

Introduction

The primary purpose of the music program at the Basilica of the National Shrine of the Immaculate Conception is to transform the hearts and minds of the faithful through the power and beauty of music within the context of the liturgy and the worship of the faithful. By praising God, who is ineffably sublime, the faithful progress on their pilgrimage to the world of the resurrection; it is “through the praise of God, that humanity ascends to God” (“*Homo per divinam laudem affect ascendit in Deum.*” Thomas Aquinas. *Summa Theologiae*, II-II, 91).

The Basilica Series of Sacred Music springs from the time tested music tradition of the Roman Catholic Church; its intention is to make the “tradition new” and reflects the desire of the Basilica of the National Shrine of the Immaculate Conception to promote a musical art that is authentic, engaging, beautiful, spiritual, and inspiring. As Pope Benedict XVI said in his address on the occasion of the 100th anniversary of the Pontifical Institute of Music: “The liturgy, and consequently sacred music, ‘lives on a correct and constant relationship between healthy *traditio* and *legitima progressio*,’ keeping constantly in mind the fact that these two concepts — which the Council Fathers clearly underlined — merge since ‘tradition is a living reality, which therefore includes in itself the principle of development, of progress.’” (Address to the Pontifical Liturgical Institute of the Athenaeum of Sant’ Anselmo, 6 May 2011; *The Patrimony of Sacred Music: Continuity and Natural Development*, 31 May 2011.)

The musical offerings of *The Basilica Series of Sacred Music* are both *traditio* and *legitima progressio*. It is our hope that you will find the music in this series helpful in your liturgical planning and worship practices.

MASS OF ALL SAINTS

- I. KYRIE, ELEISON
- II. GLORY TO GOD
- III. HOLY, HOLY, HOLY
- IV. ACCLAMATION OF FAITH
(A, B, C)
- V. GREAT AMEN
- VI. LAMB OF GOD

English Mass texts from *The Roman Missal* according to the Third Typical Edition.
For use in the Dioceses of the United States of America.
Approved by the United States Conference of Catholic Bishops
and confirmed by the Apostolic See.

English Translation of *The Roman Missal*.
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THE BASILICA SERIES OF SACRED MUSIC
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I. KYRIE ELEISON

Mass of All Saints

Dedicated to All Saints Parish, Etna, Pennsylvania

Russell Weismann, 2011

Cantor: Assembly:

Ky - ri - e, e - le - i - son. Ky - ri - e, e - le - i - son.

3 Cantor: Assembly:

Chri - ste, e - le - i - son. Chri - ste, e - le - i - son.

5 Cantor: Assembly:

Ky - ri - e, e - le - i - son. Ky - ri - e, e - le - i - son.

II. GLORY TO GOD

Mass of All Saints

Russell Weismann, 2011

Celebrant / Cantor:

+Assembly:

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

3

We__ praise you, we bless you, we a - dore you, we__ glo - ri - fy__ you,

5

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

II. Glory to God / Mass of All Saints

7

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

9

Lord God, Lamb of God, Son of the Fa - ther,

10

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

II. Glory to God / Mass of All Saints

12

you take a - way the sins of the world; re - ceive__ our prayer;

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef). The music is in a simple, homophonic style with a steady rhythm.

14

you are seat - ed at the right hand of the Fa - ther, have mer - cy on us.

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef). The music continues with a similar homophonic texture.

16

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

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef). The music concludes with a final cadence.

II. Glory to God / Mass of All Saints

18

you a-lone are the Most High, Je - sus - Christ, with the Ho - ly Spir - it,

The musical score for measures 18-20 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and features a melodic line with eighth and quarter notes, including slurs and a fermata over the final note of the phrase. The piano accompaniment is in G major and 4/4 time, with the right hand playing chords and the left hand playing a steady bass line of chords.

21

in the glo - ry of God - the Fa - ther. A - men.

The musical score for measures 21-23 continues the vocal and piano parts. The vocal line concludes with a fermata over the final note. The piano accompaniment provides harmonic support, ending with a final chord in the right hand and a sustained bass line in the left hand.

III. HOLY, HOLY, HOLY

Mass of All Saints

Russell Weismann, 2011

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

3

Heav'n and earth are full of your glo - ry. Ho - san-na in the high - est.

5

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

IV. MEMORIAL ACCLAMATION

(A, B, C)

Mass of All Saints

A

Russell Weismann, 2011

Music score for part A, featuring a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs) with a grand staff bracket. The lyrics are: "We pro-claim your Death, O Lord, and pro-fess your Res-ur-rec-tion un-til you come a-gain."

B

Music score for part B, featuring a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs) with a grand staff bracket. The lyrics are: "When we eat this Bread and drink this Cup, we proclaim your Death, O Lord, un-til you come a-gain."

C

Music score for part C, featuring a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs) with a grand staff bracket. The lyrics are: "Save us, Sav-ior of the world, for by your Cross and Res-ur-rec-tion you have set us free."

V. GREAT AMEN
Mass of All Saints

Russell Weismann, 2011

A - men, a - men, a - men.

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat major) and a 4/4 time signature. It contains three measures of music, each with a half note followed by a quarter note, all under a single slur. The lyrics 'A - men, a - men, a - men.' are written below the notes. The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef. Both piano staves feature chords that correspond to the vocal notes, with the bass staff providing a simple harmonic foundation.

DO NOT DUPLICATE
FOR REVIEW ONLY

VI. LAMB OF GOD

Mass of All Saints

Russell Weismann, 2011

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Lamb of God, you take a - way the sins_ of the world, have mer - cy on us." The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. The music features a simple harmonic accompaniment with chords and moving lines in both hands.

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

The second system of the musical score continues the vocal line and piano accompaniment. It begins with a measure rest for the vocal line, indicated by a '3' above the staff. The lyrics are: "Lamb of God, you take a - way the sins_ of the world, grant us peace." The piano accompaniment continues with a similar harmonic texture. The system concludes with a double bar line and repeat dots.