

CHORAL / ACCOMPANIMENT EDITION

A COMMUNITY MASS

REVISED ORDER OF MASS 2010

RICHARD
PROULX

GIA Publications, Inc.





A COMMUNITY MASS

REVISED ORDER OF MASS 2010

FOR SATB VOICES, ASSEMBLY, CANTOR AND ORGAN
WITH OPTIONAL THREE TRUMPETS, TWO HORNS IN F,
THREE TROMBONES, TUBA, TIMPANI, PERCUSSION,
FLUTE AND STRING QUINTET

RICHARD PROULX

CONTENTS

KYRIE (1)	2
KYRIE (2)	3
KYRIE (3)	5
GLORY TO GOD	6
HOLY, HOLY, HOLY	14
WE PROCLAIM YOUR DEATH	19
WHEN WE EAT THIS BREAD	20
SAVE US, SAVIOR OF THE WORLD	21
AMEN	22
LAMB OF GOD	23

See back cover for a list of available editions.

The Full Score (G-7810FS) features an extensive Introduction about A Community Mass.



GIA Publications, Inc.

7404 S. Mason Ave., Chicago, Illinois 60638

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A COMMUNITY MASS

Kyrie (1)

Richard Proulx, 1937–2010

Assembly
Lord, have mer - cy.

S, A
Lord, have mer - cy.

Cantor (or Presider) *T, B*
Lord, have mer - cy.

Optional Accompaniment
Ped.

4
Christ, have mer - cy. Lord, have mer - cy.

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

Cantor *T, B* *Cantor* *T, B*
Christ, have mer - cy. Lord, have mer - cy.

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 for which the responsible individual or institution is subject to criminal prosecution. No one is exempt.

Kyrie (2)

Cantor (or Presider) *p* *Assembly*

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

S *p*

Lord, have mer - cy.

A *p*

Lord, have mer - cy.

T *p*

Lord, have mer - cy.

B *p div.*

Lord, have mer - cy.

Optional Accompaniment

Ped.

The musical score is written in G minor (one flat) and 4/4 time. It consists of six systems. The first system is for the Cantor (or Presider) and the Assembly, both starting with a piano (*p*) dynamic. The Cantor part has a melodic line with a slur over the words 'mer - cy'. The Assembly part is a simple harmonic accompaniment. The second system is for the Soprano (*S*), starting with a piano (*p*) dynamic. The third system is for the Alto (*A*), also starting with a piano (*p*) dynamic. The fourth system is for the Tenor (*T*), starting with a piano (*p*) dynamic. The fifth system is for the Bass (*B*), starting with a piano (*p*) dynamic and a *div.* (divisi) marking. The sixth system is for the Optional Accompaniment, featuring a piano part with a 'Ped.' (pedal) marking. The lyrics 'Lord, have mer - cy.' are repeated across the vocal parts.

3

Cantor
mp

Assembly

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

mp

Christ, have mer - cy.

mp

Christ, have— mer - cy.

mp

Christ, have mer - cy.

mp

Christ, have— mer - cy.

5

Cantor
mf

Assembly

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

mf *dim.*

Lord, have mer - cy. *dim.*

mf *dim.*

Lord, have— mer - cy. *dim.*

mf *dim.*

Lord, have mer - cy. *dim.*

mf *dim.*

Lord, have— mer - cy. *dim.*

Lord, Lord.

Kyrie (3)

Cantor (or Presider) *Assembly*

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

Optional Accompaniment

II I

Man. Ped.

³ *Cantor* *Assembly*

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

II I

Man. Ped.

⁵ *Cantor* *Assembly*

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

II I

Man. Ped.

Glory to God

$\text{♩} = 80$
Festive Introduction*

pleno
f

Man. Ped.

4

$\text{♩} = 80$
Alternate Introduction

f

Ped.

7 *f* **Choir and Assembly**

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

10

good will. We praise you, - we bless you, we a -

*When using the Alternate Introduction, instruments should enter at measure 7.

dore— you, we glo - ri - fy you, we

give you thanks for your— great glo - ry.

molto dim.

19 *Assembly (optional)*

p

Mixed voices* Lord God,— heav'n - ly King, O God, al-might - y

S p Lord— God,— heav'n - ly King, O— God, al-might - y

A p Lord— God,— heav'n - ly King, O— God, al-might - y

T p Lord— God,— heav'n - ly King, O God, al - might - y

B p Lord— God,— heav'n - ly King, O God, al - might - y

Lord God, al - might - y

Play cue-sized notes in the absence of strings.

p dim.

*See page 12 for a version for Three Equal Voices.

23 *mp*

Fa-ther. Lord Je - sus Christ, On - ly Be - got - ten—

, mp

Fa-ther. Lord Je - sus Christ, On - ly Be - got - ten—

, mp

Fa - ther. Lord Je - sus Christ, On - ly Be - got - ten

, mp

Fa - ther. Lord Je - sus Christ, On - ly Be - got - ten—

, mp

Fa-ther. Lord Christ, On - ly Be - got - ten

27 *mf*

Son, Lord God, Lamb of God, Son of the

, mf

Son, Lord God, Lamb of God, Son of the

, mf

Son, Lord God, Lamb of God, Son of the

, mf

Son, Lord God, Lamb of God, Son of the

Son, Lord God, Son of the

31

dim. *mp*

Fa - ther, you take a-way the sins of the world, have

dim. *mp*

Fa - ther, you take a-way the sins of the world, have

dim. *mp*

Fa - ther, you take a-way the sins of the world, have

dim.

Fa - ther,

dim.

Fa - ther,

mp

Man.

35

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

mer-cy on us;

mer-cy on us;

mp

you take a-way the sins of the world, re -

mp

you take a-way the sins of the world, re -

39

ceive our prayer; you are seated at the

you are seated at the

you are seated * at the

ceive our prayer; you are seated * at the

ceive our prayer, you at the

mf

43

right hand of the Fa - ther, have mer - cy on us.

right hand of the Fa - ther, have mer - cy on us.

right hand of the Fa - ther, have mer - cy on us.

right hand of the Fa - ther, have mer - cy on us.

right hand of the Fa - ther, have mer - cy on us.

right hand of the Fa - ther, have mer - cy on us.

rall.

rall. dim. div.

rall. dim.

rall. dim. div.

rall. dim. div.

rall.

*No breath

47 *Choir and Assembly* *f*
a tempo

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

f a tempo
Ped.

50

lone are the Lord, you a - lone are the Most

53

High, Je - sus Christ, with the Ho - ly Spir - it, in the

56

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

59 *S, T Descant* *non rit.*

men, a men.

non rit.

l.h.

Ped.

Alternate ending
(without brass)

Three Equal Voices

May be sung as SSA or TTB.

19 *p*

Lord God, heav'n - ly King, O God, al - might - y Fa - ther.

p

Lord God, Lord God, heav'n - ly King, O God, al - might - y Fa - ther.

p

Lord, Lord God, heav'n - ly King, O God, al - might - y Fa - ther.

24 *mp*

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

mp

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

mp

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

28 *mf* *mp*

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

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

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

33

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

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

mp

you

37 *mf* *mf* *mf*

re - ceive our prayer; you— are—

re - ceive our prayer; you— are—

take a-way the sins of the world, re - ceive our prayer; you— are—

42 *dim. e rall.* *dim. e rall.* *dim. e rall.*

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

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

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

Holy, Holy, Holy

With majesty $\text{♩} = 84$
Assembly

f
 Ho - ly, Ho - ly, Ho - ly

S, A *f*
 Ho - ly, Ho - ly, Ho - ly

T, B *f*
 Ho - ly, Ho - ly, Ho - ly

ff
 Ped.

Detailed description: This system contains the first three staves of the musical score. The top staff is for the vocal assembly, the middle two staves are for Soprano (S) and Alto (A) and Tenor (T) and Bass (B) respectively, and the bottom two staves are for the piano accompaniment. The tempo is marked 'With majesty' with a quarter note equal to 84 beats per minute. The key signature has one flat (B-flat) and the time signature is 4/4. The first measure of the vocal parts is a whole rest, followed by the lyrics 'Ho - ly, Ho - ly, Ho - ly'. The piano accompaniment begins with a fortissimo (*ff*) dynamic and includes a 'Ped.' (pedal) marking.

4
 Lord God of hosts. Heav'n and
 Lord God of hosts, — God of hosts. Heav'n and

Lord God of hosts, — God of hosts. Heav'n and
 Lord God of hosts. Heav'n and

Lord God of hosts. Heav'n and

Lord God of hosts. Heav'n and

Detailed description: This system contains the second three staves of the musical score, starting with a measure rest (marked '4'). The vocal parts continue with the lyrics 'Lord God of hosts. Heav'n and'. The piano accompaniment continues with the same accompaniment pattern as the first system.

7

earth are full of your glo - ry. Ho -
 earth are full, full of your glo - ry. Ho -
 earth are full, full of your glo - ry. Ho -
 earth are full, full of your glo - ry. Ho -

10

san - na in the high - est, ho - san - na in the
 san - na in the high - est,
 san - na in the high - est, ho - san - na in the
 san - na in the high - est, ho - san - na in the
 san - na in the high - est,

13

high - est. Blessed is he who comes — in the
comes — in the
high - est. Blessed is he who comes — in the
comes — in the

Piano accompaniment for the first system, showing the right and left hand parts.

Alternate Accompaniment

Alternate piano accompaniment, showing the right and left hand parts.

Soprano Descant* Ho -

16

name of the Lord. Ho - san - na in the
 name of the Lord. Ho - san - na, ho -

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

**Not to be used with the SATB harmonization.*

19 san - na, *non rit.*
high - est, ho - san - na in the high - est.

san - na, *non rit.*
high - est, ho - san - na in the high - est.

high - est, *2. non rit.*

non rit.

non rit.

We Proclaim Your Death

$\text{♩} = 80$

All

We pro-claim your Death, O

mf

Man. Ped.

4

Lord, — and pro-fess your Res - ur -

6

poco rit.

rec - tion un - til you come a - gain. —

f

poco rit.

The musical score is written for voice and piano. It begins with a tempo marking of quarter note = 80. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first system shows the vocal line starting with 'We pro-claim your Death, O' and the piano accompaniment starting with a mezzo-forte (*mf*) dynamic. The piano part includes markings for 'Man.' (manicella) and 'Ped.' (pedal). The second system starts at measure 4 with the lyrics 'Lord, — and pro-fess your Res - ur -'. The third system starts at measure 6 with the lyrics 'rec - tion un - til you come a - gain. —'. The piano accompaniment in the third system features a forte (*f*) dynamic and a 'poco rit.' (ritardando) marking. The score concludes with a double bar line.

When We Eat This Bread

$\text{♩} = 84$ *All f*

When we eat this Bread and

Man. Ped.

Soprano Descant O

drink this Cup, we pro-claim your Death, O

Lord, un - til you come a - gain. *non rit.*

Lord, un - til you come a - gain.

non rit.

Save Us, Savior of the World

21

$\text{♩} = 84$

All f

Save us,— Sav-ior of the

Man. Ped.

4

world, for by your Cross and Res - ur - rec - tion

7

poco rit.

you have— set— us— free.

poco rit.

Amen

$\text{♩} = 78$

S, T Descant ff

A - men, a - men,-

A, B, Assembly ff

A - men, a - men,-

ff

4

non rit.

a - men. _____

non rit.

a - men. _____

non rit.

*Organ introduction is optional.

Lamb of God

$\text{♩} = 69$

All mp

Lamb of God, you

p

mp

Man. Ped.

5

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

9

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

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-4) features a vocal line starting with a whole note rest, followed by the lyrics 'Lamb of God, you'. The piano accompaniment begins with a piano (*p*) dynamic and includes a 'Man.' (manicella) marking. The second system (measures 5-8) continues the vocal line with the lyrics 'take a - way the sins of the world, have mer - cy on'. The piano accompaniment features a 'Ped.' (pedal) marking. The third system (measures 9-12) continues the vocal line with the lyrics 'us. Lamb of God, you take a - way the sins of the'. The piano accompaniment continues with the same texture. The score is in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked as quarter note = 69. Dynamics range from piano (*p*) to mezzo-piano (*mp*).

14 *Soprano Descant*

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

mf

19 *rall.* grant us peace.

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

rall.

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REVISED ORDER OF MASS 2010

RICHARD PROULX

Since its original publication in 1971, *A Community Mass* has become a staple for many parishes. Due to its wide use and inclusion in various denominational hymnals, additional material and new instrumentations were periodically created by the composer. These "enrichments" have made *A Community Mass* adaptable to a variety of circumstances and forces—from cantor, assembly, and organ to performances by choir and assembly with small or large instrumental ensembles in addition to organ. Thus an "ordinary" setting is transformed into a "festive" setting in the appropriate liturgical context.

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