

*In the  
beginning  
was the  
Word...*

*... born of  
the Father  
before  
all ages.*

*“May it be  
done to me  
according to  
your word.”*

*... incarnate  
of the  
Virgin  
Mary...*

MASS  
of the  
WORD  
INCARNATE

by Douglas R. Spangler

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KEYBOARD/VOCAL EDITION

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## **Mass of the Word Incarnate – Keyboard/Vocal Edition**

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The quotes on the front cover are:

- In the beginning was the Word... (John 1:1)
- ...born of the Father before all ages. (Niceno-Constantinopolitan Creed)
- “May it be done to me according to your word.” (Luke 1:38)
- ...incarnate of the Virgin Mary... (Niceno-Constantinopolitan Creed)

The scriptural quotations on the front cover are taken from THE NEW AMERICAN BIBLE Revised New Testament, © 1986, by the Confraternity of Christian Doctrine, Washington, D.C. All rights reserved.

The quotations of the Niceno-Constantinopolitan Creed on the front cover are taken from *The Roman Missal* © 2010, International Commission on English in the Liturgy Corporation. All rights reserved.

Note from the composer:

Prior to 2010, the English version of the Nicene Creed stated that Jesus was “born of the Virgin Mary.” The current English translation of the Nicene Creed states that Jesus was “born of the Father before all ages” and “incarnate of the Virgin Mary.” The use of the word “incarnate” in the English translation of the Nicene Creed is to my mind a beautiful expression of the human nature of Jesus—especially when contrasted with “born of the Father before all ages” which expresses the divine nature of Jesus. Reflection on these phrases has been a source of inspiration for me as I composed the *Mass of the Word Incarnate*.

Dedicated to my wife,

*Wren Spangler*

whose help and encouragement made this work possible.

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# I WILL POUR CLEAN WATER UPON YOU

(Antiphon for the Sprinkling Rite outside Easter Time)

In a gently flowing "two" (♩ = ca. 50)

Melody

Cantor/Choir; All repeat

Ab Cm Eb sus 4 Eb

I will pour clean wa - ter up - on you,

Keyboard

mp

Ab Cm C F sus 4 F sus 4/C F

you will be made clean of all your pu - ri - ties, and

Bbm7 Cm7 Db Cm/Bb Bbm7 Eb7 sus 4 Eb7 Ab \*

I will give you a new spir - it, says the Lord.

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\* Repeat as needed until the Priest returns to his chair to say the Concluding Prayer for the Sprinkling Rite (page 7).

# I SAW WATER FLOWING FROM THE TEMPLE

(Antiphon for the Sprinkling Rite during Easter Vigil)

Flowing (♩ = ca. 72)

Ab7sus4 Db Bbm Bbm7 Ebm C Ab7

Cantor/Choir; All repeat

Melody

I saw wa - ter flow - ing from the Tem - ple, from the right - hand

Keyboard

Db7sus4 Db

al - le - lu - ia: and all whom wa - ter came were saved and shall

Db7sus4 Db

Bbm Bbm7

Eb7sus4 Ebm7

Ab Ab7sus4

Db

Ebm

Ab/C Ab7

Db7sus4 Db

say: al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

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\* During the Easter Vigil, repeat as needed until the Priest returns to his chair to direct the Universal Prayer (page 27).

During the Easter Vigil, repeat as needed until the Priest returns to his chair to say the Concluding Prayer for the Sprinkling Rite (page 7).

# CONCLUDING PRAYER FOR THE SPRINKLING RITE

Fm Cm7 F(no 3) Cm sus 4/Eb Db Bbm

When he returns to his chair and the singing is over, the Priest stands facing the people and, with hands joined, says:

Melody

May al - mighty God cleanse us of our sins, and through the

Keyboard

*p*

Fm Cm sus 4 Cm7 Db

celebration of this Eucharist us worthy to eat at the table of his Kingdom.

C7 sus 4 F \*

The people

A - - - - - men.

*mf*

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\* Then, when it is prescribed, the hymn Gloria in excelsis/Glory to God is sung or said.

# PENITENTIAL ACT, FORM A: CONFITEOR

Melody

Ab C

The Priest invites the faithful to make the Penitential Act:

Brethren (brothers and sisters), let us ac - know - ledge our sins,

Keyboard

*p*

Bbm7 C sus4 Fm

and so pre - pare ourselves to celebrate the sac - red mysteries.

A brief pause for silence follows.

Then all recite together the formula of general confession:

Ab Ab/C Db

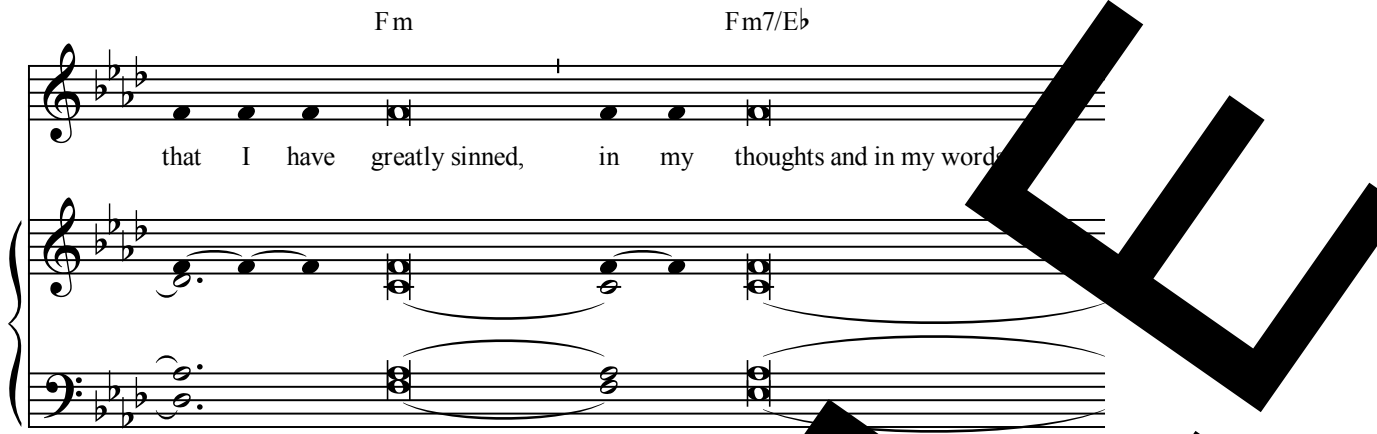
I con - fess almighty God and to you, my brothers and sisters,

*mf*



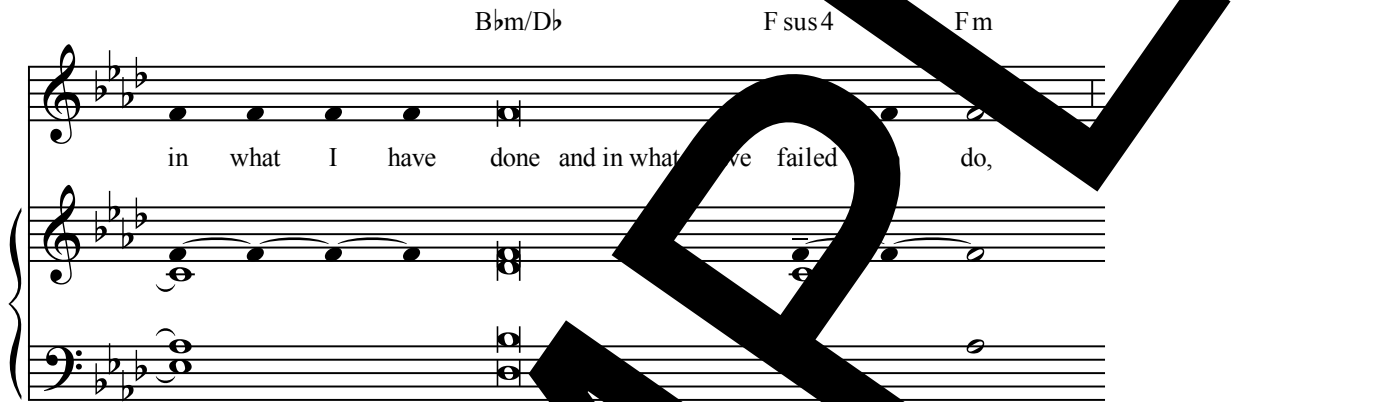
Fm Fm7/Eb

that I have greatly sinned, in my thoughts and in my words



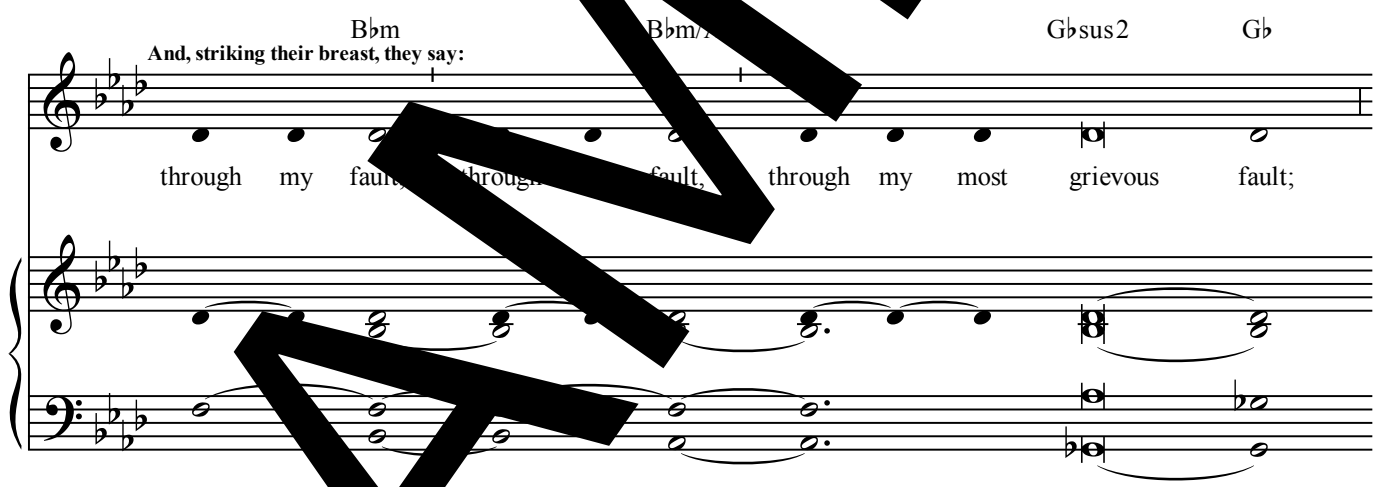
Bbm/Db F sus4 Fm

in what I have done and in what we failed do,



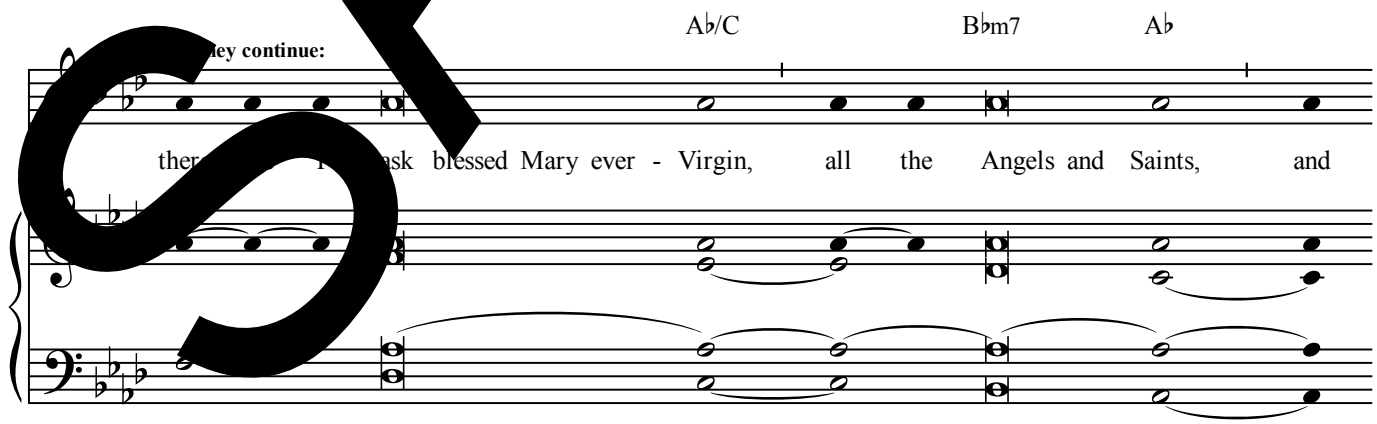
Bbm Bbm7 Gbsus2 Gb

And, striking their breast, they say:  
through my fault, through my fault, through my most grievous fault;



Ab/C Bbm7 Ab

they continue:  
therefore we ask blessed Mary ever - Virgin, all the Angels and Saints, and



PENITENTIAL ACT, FORM A: CONFITEOR, cont. (3)

G<sup>b</sup>sus2    A<sup>b</sup>    D<sup>b</sup>    B<sup>b</sup>m7    C sus4

you, my broth - ers and sisters, to pray for me to the Lord our God.

A<sup>b</sup>    B<sup>b</sup>/C

The absolution by the Priest follows:

May al - mighty God have merc... give us our sins,

*p*

B<sup>b</sup>m7    C sus4    Fm    B<sup>b</sup>m    Fm    \*

The people reply:

and bring us to ever... life. A - men.

*mf*

Kyrie... Lord, have merc... ows.

# PENITENTIAL ACT, FORM B: DIALOGUE

**Melody**

F (no 3) C7sus4 Db

The Priest invites the faithful to make the Penitential Act:

Brethren (brothers and sisters), let us ac - knowledge our sins,

**Keyboard**

*p*

Bbm7 Cm7 F (no 3)

and so pre - pare ourselves to celebrate the sac - red mysteries.

A brief pause for silence follows.

F (no 3) Ab Fm Fm Bbm7 Cm7 Fm

The Priest then says: Have mercy on us, O Lord.

The people reply: For we have sinned a - gainst you.

*mf*

PENITENTIAL ACT, FORM B: DIALOGUE, cont. (2)

**The Priest:** *B♭m* *Db/Ab* *Fm* **The people:** *Fm B♭m7* *Cm7* *Fm*

Show us, O Lord, your mercy. And grant us your salvation.

*p* *mf*

*F*(no 3) *Cm sus4/F* *Db* *B♭m* *Fm*

**The absolution by the Priest follows:**

May al - mighty God have mercy on us and for - give us our sins,

*p*

*E♭sus4* *Cm* *Db* *B♭m* *Fm* \*

**The people reply:**

and bring us to eternal life. A - men.

*mf*

The Kyrie, eleison... have mercy... follows.

# PENITENTIAL ACT, FORM C: INVOCATIONS WITH KYRIE, ELEISON/LORD, HAVE MERCY

F(no 3) C7sus4 Db

The Priest invites the faithful to make the Penitential Act:

Melody

Brethren (brothers and sisters), let us ac - knowledge our sins,

Keyboard

*p*

Bbm7 Cm7 F(no 3)

and so pre - pare ourselves to celebrate the sacred mysteries.

A brief pause for silence follows.

F(no 3) C7sus4 Db

The Priest, or a Deacon or another Minister (Cantor), then says the following or other invocations: Kyrie, eleison / Lord, have mercy:

You were sent to heal the con - trite of heart:

PENITENTIAL ACT, FORM C: INVOCATIONS WITH KYRIE, ELEISON/LORD, HAVE MERCY, cont. (2)

*Plaintively* (♩ = ca. 60)

F(no 3) Fm Cm7 Dbsus2 D♭ D♭/C B♭m Fm/B♭ C♯ F sus4 Fm

The people reply:

Ký - ri - e, e - lé - i - son.  
 Lord, — have mer - cy.

Ký - ri - e, e - lé - i - son.  
 Lord, — have mer - cy.

*mf*

Priest/Deacon/Cantor:

B♭m

Fm

You came to call sinners:

*p*

D♭ A♭ B♭m E♭ E♭/D The people: A♭/C A♭ B♭m C sus4 C C7

The people:

Chri - ste, e - lé - i - son.  
 Christ, — have mer - cy.

Chri - ste, e - lé - i - son.  
 Christ, — have mer - cy.

*mf*

PENITENTIAL ACT, FORM C: INVOCATIONS WITH KYRIE, ELEISON/LORD, HAVE MERCY, cont. (3)

**Priest/Deacon/Cantor:** *Fm* *Bbm7* *Cm7* (no 3)

You are seated at the right hand of the Father to inter - ce - de for us:

*p*

**The people:** *F(no 3)* *Fm* *Cm7* *Dbsus2* *Db* *Db/C* *Bbm* *Fm/Bb* *Cm7* *Fm* *Fm*

*Ky - ri - e, e - le - i - son.* *Ky - ri - e, e - le - i - son.*  
 Lord, have mer - cy. Lord, have mer - cy.

**The absolution by the Priest follows:** *F(no 3)* *Dbsus4/Eb* *Db* *Bbm* *Fm*

May al - mighty God have mer - cy on us, for - give us our sins,

*p*

**The people reply:** *Ebsus4* *Cm7* *Db* *C7sus4* *F* \*

... to ever - last - ing life. A - men.

*mf*

\*Then, when it is prescribed, the hymn Gloria in excelsis/Glory to God is sung or said.

# KYRIE, ELEISON

INTRO *Plaintively* (♩ = ca. 58)

Fm Cm Fm F(no 3) Fm Cm7 D♭sus2 D♭ D♭/C B♭m Fm/B♭ Cm7 sus4 Fm

Cantor/Choir:

All:

Melody

Keyboard

*Ký-ri-e, e-lé-i-son.*

*Ký-ri-e, e-lé-i-son.*

*p*

*mf*

D♭ Ab B♭m E♭sus2 E♭ E♭/C Ab/C B♭m C sus4 C C7

Cantor/Choir:

All:

*Chri-ste, e-lé-i-son.*

*Chri-ste, e-lé-i-son.*

*p*

Fm Cm7 D♭sus2 D♭/C B♭m Fm/B♭ Cm7 F sus4 F\*(Fm)

Cantor/Choir:

All:

*Ký-ri-e, e-lé-i-son.*

*Ký-ri-e, e-lé-i-son.*

*mf*

*rit.*

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\*If the Kyrie is sung as a memorial to God is not to be sung (especially during Lent), the final chord may be F minor—with an Ab in the tenor voice.



# LORD, HAVE MERCY

INTRO *Plaintively* (♩ = ca. 60)

Fm Cm Fm F(no 3) Fm Cm7 D♭sus2 D♭ D♭/C All: B♭m Fm/B♭ Cm7 F sus4 Fm

Melody

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

*p* *mf*

D♭ Ab B♭m E♭sus2 E♭ F All: Ab/C B♭ B♭m C sus4 C C7

Cantor/Choir:

All:

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

*p*

Fm Cm7 D♭sus2 D♭ D♭/C All: B♭m Fm/B♭ Cm7 F sus4 F\*(Fm)

Cantor/Choir:

All:

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

*mf*

*rit.*

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\*If the Gloria to God is not being sung (especially during Lent), the final chord may be F minor—with an Ab in the tenor voice.

# GLORY TO GOD

**INTRO** *With great dignity* (♩ = ca. 92) *The introduction may be omitted if the Glory to God is sung by the Priest or a Cantor.*

Melody

Keyboard

*mf*

*mf*

**Priest/Cantor/Choir:**

F Gm/F B♭add9 C7sus4 F Gm F Dm

Glo - ry to God in high - es

**All:**

F/A B♭add9 Gm7 F/A C7sus4 F

and on earth peace peo - ple of good will.

*f*

7 B♭/C F Dm Dm7 C7sus4 F/A B♭add9

We praise we you, we a - dore you, we

11 Gm7 C B♭ F/A Gm Am/C B♭/C F/A B♭add9 C/B♭

glo - ri - fy we we you thanks for your great glo - ry, Lord

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15 F/A Gm7 C sus4 C F/A B $\flat$  Gm7 C sus4 C

God, heav - en - ly King, O God, al - might - Fa - th

19 F(no 3) Cm/E $\flat$  D $\flat$ add9 D $\flat$  D $\flat$ /C B $\flat$ m F sus4 Fm

Lord Je - sus Christ, On - ly be - got - ten Son, Lord

*mf*

23 A $\flat$  B $\flat$ m Fm/B $\flat$  C sus4 Cm Ebadd9 Cm7 B $\flat$ sus4 B $\flat$

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

27 E $\flat$  B $\flat$ /D Dm7 Ebadd9 E $\flat$  Cm7 Gm7/B $\flat$  Gm

you take away the sins of the world, have mer - cy on

GLORY TO GOD, cont. (3)

30 A7sus4 Dsus4 D Gm F Bb/D Dm7 Ebadd9 Eb Ab Bb Gm/Bb

us; you take a-way the sins of the world, re - ceive our

34 Cmadd A D Eb Cmadd A F Eb Cm7/Eb

prayer; you are seated at the right hand of the

37 D7sus4 Dm7 Gm7 F Eb 7/D Csus4 Csus2 C

Fa - ther, we pray for you on us.

39 Bb/C F Dm Gm7 F/G C F F/A Bb

For you alone are the Ho - ly One, you alone are the

43 C sus4 C F Dm Dm7 A7 sus4 m7 Bbadd9

Lord, you a - lone are the

46 Gm F/A C sus4 C F m7 F/A

Je - sus Christ, the Ho - ly Spir - it,

49 F/A Gm7 Dm7/A Bb F/C C sus4 C

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

*f*

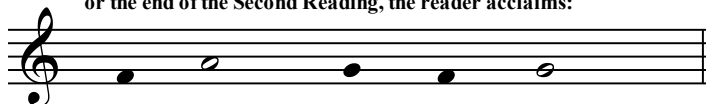
52 F Dm Gm7 F/A C sus4 C Am Bb/A Gm/Bb Gm/C F sus4 F

A - men! A - men! A - men!

*rit.* *molto maestoso*


# DIALOGUES FOR THE LITURGY OF THE WORD

To indicate the end of the First Reading  
or the end of the Second Reading, the reader acclaims:



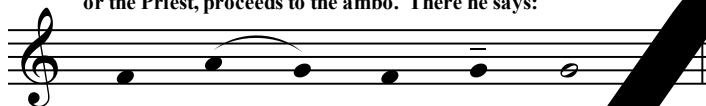
The word of the Lord.

All reply:




Thanks be to God.

During the singing of the Gospel Acclamation, the Deacon,  
or the Priest, proceeds to the ambo. There he says:




The Lord \_\_\_\_\_ be with you.

The people reply:



And with your spirit.


The Deacon, or the Priest:



A reading from the holy Gospels according to


[*Matthew.*  
*Mark.*  
*Luke.*  
*John.*]

The people acclaim:



Glory to you, O Lord.

At the end of the Gospel, the Deacon, or the Priest, acclaims:



The Gospel of the Lord.

All:



Praise the Lord Jesus Christ.

# ALLELUIA I

INTRO *Moderately, not rushed* (♩ = ca. 120)

Descant

Melody

Keyboard

Chords: F, B♭add2/D, F, Dm7, Am, Am7, B♭, C, C

Descant on final refrain:

REFRAIN: 1st time: Cantor/Choir, All repeat; thereafter: All

Al - le - lu - ia!

mf, mf-f

Chords: Gm7, F/B♭, Gm/C, F, B♭add2, F sus4, F

1 2 Final

Al - le - lu - ia!

Al - le - lu ia! - ia! - ia!

1 2 Final

D.S. to Verse

Final Fine

# ALLELUIA II

INTRO *Moderately, not rushed* (♩ = ca. 120)

F/C C F § F Am7/E Dm Gm C

Descant

Melody

§ REFRAIN: 1st time: Cantor/Choir, All repeat; thereafter: All

Al - le - lu - ia! Al - le - lu - ia!

Keyboard

*mf* *mf-f*

Am Am7 B♭

1,2 § F/C C F 1: *D.S.* 2: to Verse Final F/C C F *Fine*

Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu

Al - le - lu - ia!

Al - le - lu - ia!

Am Am7 B♭

1,2 § 1: *D.S.* 2: to Verse Final *Fine*



# LENTEN GOSPEL ACCLAMATION

INTRO *Moderately, not rushed* (♩ = ca. 120)

Chords: F Bbadd2/D § F C/E D C#4 C

Descant: Glo - ry! Glo ry!

REFRAIN: 1st time: Cantor/Choir, All repeat; thereafter: All

Melody: Glo - ry to you, Word — God,

Keyboard: *mf*

Chords: Gm7 F/G C9 | 1 F Bbadd2/D sus4 F | Final F sus4 F *Fine*

1st Verse: Lord — Je - sus Christ!

2nd Verse: Lord — Je - sus Christ! Christ! Christ!

Chords: 1 D.S. 2 to Verse | Final *Fine*

Chords: 1 D.S. 2 to Verse | Final *Fine*

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 Music: *Mass of the World* by Douglas R. Spangler, b. 1972, © 2010, 2020, Douglas R. Spangler. Published by HFL Publications. All rights reserved.

# SAMPLE CHORAL GOSPEL ACCLAMATION VERSE

Solemnity of the Most Holy Trinity [164 A] [165 B] [166 A]

Capo 5: C  
F

E<sup>b</sup>/G A s A  
A<sup>b</sup>/C Gm/C D 4 D

S.A.

Glo - ry to the Father, the Son, and the Ho - ly Spirit;

T.B.

Dm G C C Fadd2/A  
Gm Bb C F Bbadd2/D

God who is, who was, who is to come.

*a tempo*

*D.S. al Fine*

*a tempo*

*D.S. al Fine*

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# UNIVERSAL PRAYER

## PRIEST'S INTRODUCTION

Melody

Priest:

To God the Father almighty, dear brothers and

Keyboard

*p*

may every prayer of our heart direct

for his will that all humanity be saved

and to the knowledge of the truth.

Fm Cm7 add Ab Db

Bbm7 C sus4

Ab/C

Ebsus4 Cm7 F(no 3)

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INTENTIONS

F(no 3)  
Deacon/Cantor/Reader:

C7sus4

1. For the holy Church of God, that the Lord may graciously watch over her and care for her

2. For the peoples of all the world, that the Lord may graciously preserve harmony among them

3. For all who are oppressed by any kind of need, that the Lord may graciously give them relief,

4. For ourselves and our own community, that the Lord may graciously receive us as a sacrifice acceptable to himself,

Bb7m C7m      Bb7m C7m Fm

The people reply:

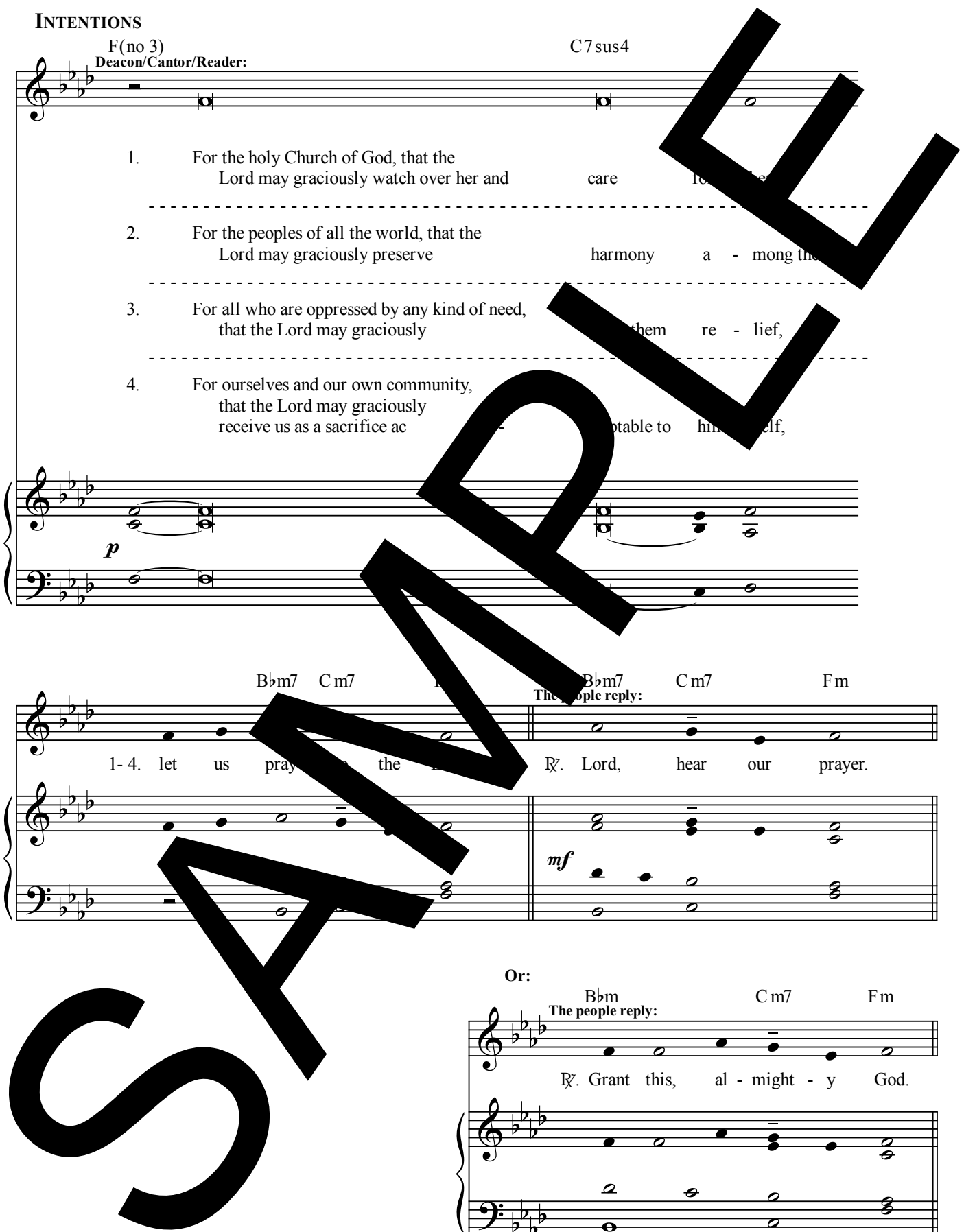
1-4. let us pray the Lord, hear our prayer.

Or:

Bb7m C7m Fm

The people reply:

Grant this, almighty God.



PRIEST'S PRAYER

*Fm*  
Priest: *Cm7 add Ab* *Db*

O God, our refuge and our strength, hear the prayers your Church

*p*

*Bbm7* *C sus4* *Fm*

for you yourself are the source of de - vot

*Ab/C* *Cm7 add Ab* *Db*

and grant, we that wish with we may tru - ly ob - tain.

*Bbm7* *C sus4* *Fm* *Bbm* *Fm*  
The people reply:

Throu our Lord. A - men.

*mf*

# INVITATION TO PRAY

**Melody**

**Keyboard**

*p*

*mf*

**SAMPLE**

F(no 3) The Priest says: sus4 Db

Pray, brethren (brothers and sisters), that my sacrifice and yours

Bbm7 Cm7 Fm

may be acceptable to God, through the mighty intercession of the Holy Spirit.

Fm C7sus4 Fm Eb Db Bbm/Db C7sus4

The people rise and reply: May the Lord accept the sacrifice at the altar of your heart for the praise and glory of his name,

Fm Cm7 F(no 3)

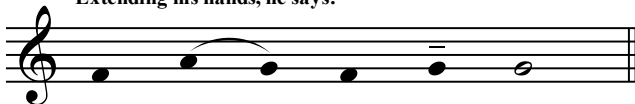
for our good and the good of all his holy Church.

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# PREFACE DIALOGUE

Then the Priest begins the Eucharistic Prayer.  
Extending his hands, he says:




The Lord — be with you.

The people reply:




And with your spirit.

The Priest, raising his hands, continues:



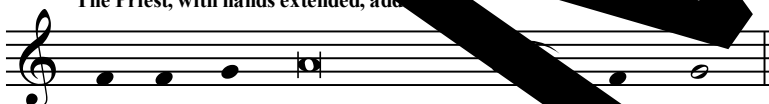
Lift up — your hearts.

The people:




We lift them up to the Lord.

The Priest, with hands extended, adds:



Let us give thanks to the Lord — God.

The people:



...ght and ju

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# HOLY

INTRO *With great dignity* (♩ = ca. 92)

Melody

Keyboard

*mp* *mf* *cresc.*

F Dm Gm/B♭ C sus4 C All: F Dm Gm7 C

Ho - ly, - ly,

5 F F/A B♭add9 C sus4 C F F/A Am7 Dm Dm7

Ho - ly Lord — God of hosts. - ven and earth are

*f*

9 Gm F/A Gm7 C sus4 F/A B♭ Gm7 F/C C sus4 C

full of your glory. Ho - san - na in the high - est.

*sc.* *ff*

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13 F F sus2 C/E Dm Dmadd4 Dm/C Bb Gm/Bb Gm7

Bless - ed is he who comes in the name of the

*f* *cresc.*

16 C sus4 C Am7 Gm7 C sus4 F

Lord. Ho - san - na the high - est.

*ff* *rit.*

SAMPLE

# WE PROCLAIM YOUR DEATH

\* INTRO (♩ = ca. 80)

Melody

Keyboard

*p*

F(no 3) Fm Cm7 Fm

Priest:

The mys - ter - y of

All:

*mp* *mf*

F(no 3) Fm Cm7 m Ab Bbm Bb7

We pro - claim your Death, O Lord, and pro - fess your Res - ur -

Ab/Eb Eb F Db Eb Cm7 F

rec - tify you come a - gain.

*f* *rit.*

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- \* If the Priest intones "The mystery of faith" to a different melody, then afterward start with the cue notes as an intro for the acclamation.
- Or: After playing the beginning notes, omit the cue notes and rest while the Priest begins singing, then resume playing on the word "faith."
- Or: After playing the beginning notes, quietly accompany the Priest while he sings "The mystery of faith."
- Or: The melody for "The mystery of faith" and the acclamation may be sung entirely *a capella*.

# WHEN WE EAT THIS BREAD

\* INTRO (♩ = ca. 76)

Melody

Keyboard

*p*

D sus4 G(no 3) Priest: Gm Gm/F Eb

The mys - ter - y of our faith.

All:

*mf*

D sus4 Gm Gm/F Cm7// Gm/Bb F/A

When we eat this Bread and drink this Cup, we pro -

Bb Dm/A A7sus4 Dm Dm Bb Gm/Bb D7sus4/A Gm

claim your death, Let us un - til you come a - gain.

*rit.*

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- \* If the Priest intones "The mystery of faith" to a different melody, then afterward start with the cue notes as an intro for the acclamation.
- Or: After playing the beginning notes, omit the cue notes and rest while the Priest begins singing, then resume playing on the word "faith."
- Or: After playing the beginning notes, quietly accompany the Priest while he sings "The mystery of faith."
- Or: The melody for "The mystery of faith" and the acclamation may be sung entirely *a capella*.

# SAVE US, SAVIOR

\* INTRO (♩ = ca. 72)

Melody

Keyboard

*p*

Priest:

The mys - ter - y of — faith.

Dm Am/D Dm Gm/B♭ Am7

All:

Save us, — Sav - ior the we — for by your

Dm Gm/B♭ Am7 Dsus4 B♭

*mf*

Cross and — — — — — you have set us free.

F/A Dm7 C C/E Fsus4 Dm7 Gm Gm/B♭ Csus4 C F

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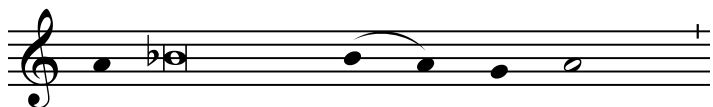
- \* If the Priest intones "The mystery of faith" to a different melody, then afterward start with the cue notes as an intro for the acclamation.
- Or: After playing the beginning notes, omit the cue notes and rest while the Priest begins singing, then resume playing on the word "faith."
- Or: After playing the beginning notes, quietly accompany the Priest while he sings "The mystery of faith."
- Or: The melody for "The mystery of faith" and the acclamation may be sung entirely *a capella*.

# DOXOLOGY AND AMEN

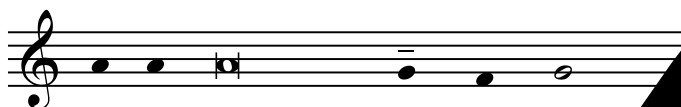
The Priest takes the chalice and the paten with the host and, raising both, he says:



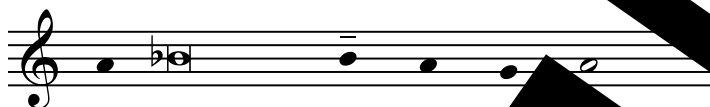
Through him, and with him, and in him,



O God, al - might - y Father,



in the unity of the Ho - ly Spirit,

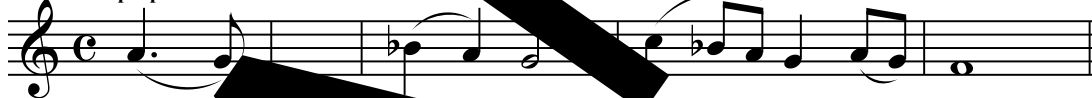


all glory and hon - or is



for ev - er and er.

\* The people acclaim:



A - men! A - men! A - men! A - men!

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\*An accompanied version of this Amen is found on the next page.

# AMEN

INTRO *Majestically* (♩ = ca. 80-84)

Chords: Gm/C, F sus4, F, F, Dm, Dm7

Descant

Melody

Keyboard

*mf*, *f*

All:

Chords: Gm7, F/A, C sus4, Am, Bb, Gm/Bb, Gm/C, F sus4, F

4

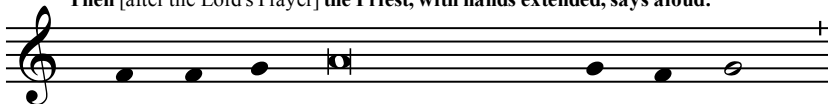
A - men! A - men! A - men!

A - men! A - men! A - men!

*rit.*, *molto maestoso*

# THE RITE OF PEACE

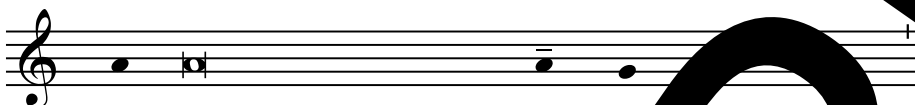
Then [after the Lord's Prayer] the Priest, with hands extended, says aloud:



Lord Je - sus Christ, who said to your A - postles:



Peace I leave you, my peace I give you,



look not on our sins, but on the faith of your Chu



and graciously grant her peace and in accordance with your will.

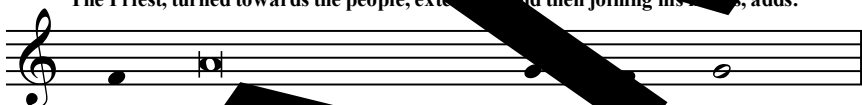
He joins his hands.

The people reply:




Who live and reign for - ever and A - men.

The Priest, turned towards the people, extends his hands and then joining his hands, adds:



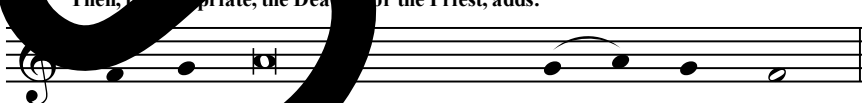
The peace of God be with you always.

The people reply:



And with your sp

Then, if appropriate, the Deacon or the Priest, adds:



Let us each other the sign of peace.

# LAMB OF GOD/CORDERO DE DIOS/AGNUS DEI

INTRO *Tenderly and not too fast* (♩ = ca. 50)

Gm D7sus4 Dm7 Eb D7sus4 Dm7 Gm Eb D7 D7

Latin  
Melody

Spanish  
Melody

English  
Melody

Keyboard

*p*

D(no 3) Gm D7sus4 Dm7 Eb F/E♭ G/D Gm/B♭ Cm7 Dm/C  
Cantor/Choir: All:

A - gnus De - i, qui tol - lis pec - cá - ta

Cor - de - ro que qui - tas el pe - ca - do del

Lamb God, you take a - way the sins of the

*mf*

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1,2,... May be repeated additional times (or in various languages) if the fraction is prolonged.

Bb Dm/F Cm/Eb /sus4 D7 D.S.

mun - di: mi - se - ré - no bis.  
mun - do, ten pie - dad de no - so - tros.  
world, have mer us  
(Cue notes for Latin) (Cue notes for Latin and Spanish) D.S.

Final

Bbadd2 Bb Eb /sus4 D G sus4 G sus2 G Fine

mun - di: do - mi - no bis pa - cem.  
mun - do, nos la paz.  
world, grant us peace.  
Fine

# INVITATION TO COMMUNION

**SAMPLE**

**Melody**

**Keyboard**

*p*

*mp*

G(no 3) Gm D7sus4 Gm Eb Cm7/Eb D7sus4

The Priest, while facing the people, says aloud:

Be - hold the Lamb of God, be - hold him who takes away the sins of the world.

D7 Gm Dm7 Gm

Bless - ed are those called to the supper of the Lamb.

G(no 3) D7sus4 Gm Cm7/Eb D7sus4

And together with the people sings once:

Lord, I am not worthy that you should enter un - der my roof,

D7 Dm7 G(no 3)

but only say the word and my soul shall be healed.

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THE CONCLUDING RITES, cont. (2)

The celebrant says: All reply:

Blessed be the name of the Lord. Now and ever.

The celebrant says: All reply:

Our help is in the name of the Lord. Who made heav - en and earth.

The celebrant receives the pastoral staff, if he uses it, and says:

May al - mighty God bless you, the Father, ✠ the Son ✠

All reply:

and the Ho - ly ✠ Spirit. A - men

Then the Deacon, or the Priest himself, says: The people reply:

Go forth, the Mass is ended. Thanks be to God.

Or, he says: The people reply:

Go and an - nounce the Gospel of Christ. Thanks be to God.

Or, he says: The people reply:

Go in peace, glorify the Lord by your life. Thanks be to God.

Or, he says: The people reply:

Go in peace. Thanks be to God.

During the Easter Octave of Pentecost, the Deacon, or the Priest himself, says:

in peace, al - le - lu - ia, al - le - lu - ia.

All reply:

Thanks be to God, al - le - lu - ia, al - le - lu - ia.

Dedicated to my wife,

*Wren Spangler*

whose help and encouragement made this work possible.

With heartfelt thanks, I also wish to acknowledge some of the people I have had the opportunity to interact with while composing the *Mass of the Word Incarnate*.

Thank you...

To Douglas and Carol Spangler Jr. and to Charley and Karen Reid for their love and support. To Luke Mayernik for being a wonderful mentor during the earliest stages of this work and for encouraging me to explore new harmonies. To James Holleman, Dean James, Timothy R. Smith and Dr. Robert Wolf who gave useful input on early versions of this work. To Eden Casteel, Elizabeth (Brady) Grzesiak, Adam DeBacker and the St. Anthony Parish Choir who sang through various versions of this work. To Bishop Steven J. Raica who sight-read parts of this work on the organ and encouraged the introduction of this Mass setting at St. Anthony of Padua Church in 2012. To Father Joseph J. Krupp and the staff and students of Sacred Heart School in Hudson, MI, for their encouragement and enthusiasm. To Father David M. Reamsnyder and the parishioners of St. Anthony of Padua Church in Hillsdale, MI, for their friendship and support. To Ricky Manalo, CSP for being a wonderful mentor and for helping me come to a better understanding of ritual music and the liturgy. To Columba Kelly, OSB for his infectious love of chant and for helping me come to a better understanding of the spirit of Gregorian chant. To Dr. Brandon Spence for inspiring a creative surge of work on this Mass setting in 2014 when he introduced it at Sacred Heart Parish in Dearborn, MI. To Mary Malewitz who graciously let me use the pipe organ at St. Mary Star of the Sea Parish in Jackson, MI. To Stephen Kasperick-Postellon for sharing his enthusiasm for the liturgy and chant, and for being a sounding board during various stages of this work. To Neil Weston at St. Stephen Martyr Catholic Church in Washington, D.C., who gave me a wonderful opportunity to hear the choral setting of the Mass. To Dr. Gerald Custer for his gracious style of mentoring and for the many useful suggestions he made to help refine the choral parts and the descants. To Josh Bauer, a visiting seminarian, for helping to make a recording of the Mass setting. To the many people I have met at NPM Conventions and Institutes or at CMAA Colloquiums and Chant Intensives who have shared some of their insights about liturgical music or composition. Among these are: Paul Inwood, Michel Guimont, Alan Hommerding, Wilko Brouwers, Dr. Horst Buchholz and Adam Bartlett. Interacting with these people has been a great source of blessing and encouragement for me.

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