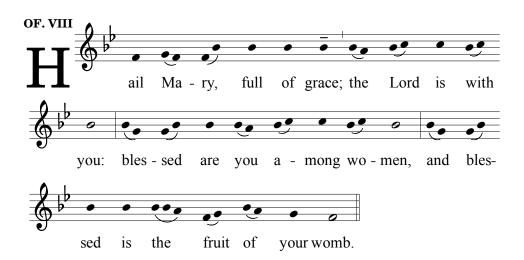


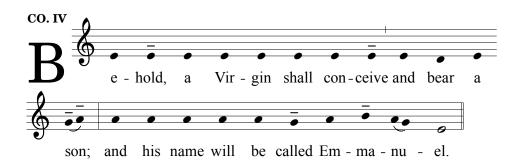




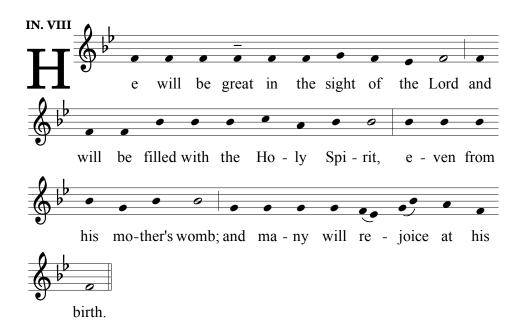
THE ANNUNCIATION OF THE LORD

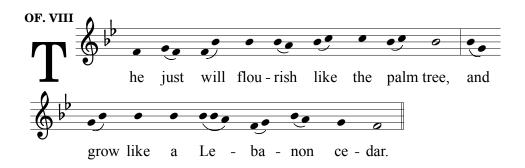


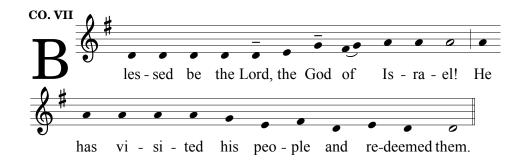




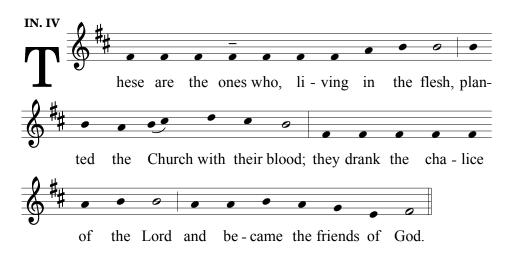
THE NATIVITY OF SAINT JOHN THE BAPTIST

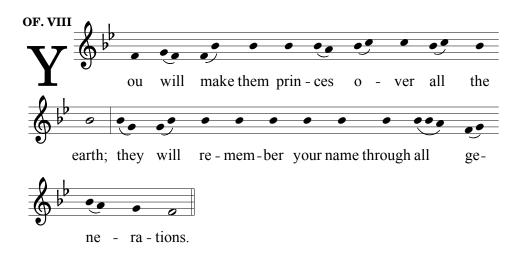


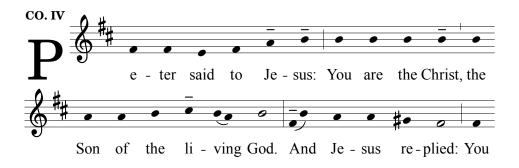


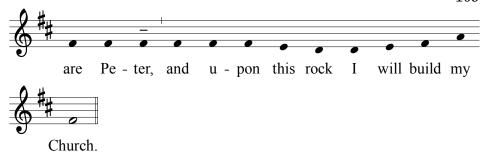


SAINTS PETER AND PAUL, APOSTLES

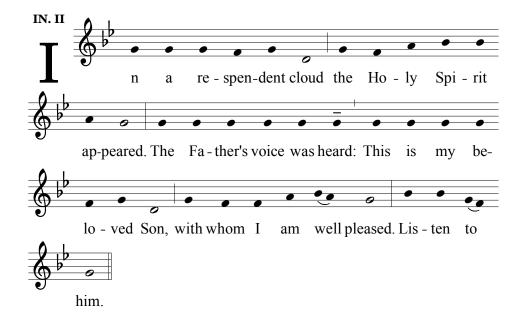


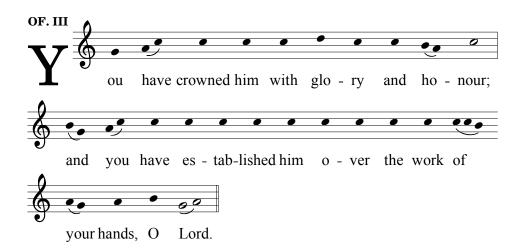


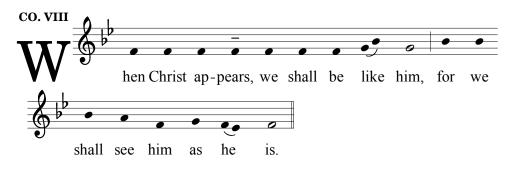




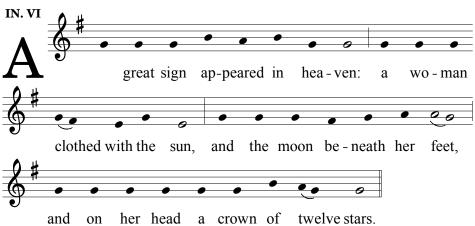
TRANSFIGURATION OF THE LORD

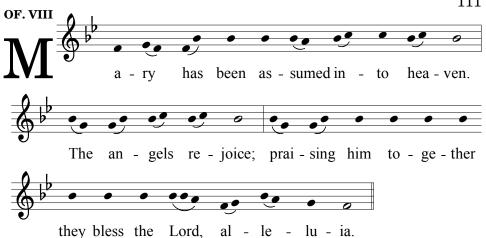


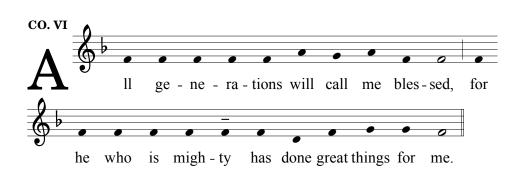




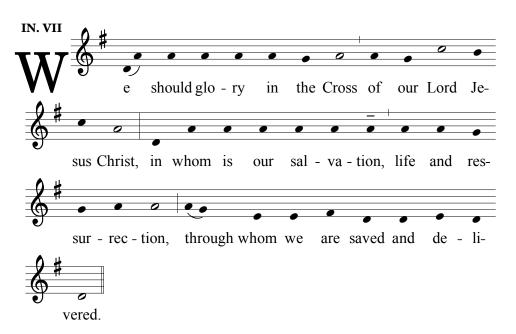
ASSUMPTION OF THE BLESSED VIRGIN MARY

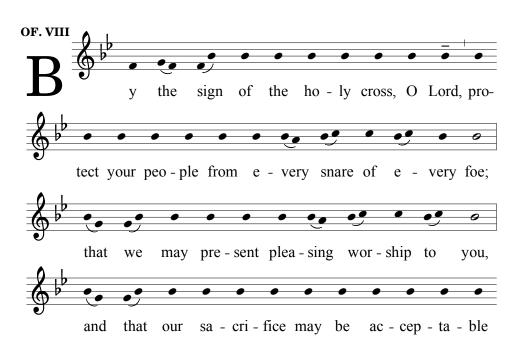


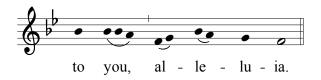


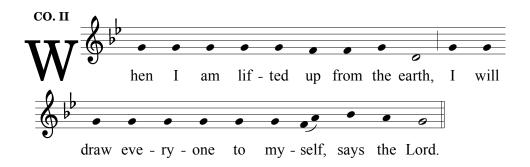


THE EXALTATION OF THE HOLY CROSS

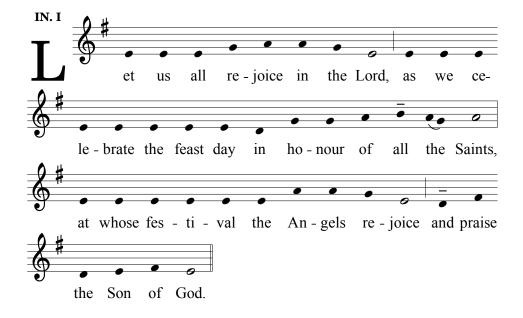


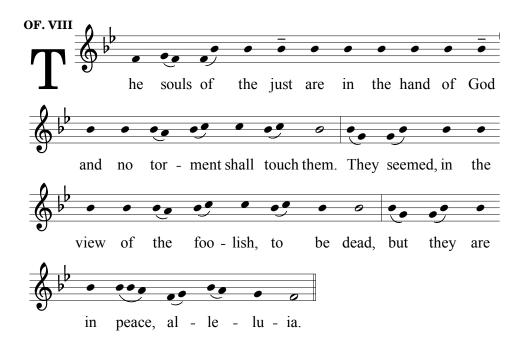


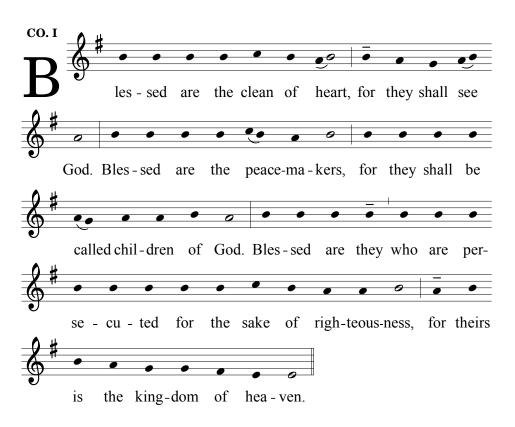




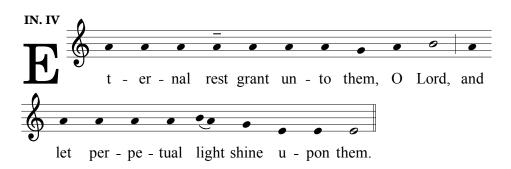
ALL SAINTS

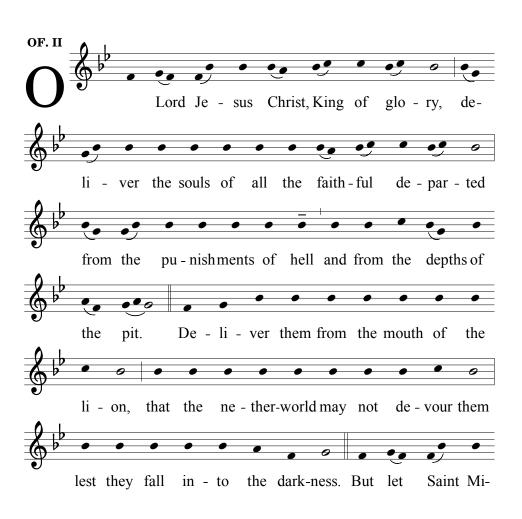




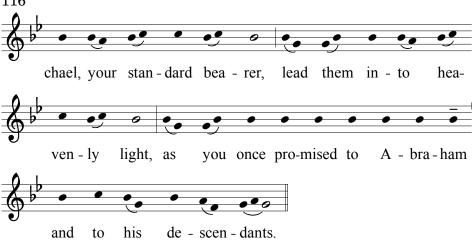


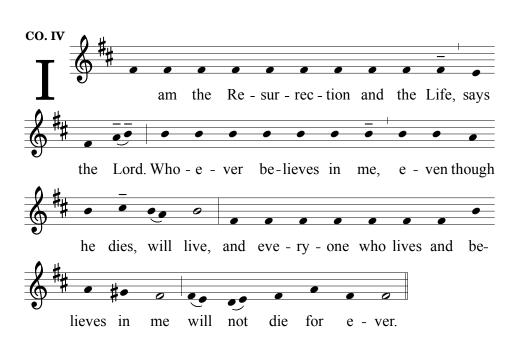
ALL SOULS



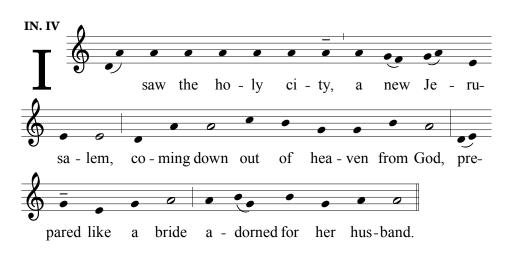


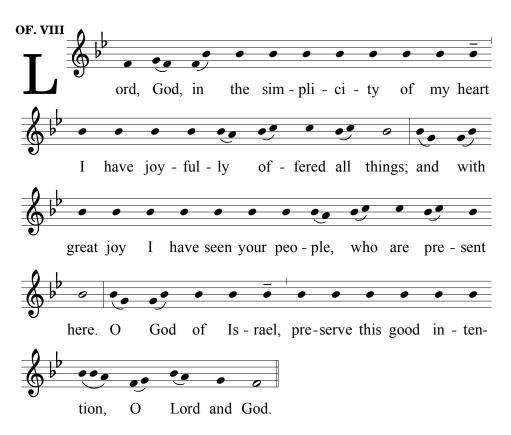


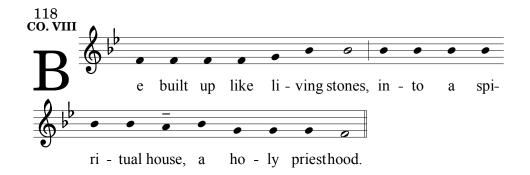




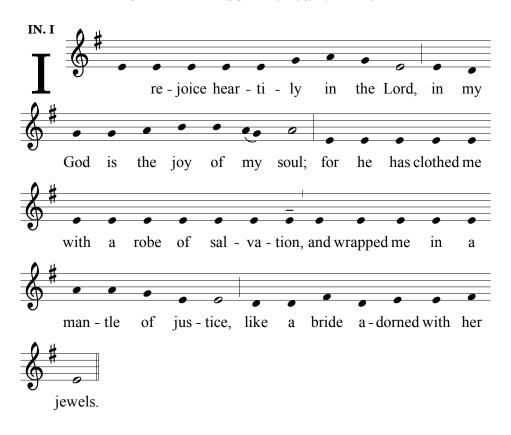
DEDICATION OF THE LATERAN BASILICA



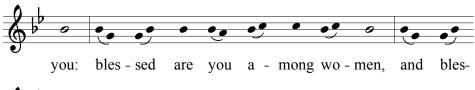




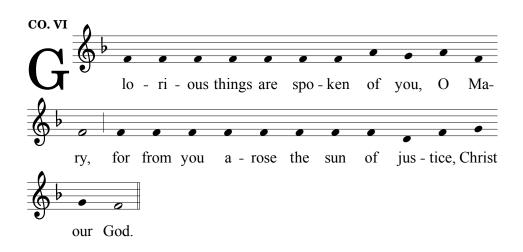
THE IMMACULATE CONCEPTION OF THE BLESSED VIRGIN MARY





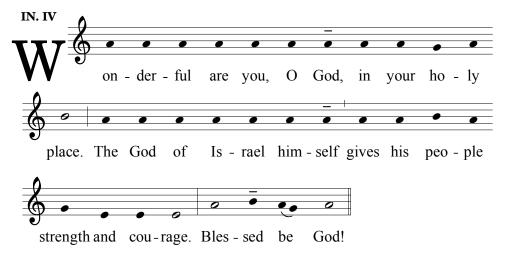


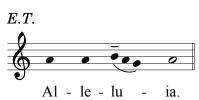




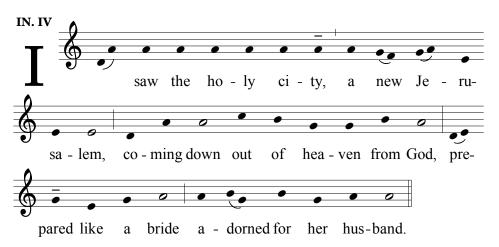
COMMON OF THE DEDICATION OF A CHURCH

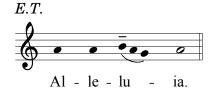
Inside the Church that was Dedicated





Outside the Church that was Dedicated

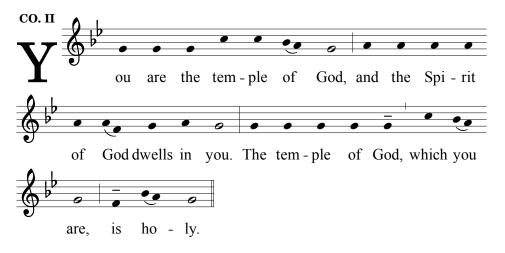




Al - le - lu - ia.

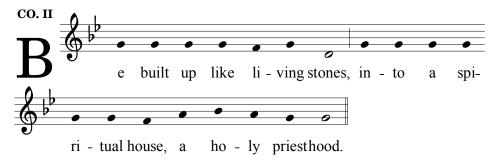


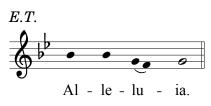
Inside the Church that was Dedicated





Outside the Church that was Dedicated



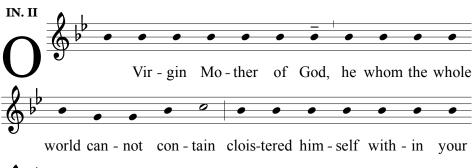


COMMON OF THE BLESSED VIRGIN MARY

Advent



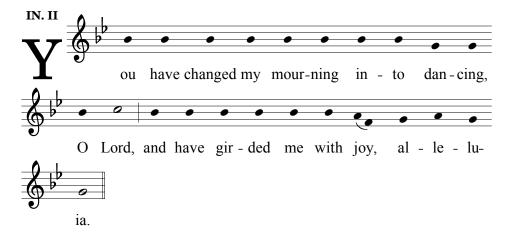
Christmas Time



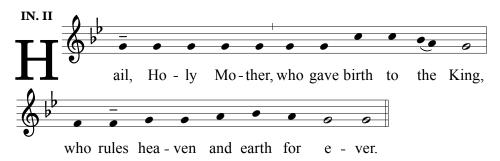


womb, made man for us

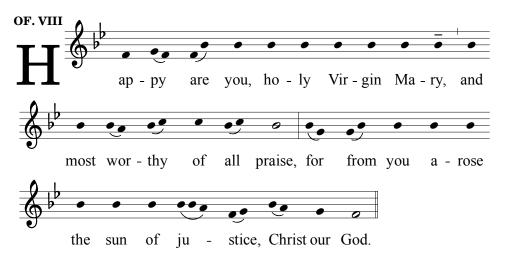
Easter Time



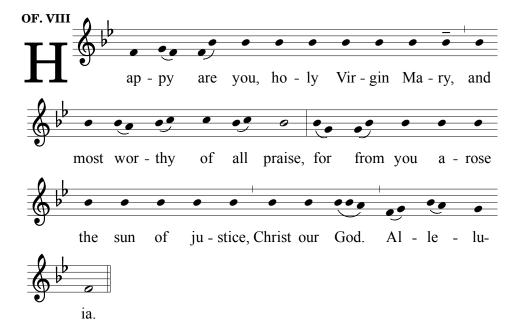
Lent and Ordinary Time



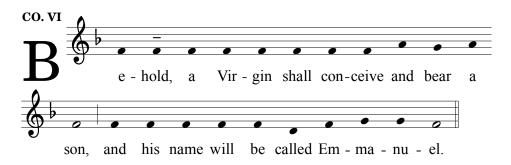
Outside Easter Time



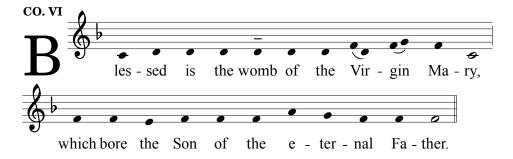
During Easter Time



Advent



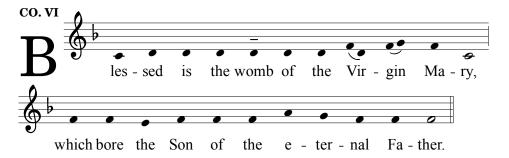
Christmas Time



Easter Time

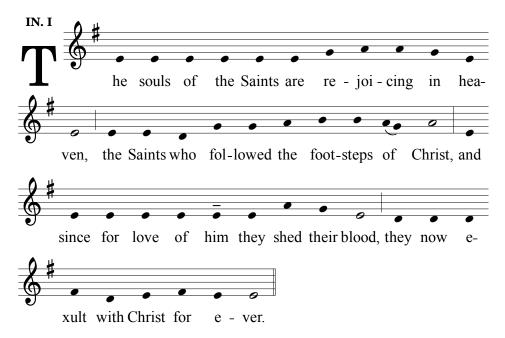


Lent and Ordinary Time



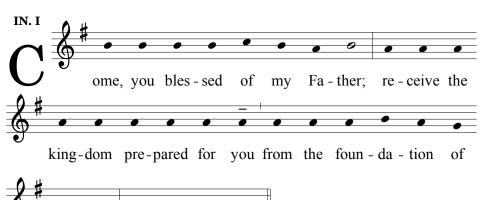
COMMON OF MARTYRS

Several Martyrs - Outside Easter Time

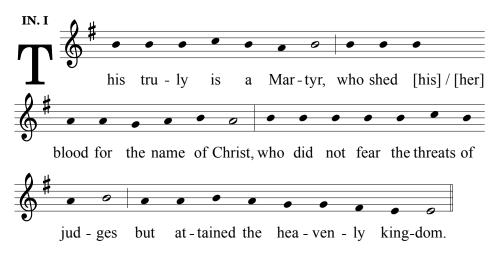


Several Martyrs - During Easter Time

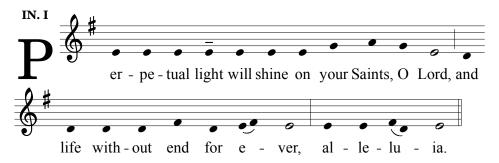
the world, al - le - lu - ia.



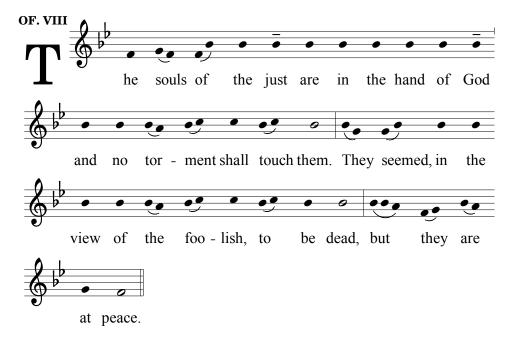
One Martyr - Outside Easter Time



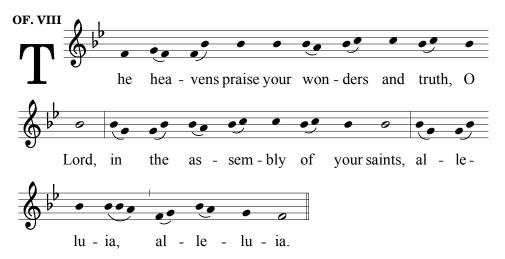
One Martyr - During Easter Time



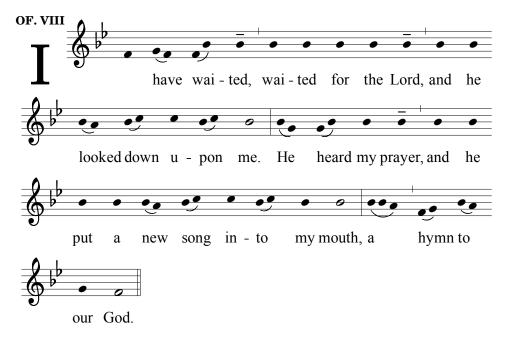
Several Martyrs - Outside Easter Time



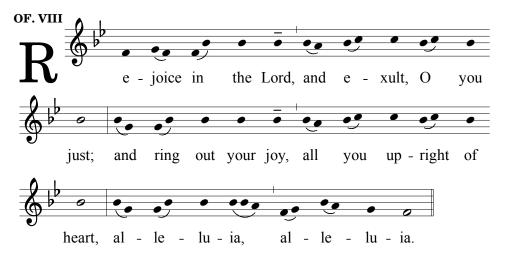
Several Martyrs - During Easter Time



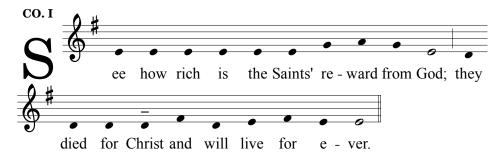
One Martyr - Outside Easter Time



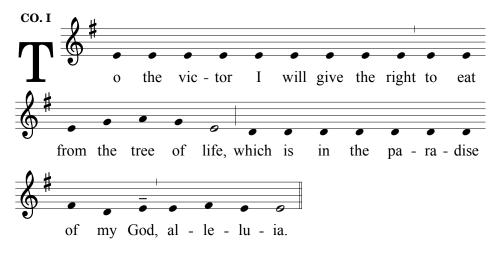
One Martyr - During Easter Time



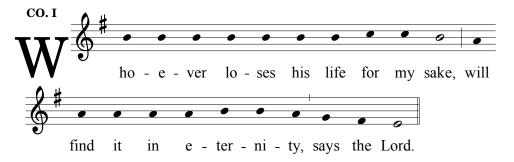
Several Martyrs - Outside Easter Time



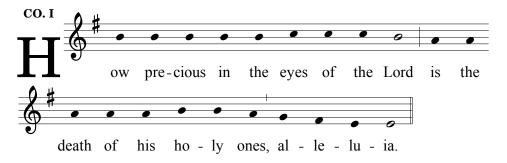
$Several\ Martyrs\ -\ During\ Easter\ Time$



One Martyr - Outside Easter Time

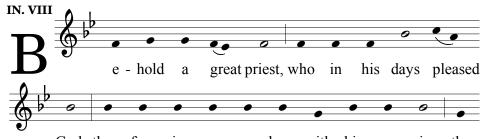


One Martyr - During Easter Time



COMMON OF PASTORS

Pope or Bishop



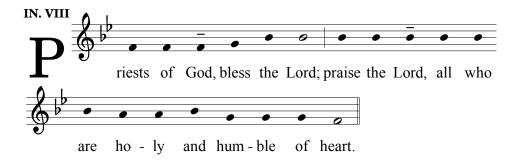
God; there-fore in ac - cor-dance with his pro-mise, the



Lord gave him growth for the good of his peo-ple.

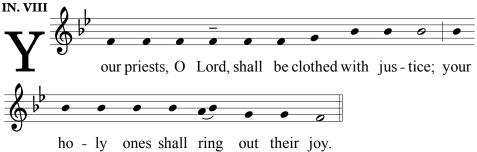


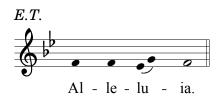
Several Pastors

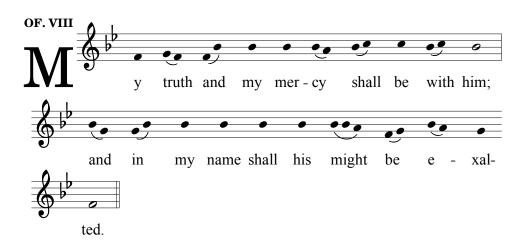




One Pastor

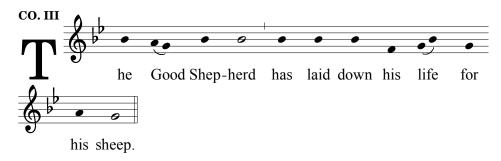


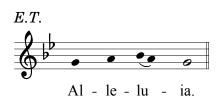




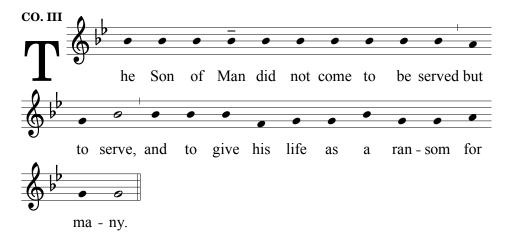


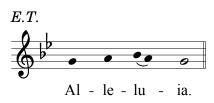
Pope or Bishop



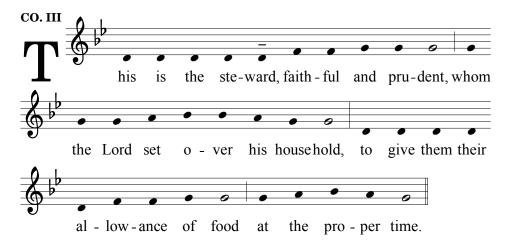


Several Pastors



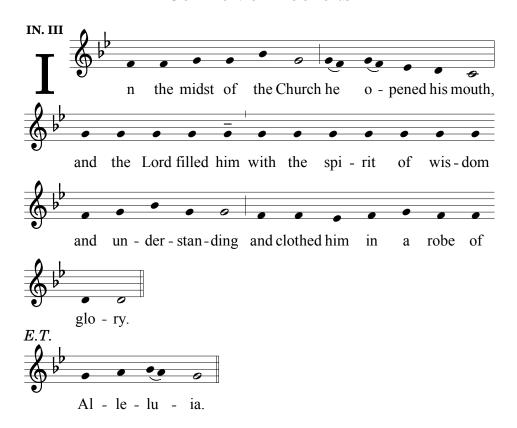


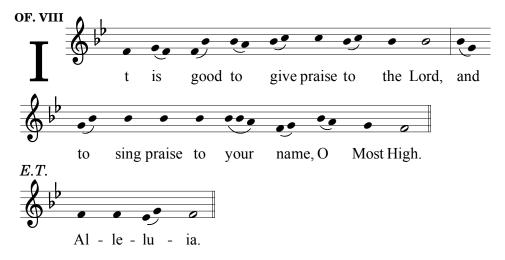
One Pastor

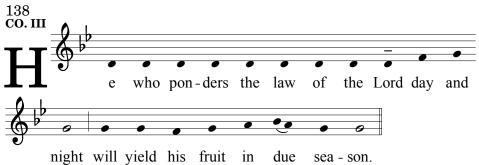


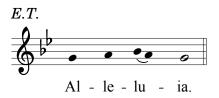


COMMON OF DOCTORS



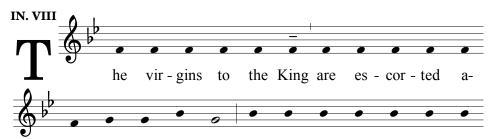






COMMON OF VIRGINS

Several Virgins



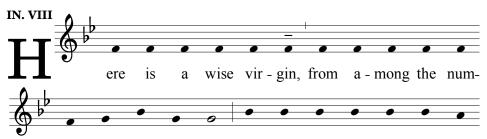
mid glad-ness and joy; they are led with - in the tem-



ple to the Lord and King.



One Virgin

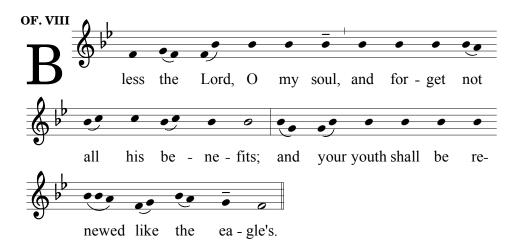


ber of the pru-dent, who went forth with ligh-ted lamp



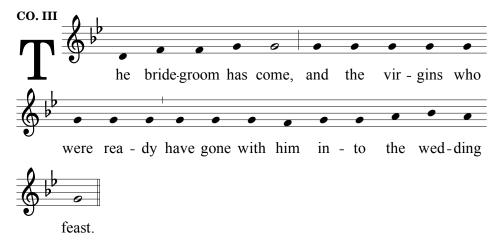
to meet Christ.

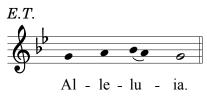




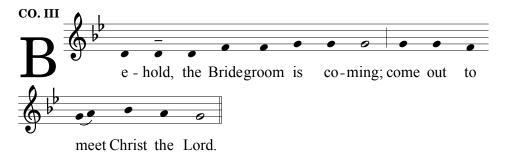


Several Virgins





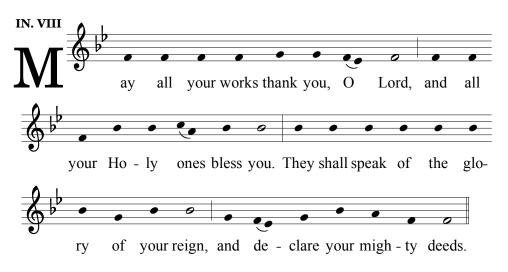
One Virgin





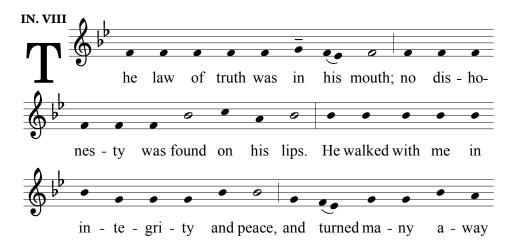
COMMON OF HOLY MEN AND WOMEN

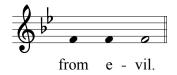
Several Saints





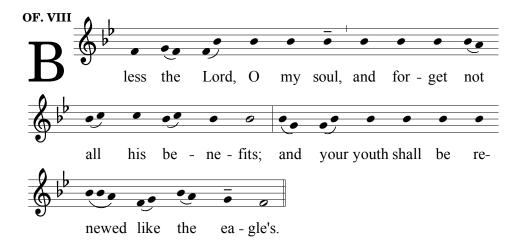
One Saint











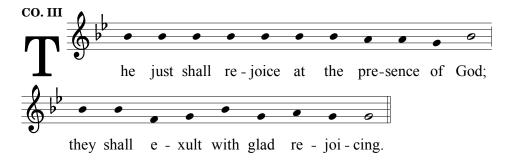


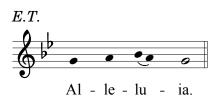


Al - le - lu - ia.

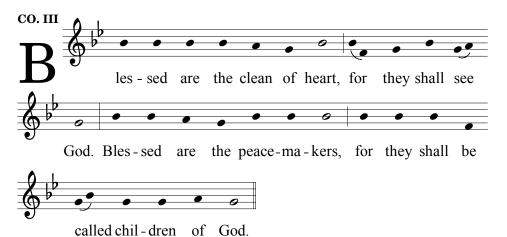
144

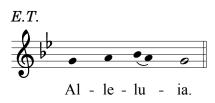
Several Saints



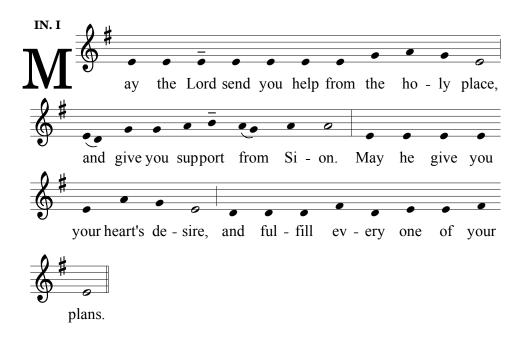


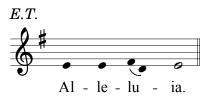
One Saint

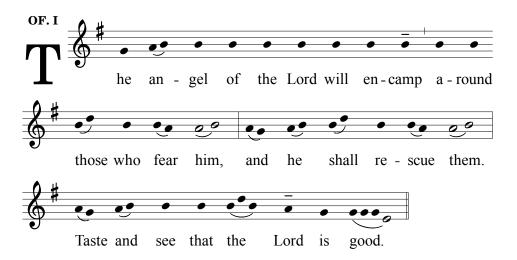




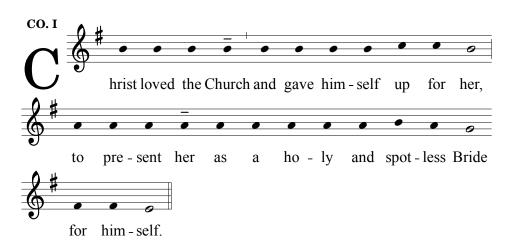
NUPTIAL MASS

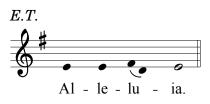












MASS FOR THE DEAD

