

THE CHURCH MUSIC ASSOCIATION  
OF AMERICA

MEMORIAL OF  
ST. IGNATIUS OF  
ANTIOCH

OCTOBER 17, 2020  
ORDINARY FORM

OFFERED FOR THE INTENTIONS OF THE  
DONORS TO THE CMAA.

October 17

SAINT IGNATIUS OF ANTIOCH,  
Bishop and Martyr

## ENTRANCE ANTIPHON

*Christo crucifixus sum cruci.**Cf. Gal 2; Ps 16 (15)*

- i -

852

6.

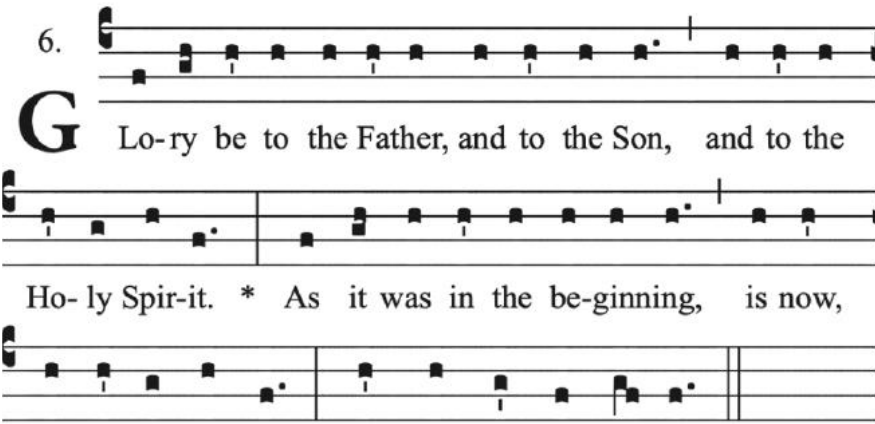
**I** am cru- ci- fied with Christ, \* yet I live;  
no long-er I, but Christ lives in me. I live by  
faith in the Son of God, who has loved me, and  
giv- en him- self up for me.

853

V.

**P** Re-serve me, O Lord, for I have put my trust in  
you. \* I have said to the Lord, You are my Lord; I  
have no good a- part from you.

6.

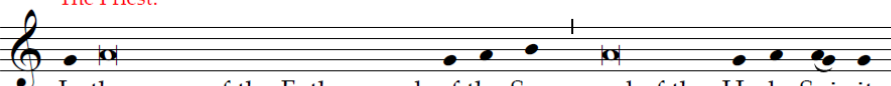


**G** Lo-ry be to the Father, and to the Son, and to the  
 Ho-ly Spir-it. \* As it was in the be-ginning, is now,  
 and ev-er shall be, world with-out end. A-men.

## The Introductory Rites

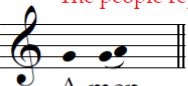
### Greeting

The Priest:



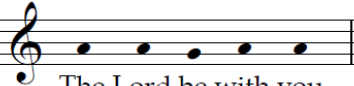
In the name of the Father, and of the Son, and of the Ho-ly Spir-it.

The people reply:



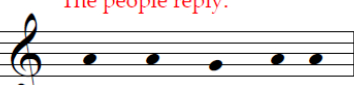
A-men.

Then the Priest, extending his hands, greets the people, singing:



The Lord be with you.

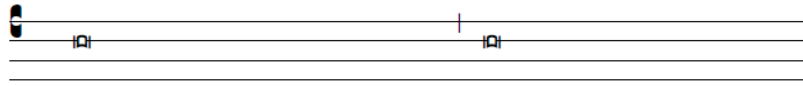
The people reply:



And with your spir-it.

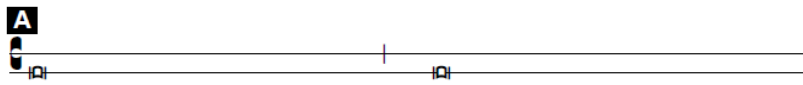
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PENITENTIAL ACT

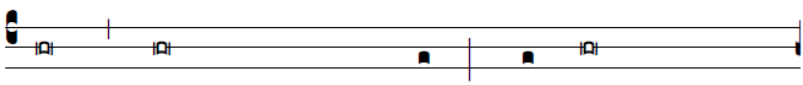


∇. Brethren (brothers and sisters), let us acknowledge our  
sins, and so prepare ourselves to celebrate the sacred  
mysteries.

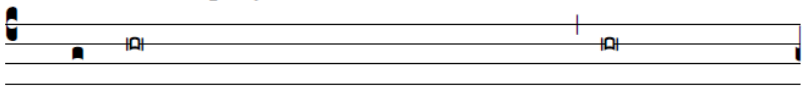
**A**



I confess \* to almighty God and to you, my brothers and  
sisters, that I have greatly sinned in my thoughts and in  
my words, in what I have done and in what I have failed  
to do, through my fault, through my fault, through my  
most grievous fault; therefore I ask blessed Mary ever-



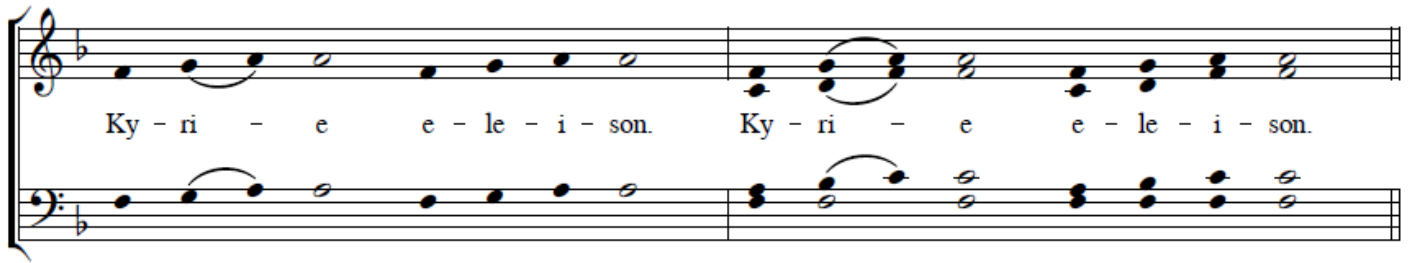
Virgin, all the Angels and Saints, and you, my brothers  
and sisters, to pray for me to the Lord our God.



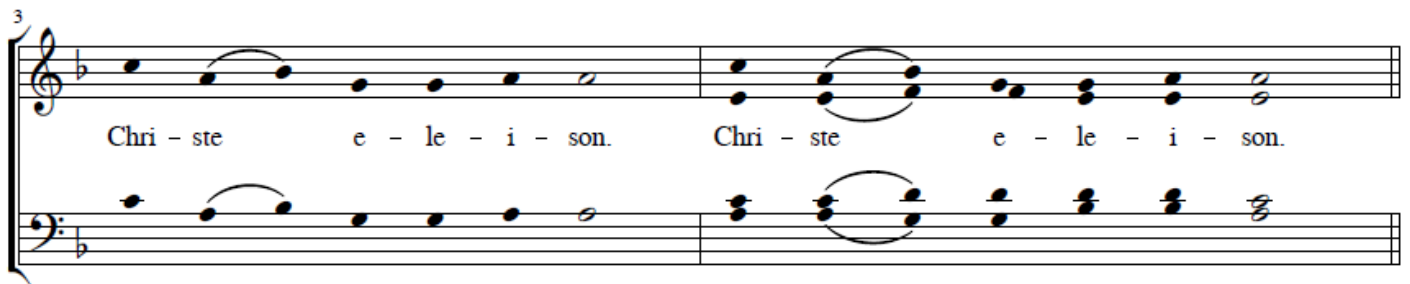
∇. May almighty God have mercy on us, forgive us our  
sins, and bring us to everlasting life. R. Amen.

# Kyrie


Peter A. Carter



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



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

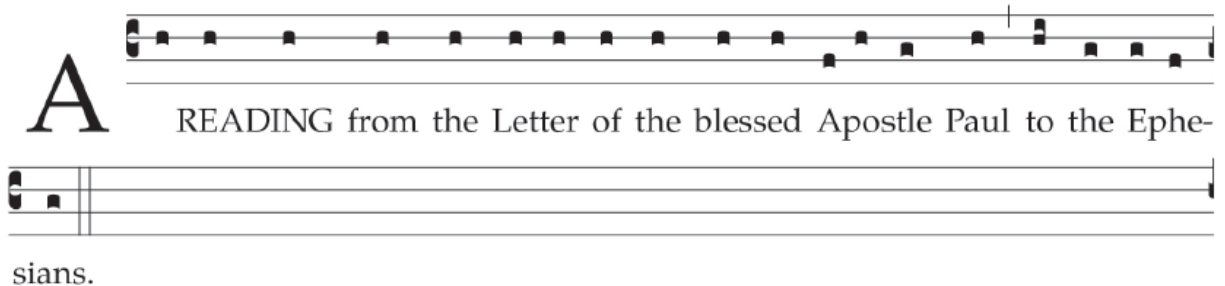


Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.

## LITURGY OF THE WORD

### 1<sup>ST</sup> READING

Eph 1:15-23



READING from the Letter of the blessed Apostle Paul to the Ephesians.

B

rothers and sisters: Hearing of your faith in the Lord Jesus and of your love for all the holy ones,

I do not cease giving thanks for you, remembering you in my prayers, that the God of our Lord Jesus

Christ, the Father of glory, may give you a spirit of wisdom and rev-e-lation resulting in knowledge of him.

May the eyes of your hearts be enlightened, that you may know what is the hope that belongs to his call,

what are the riches of glory in his inher-i-tance among the holy ones, and what is the surpassing greatness of

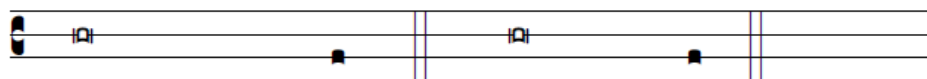
his power for us who believe, in accord with the ex-ercise of his great might, which he worked in Christ,

raising him from the dead and seating him at his right hand in the heavens, far above every principality,

authority, power, and dominion, and every name that is named not only in this age but also in the one

to come. And he put all things beneath his feet and gave him as head over all things to the Church,

which is his Body, the fullness of the one who fills all things in every way.

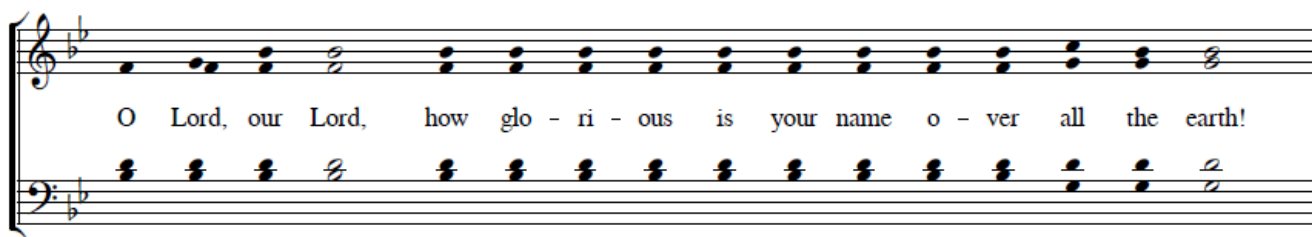


℣. The Word of the Lord. ℟. Thanks be to God.

# Responsorial Psalm for St. Ignatius of Antioch



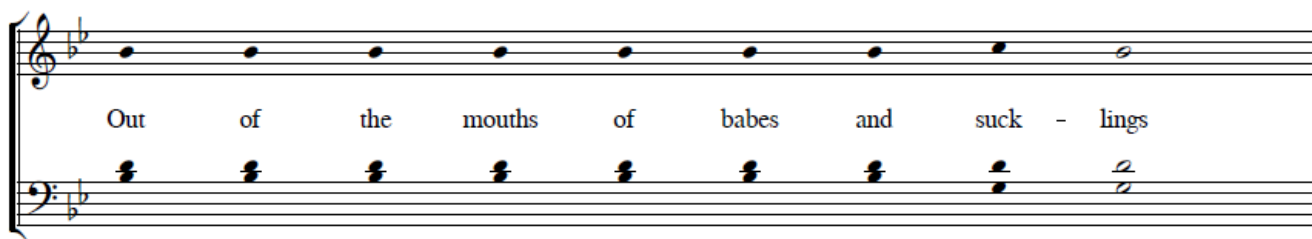
You have gi - ven your Son rule o - ver the works of your hands.



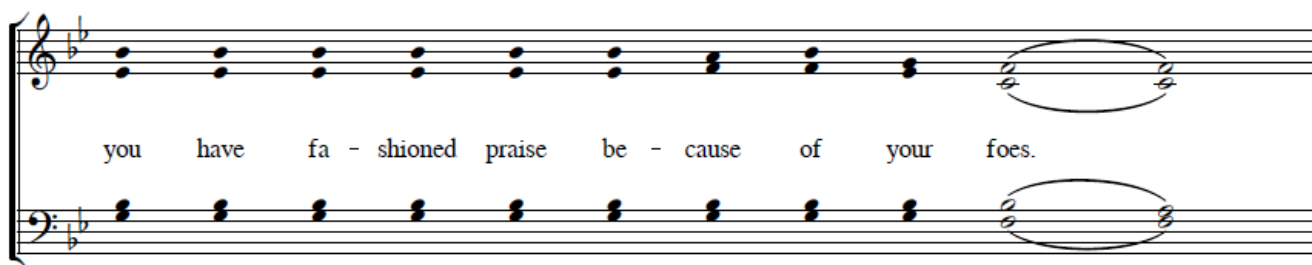
O Lord, our Lord, how glo - ri - ous is your name o - ver all the earth!



you have exalt - ed your ma - jes - ty a - bove the hea - vens.



Out of the mouths of babes and suck - lings

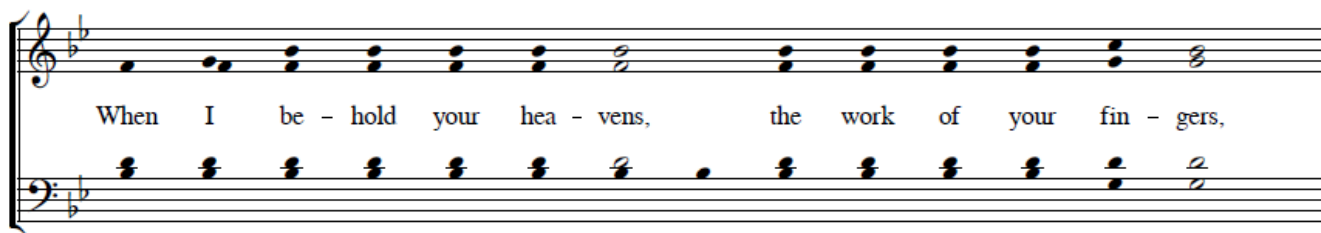


you have fa - shioned praise be - cause of your foes.

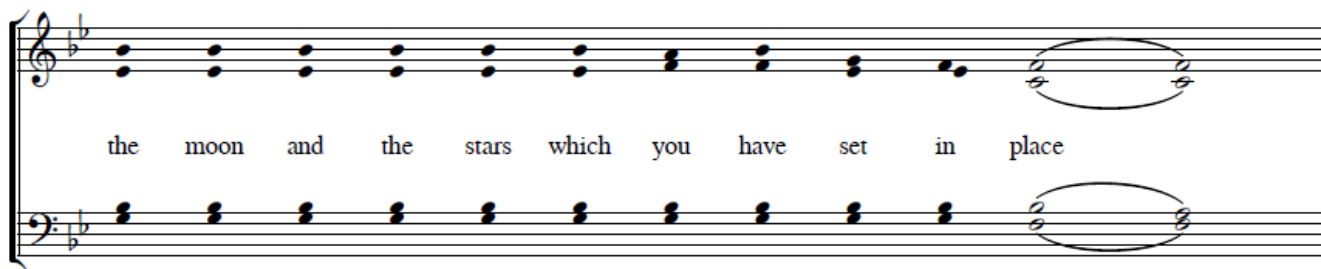
L



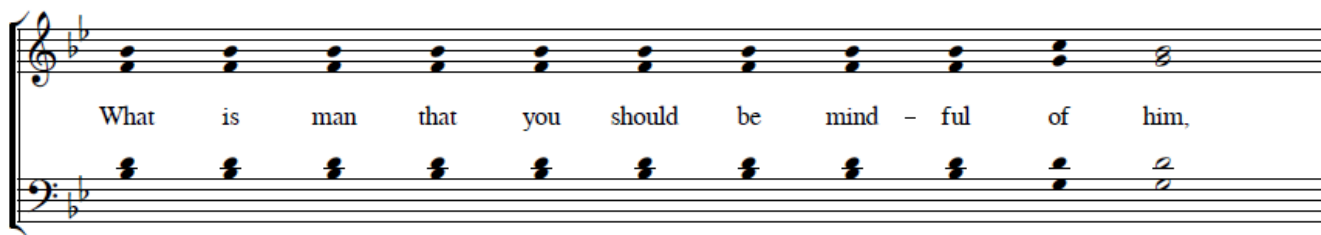
You have gi - ven your Son rule o - ver the works of your hands.



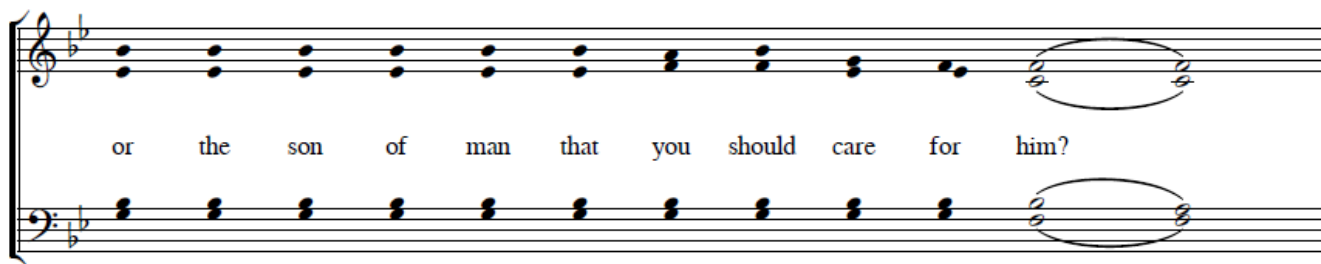
When I be - hold your hea - vens, the work of your fin - gers,



the moon and the stars which you have set in place



What is man that you should be mind - ful of him,

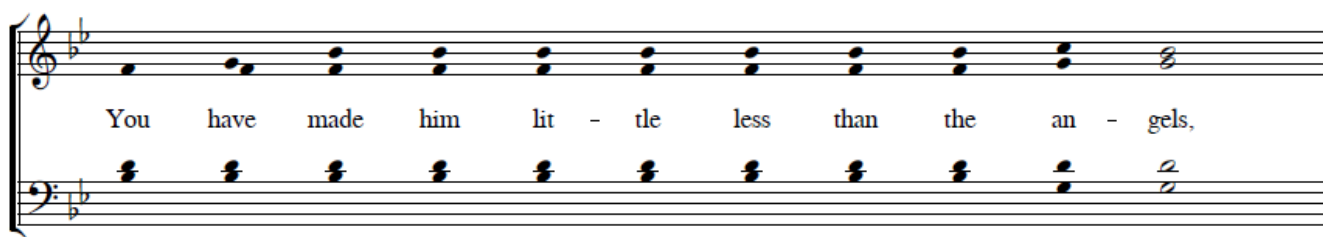


or the son of man that you should care for him?

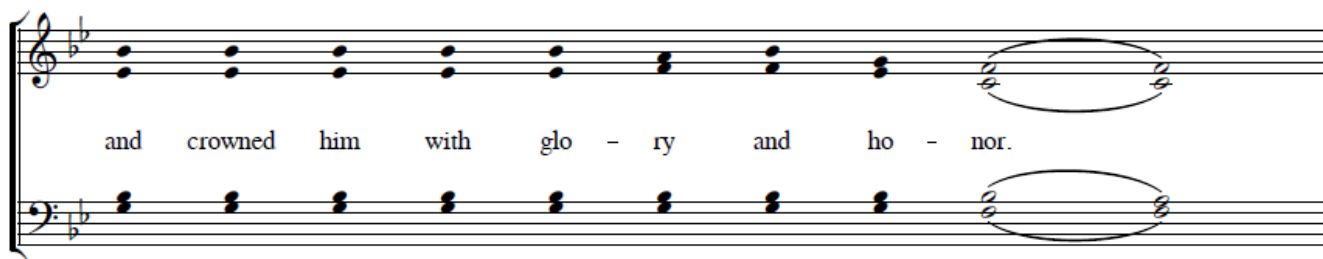




You have gi - ven your Son rule o - ver the works of your hands.



You have made him lit - tle less than the an - gels,



and crowned him with glo - ry and ho - nor.



You have gi - ven him rule o - ver the works of your hands,



put - ting all things un - der his feet.

The image shows a musical score for three voices: Soprano, Alto, and Bass. The lyrics are: "You have gi - ven your Son rule o - ver the works of your hands." The music is written in a key with one flat (B-flat) and a common time signature (C). The Soprano part is on a single staff with a treble clef. The Alto part is on a single staff with a treble clef. The Bass part is on a single staff with a bass clef. The lyrics are written below the corresponding staves. The Soprano part has a melodic line with a long note on "Son" and a slur over "rule". The Alto part has a similar melodic line. The Bass part has a more rhythmic accompaniment with chords and single notes.

You have gi - ven your Son rule o - ver the works of your hands.

You have gi - ven your Son rule o - ver the works of your hands.

# Alleluia for St. Ignatius of Antioch

Peter A. Carter

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

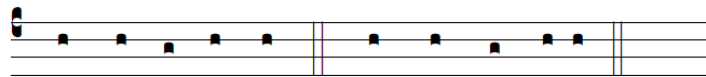
2 The Spi - rit of truth will tes - ti - fy to me, says the Lord,

3 and you al - so will te - sti - fy.

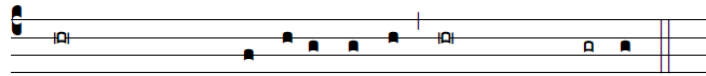
4 Ah, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

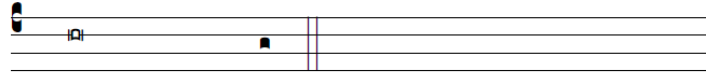
AT THE GOSPEL READING



℣. The Lord be with you. ℟. And with your spirit.



℣. A reading from the holy Gospel according to N.



℟. Glory to you, O Lord.

**Luke 12:8-12**

**J**e-sus said to his disciples: "I tell you, everyone who acknowledges me before others the Son of

Man will acknowledge before the angels of God. But whoever denies me before others will be denied

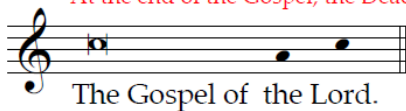
before the angels of God. "Everyone who speaks a word against the Son of Man will be forgiven,

but the one who blasphemes against the Holy Spirit will not be forgiven. When they take you before

synagogues and before rulers and author-i-ties, do not worry about how or what your defense will be or

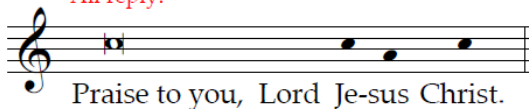
about what you are to say. For the Holy Spirit will teach you at that moment what you should say."

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



The Gospel of the Lord.

All reply:

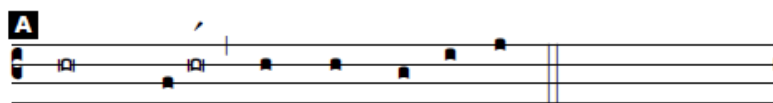


Praise to you, Lord Je-sus Christ.

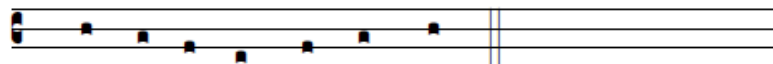
## PRAYER OF THE FAITHFUL

The text that follows the dagger (†) in the invocations given below can also be used to conclude intentions that are not sung; alternatively, the final words of the individual intentions can take its place.

**A**



℣. (Petition...) † Be pleased to hear us:




℟. Lord we ask you, hear our prayer.


## Common of Apostles. Outside Easter Time 649

**OFFERTORY ANTIPHON** 2. *Gloria et honore coronasti eum.*  
Ps 8 : 6-7

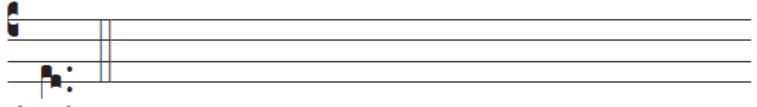
- i -

1.  1941

**Y**OU have crowned him \* with glo- ry and hon- or, and




have set him, O Lord, o- ver the works of your

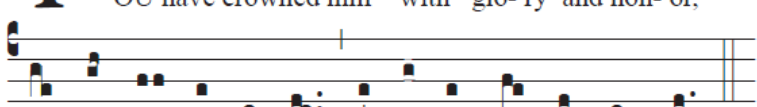


hands.

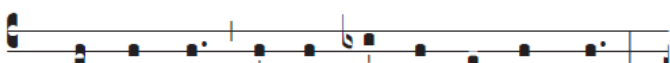
*Or*

1.  1942

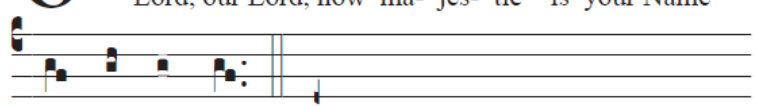
**Y**OU have crowned him \* with glo- ry and hon- or,



and have set him, O Lord, o- ver the works of your hands.

℣.  1943

**O** Lord, our Lord, how ma- jes- tic is your Name \*



in all the earth.

# If ye love me

John 14: 15-17

Thomas Tallis (c 1505 - 1585)  
ed. Crookall

S *mf* If ye love me, keep my com - mand - ments,  
A *mf* If ye love me, keep my com - mand - ments,  
T *mf* If ye love me, keep my com - mand - ments,  
B *mf* If ye love me, keep my com - mand - ments,

5  
and I will pray the Fa - ther,  
and I will pray the Fa -  
and I will pray the Fa - ther,  
and I will pray the

9  
and he shall give you a - no - ther com - for - ter,  
- ther, and he shall give you a - no - ther com - for - ter,  
and he shall give you a - no - ther com - for - ter, that  
Fa - ther, and he shall give you a - no - ther com - for - ter,

14

*p* 2nd time that he may bide with you for e - ver, with you for e - ver, that he may bide with you for e - ver, may bide with you for e -

19

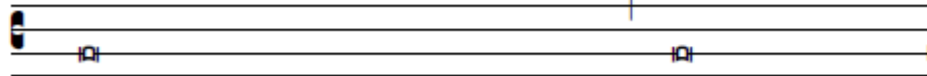
ver, e'en the sp'rit of truth, ver, e'en the sp'rit of truth, e'en the sp'rit of truth, ver, e'en the sp'rit of truth, the sp'rit of truth, e'en

23

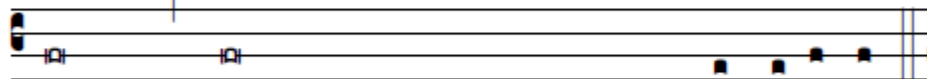
e'en the sp'rit of truth, e'en the sp'rit of truth, truth, truth. truth, e'en the sp'rit of truth, e'en the sp'rit of truth, truth. the sp'rit of truth, the sp'rit of truth, the sp'rit of truth, *p* that truth. e'en the sp'rit of truth, the sp'rit of truth, truth.

# LITURGY OF THE EUCHARIST

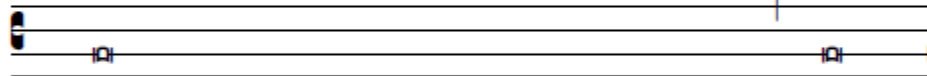
## ORATE, FRATRES



℣. Pray, brethren (brothers and sisters), that my sacrifice



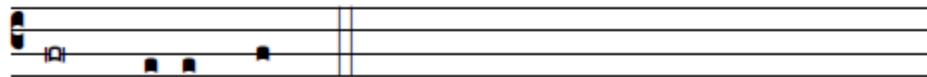
and yours may be acceptable to God, the almighty Father.



℟. May the Lord accept the sacrifice at your hands for the

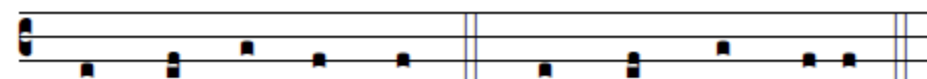


praise and glory of his name, for our good and the good of

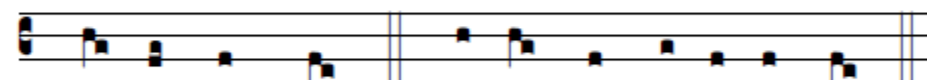


all his holy Church.

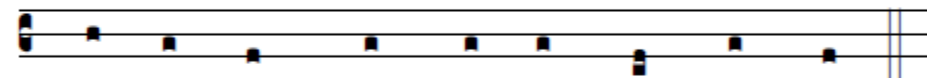
## PREFACE DIALOGUE



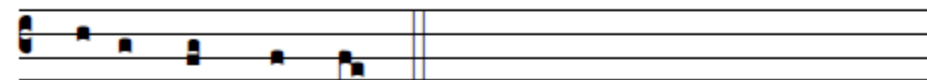
℣. The Lord be with you. ℟. And with your spirit.



℣. Lift up your hearts. ℟. We lift them up to the Lord.



℣. Let us give thanks to the Lord our God.



℟. It is right and just.



# Sanctus Mass XVIII

Peter A. Carter

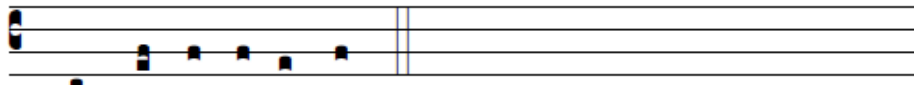
Sán-ctus, Sán-ctus Sán-ctus Dó - mi - nus Dé - us Sá - ba - oth.

Plé - ni sunt cæ - li et tér - ra gló - ri - a tú - a. Ho - sán - na in ex - cél - sis.

Be - ne - díc - tus qui vé - nit in nó - mi - ne Dó - mi - ni.

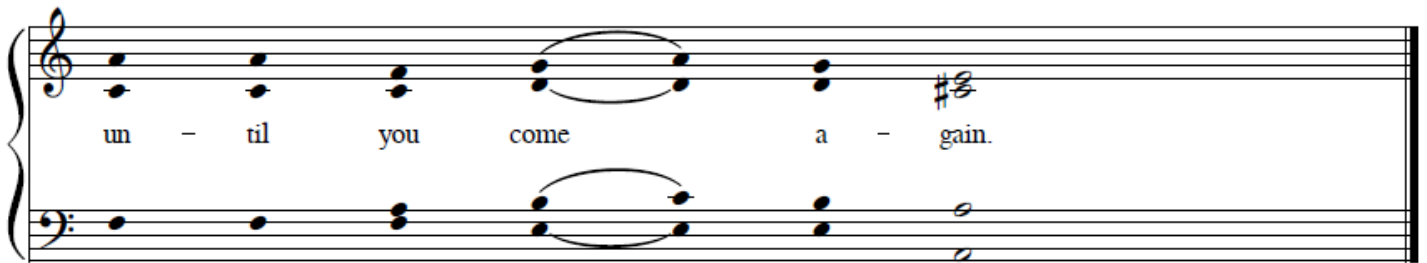
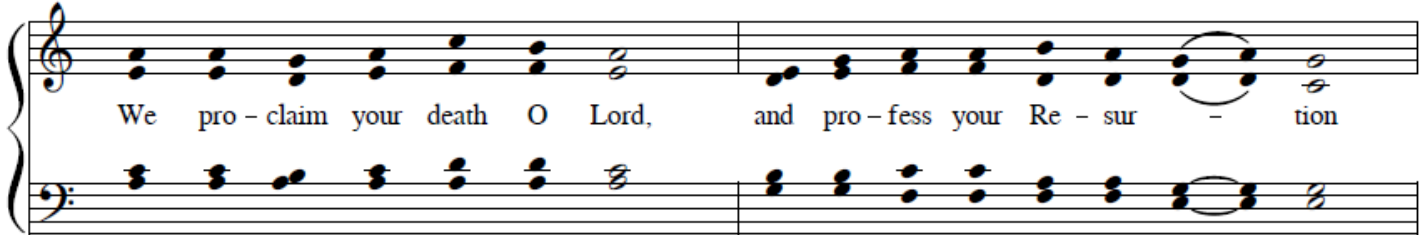
Ho - san - na in ex - cel - sis.

## THE MYSTERY OF FAITH



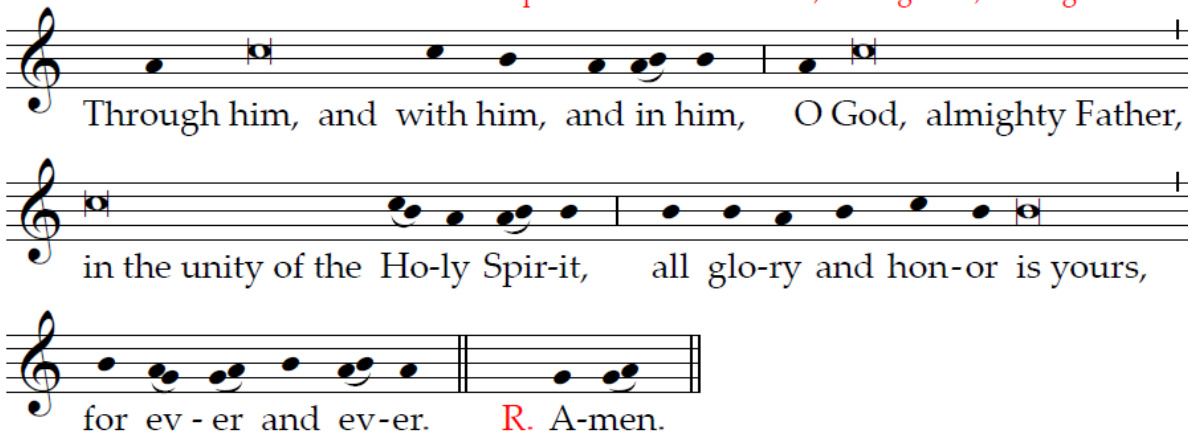
∇. The myster- y of faith.

### Memorial Acclamation



## Doxology

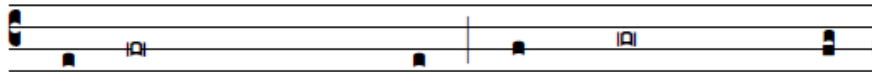
The Priest takes the chalice and the paten with the host and, raising both, he sings:



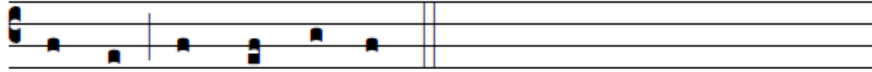
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# COMMUNION RITE

## THE LORD'S PRAYER: TONE A

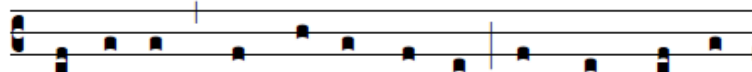


∇. At the Savior's command, and formed by di-vine

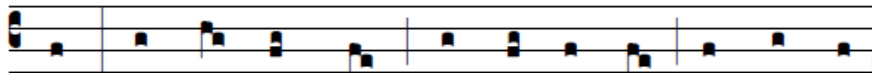


teaching, we dare to say:

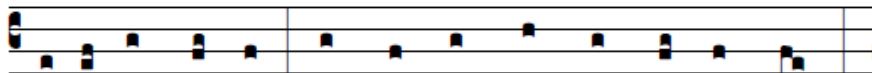
O



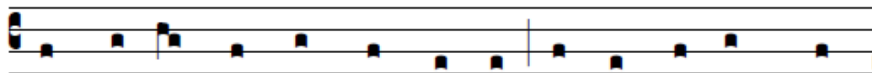
Ur Father, who art in heaven, hallowed be thy



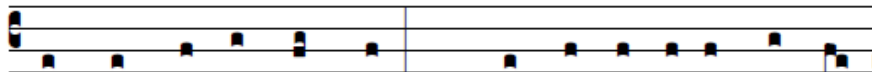
name; thy kingdom come, thy will be done on earth as



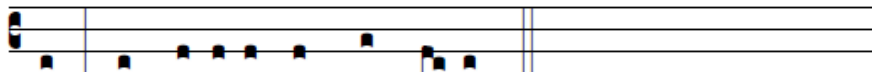
it is in heaven. Give us this day our dai-ly bread,



and forgive us our tres-pass-es, as we forgive those

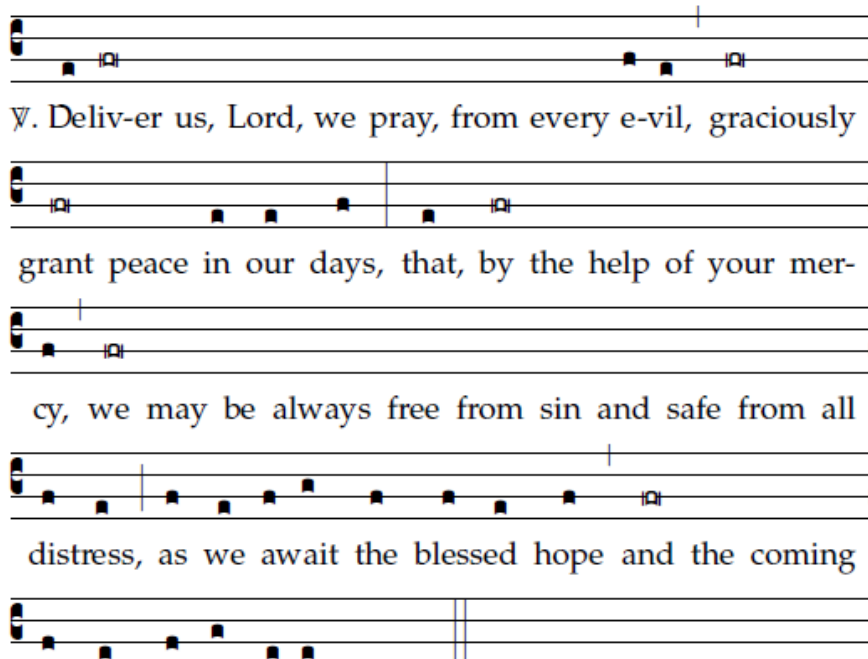


who tres-pass a-against us: and lead us not in-to temp-ta-



tion, but deliver us from e-vil.

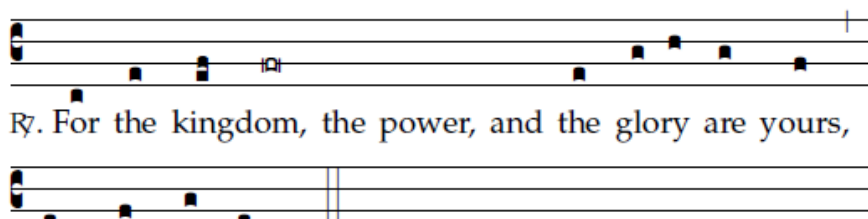
### EMBOLISM



¶. Deliv-er us, Lord, we pray, from every e-vil, graciously  
grant peace in our days, that, by the help of your mer-  
cy, we may be always free from sin and safe from all  
distress, as we await the blessed hope and the coming  
of our Savior, Jesus Christ.

The musical notation for the Embolism consists of six staves. The first staff begins with a C-clef and a key signature of one flat (B-flat). The melody is written on a five-line staff with square neumes. The text is aligned under the notes. The notation includes various rests and accidentals (sharps and flats) to indicate pitch and rhythm. The piece concludes with a double bar line.

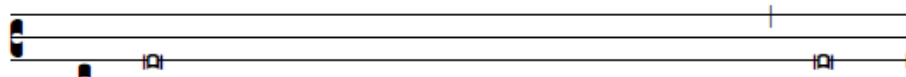
### DOXOLOGY



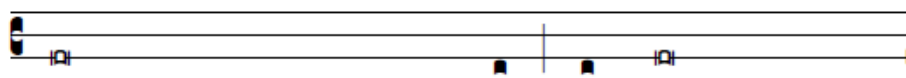
R̄. For the kingdom, the power, and the glory are yours,  
now and for ever.

The musical notation for the Doxology consists of two staves. The first staff begins with a C-clef and a key signature of one flat (B-flat). The melody is written on a five-line staff with square neumes. The text is aligned under the notes. The notation includes various rests and accidentals (sharps and flats) to indicate pitch and rhythm. The piece concludes with a double bar line.

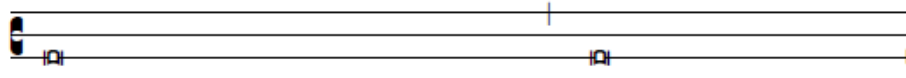
## SIGN OF PEACE



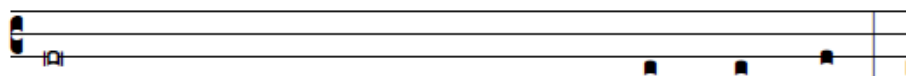
℣. Lord Jesus Christ, who said to your Apostles: Peace I



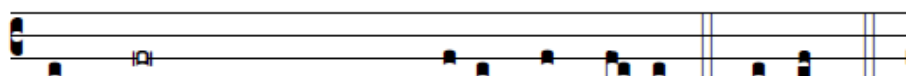
leave you, my peace I give you, look not on our sins,



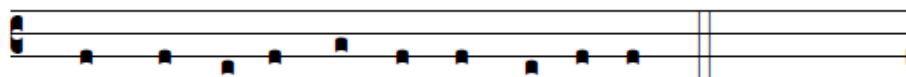
but on the faith of your Church, and graciously grant



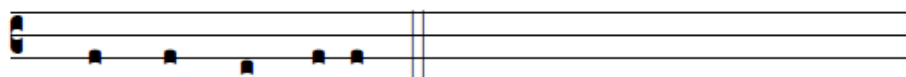
her peace and unity in accordance with your will.



Who live and reign for ever and ev-er. ℟. Amen.



℣. The peace of the Lord be with you always.



℟. And with your spirit.

# Agnus Dei Mass XVIII

Peter A. Carter

Ag-nus Dé - i, qui tól - lis pec - cá - ta mun - di: mi - se - ré - re nó - bis.

This system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style that uses many chords and some melodic lines. The lyrics are written below the staves, with hyphens indicating syllables across notes.

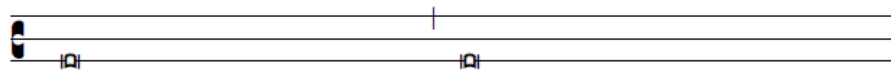
Ag-nus Dé - i, qui tól - lis pec - cá - ta mun - di: mi - se - ré - re nó - bis.

This system is identical to the first one, featuring two staves (treble and bass) with chords and some melodic lines, and the same lyrics: "Ag-nus Dé - i, qui tól - lis pec - cá - ta mun - di: mi - se - ré - re nó - bis."

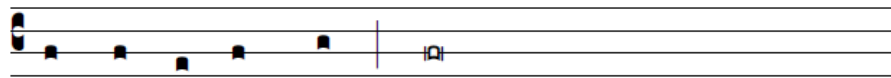
Ag-nus Dé - i, qui tól - lis pec - cá - ta mun - di: dó - na nó - bis pá - cem.

This system also consists of two staves (treble and bass). The music continues with chords and some melodic lines. The lyrics are "Ag-nus Dé - i, qui tól - lis pec - cá - ta mun - di: dó - na nó - bis pá - cem." The system ends with a double bar line.

# INVITATION TO COMMUNION



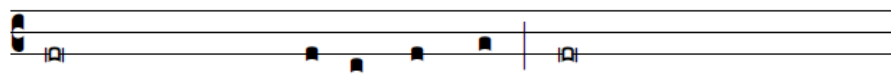
℣. Behold the Lamb of God, behold him who takes away



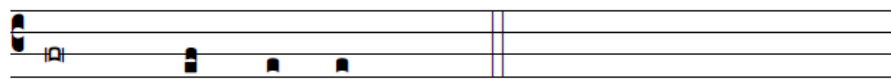
the sins of the world. Blessed are those called to the



supper of the Lamb. ℟. Lord, I am not worthy that



you should enter under my roof, but only say the word



and my soul shall be healed.

## COMMUNION ANTIPHON

*Frumentum Christi sum.*

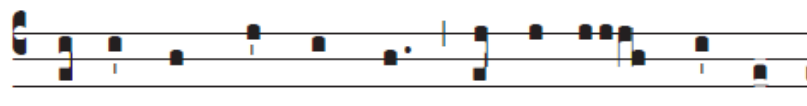
*Ps 34 (33)*

- i -

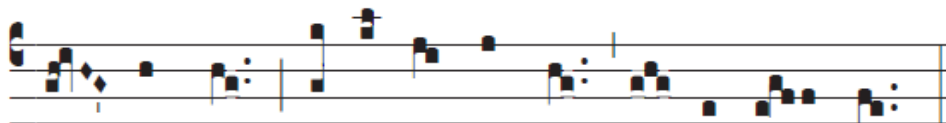
859

3.

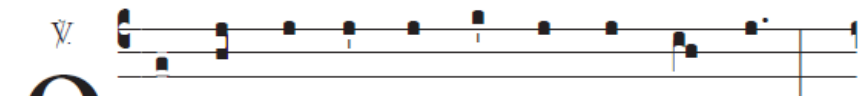
**I**



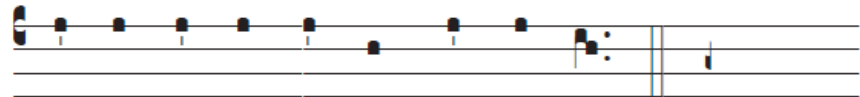
am the wheat of Christ \* to be ground by the



teeth of beasts, that I may be found to be pure bread.

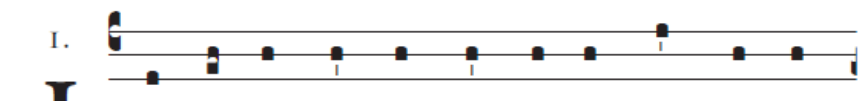

860

O taste and see how gra-cious the Lord is? \*

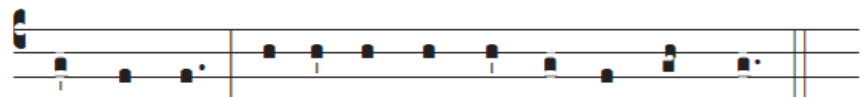


bless-ed is the man who hopes in him.

- ii -

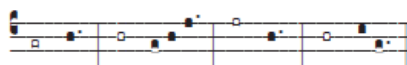

861

I am the wheat of Christ to be ground by the



teeth of beasts, that I may be found to be pure bread.

- iii -

8. G 

I am the wheat of | **Christ** \*  
 to be ground by the | *teeth of* **beasts**,  
 that I may be | **found**  
 to be | *pure* **bread**.

862



# Sicut Cervus

Psalm 42

SATB a cappella

Giovanni Pierluigi da Palestrina  
(ca. 1525-1594)

## Prima Pars. (In 2)

Soprano  
Si - - cut cer - vus de - si - de - rat ad

Alto  
Si - cut cer - vus de - si - de - rat ad fon - tes a - qua -

Tenor  
Si - cut cer - vus de - si - de - rat ad fon - tes a - qua - - rum, \_\_\_\_\_

Bass  
Si - cut

8  
fon - tes a - qua - - rum, a - - - qua - rum,  
- - - rum si - cut cer - vus de - si - de -  
si - - cut cer - vus de - si - de - rat ad fon - tes a - -  
cer - vus de - si - de - rat ad fon - tes a qua - rum Si -

14  
si - - cut cer - vus, de - si - de - rat ad fon - tes a -  
- rat ad fon - tes a - qua - rum de - si - de - rat ad fon - tes  
- qua - - - rum de - si - de -  
- cut cer - vus de - si - de - rat ad fon - tes de - si - de - rat \_\_\_\_\_

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ed. 4/20/99, rev. 5/9/99

20

qua - rum,  
a - qua - rum  
-rat ad fon - tes a - qua - rum i - ta de -  
ad fon - tes a - qua - rum i - ta de - si -

26

i - ta de - si - de - rat,  
i - ta de - si - de - rat  
- si - de - rat i - ta de - si - de - rat i -  
de - rat i - ta

33

i - ta de - si - de - rat  
i - ta de - si - de - rat  
-ta de - si - de - rat i - ta de - si - de - rat i - ta  
de - si - de - rat

39

a - ni - ma me - a ad te De - -  
 rat a - - ni - ma me - a ad te De -  
 de - si - - de - rat a - ni - ma me - - a  
 i - ta de - si - de - rat de - si - de - rat a - ni -

46

us a - ni - ma me - a  
 -us a - ni - ma me - a ad te De - us  
 ad te De - - - - us a - ni -  
 -ma me - a ad te De - - - us a - ni - ma me - a

52

ad te, De - - - us  
 ad te De - - us ad te, De - - - us  
 -ma me - a ad te De - - - us ad te, De - - - us  
 ad te De - - - us ad te, De - - - us

SOURCE: *Palestrina Werke, Vol. 5* (Breitkopf & Härtel, 1875)

NOTES: note values halved, pitch raised a minor third, measure lines, tempo indication added.

TRANSLATION: *As the deer longs for running water; so longs my soul for Thee, Lord.*

transcribed by Rafael Ornes

The first system of musical notation for 'The Bird Song' is written on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The system is divided into three measures by vertical bar lines.

The first system of the musical score for 'The Bird Song' is written on a five-line staff. It begins with a treble clef and a common time signature (C). The melody consists of a series of eighth and quarter notes, with a repeat sign (double bar line with dots) after the first measure. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half). The system ends with a double bar line.

DISMISSAL

**A**

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

# Holy, Holy, Holy! Lord God Almighty!



1 Ho - ly, ho - ly, ho - ly! Lord God Al - migh - ty!  
 2 Ho - ly, ho - ly, ho - ly! All the saints a - dore thee,  
 3 Ho - ly, ho - ly, ho - ly! though the dark - ness hide thee,  
 4 Ho - ly, ho - ly, ho - ly! Lord God Al - migh - ty!

Ear - ly in the mor - ning our song shall rise to thee.  
 cas - ting down their gol - den crowns a - round the glas - sy sea;  
 though the eye made blind by sin thy glo - ry may not see,  
 All thy works shall praise thy name, in earth, and sky, and sea;

Ho - ly, ho - ly, ho - ly! Mer - ci - ful and migh - ty!  
 che - ru - bim and se - ra - phim fal - ling down be - fore thee,  
 on - ly thou art ho - ly; there is none be - side thee,  
 Ho - ly, ho - ly, ho - ly! Mer - ci - ful and migh - ty!

God in three Per - sons, bles - sed Tri - ni - ty!  
 which wert and art, and e - ver - more shalt be.  
 per - fect in power, in love and pu - ri - ty.  
 God in three per - sons, bles - sed Tri - ni - ty!

Text: Reginald Heber (1783-1826)  
 Tune: John B. Bykes (1823-1876)



11 12 12 10  
 NICA EA  
[www.hymnary.org/text/holy\\_holy\\_holy\\_lord\\_god\\_almighty\\_early](http://www.hymnary.org/text/holy_holy_holy_lord_god_almighty_early)

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## 22 NICAEA

Holy, holy, holy! Lord God Almighty!

Ho - ly, ho - ly, ho - ly! Lord God Al - migh - ty!

The first system of music features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a half note 'Ho', followed by quarter notes 'ly', 'ho', 'ly', and a half note 'ho' with a fermata. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

All thy works shall praise thy name in earth and sky and sea;

The second system continues the vocal melody and piano accompaniment. The vocal line has a half note 'All', followed by quarter notes 'thy', 'works', 'shall', and a half note 'praise' with a fermata. The piano accompaniment continues with chords and a bass line.

ho - ly, mer - ci - ful and migh - ty!

The third system continues the vocal melody and piano accompaniment. The vocal line has a half note 'ho', followed by quarter notes 'ly', 'mer', 'ci', and a half note 'ful' with a fermata. The piano accompaniment continues with chords and a bass line.

God in three per - sons, bless - ed Tri - ni - ty!

The fourth system concludes the vocal melody and piano accompaniment. The vocal line has a half note 'God', followed by quarter notes 'in', 'three', and a half note 'per' with a fermata. The piano accompaniment continues with chords and a bass line.

Words by Reginald Heber (1783–1826)  
Melody by John Bacchus Dykes (1823–76)