

MASS OF LIGHT

DAVID HAAS

REVISED ORDER OF MASS 2010

For SATB Voices, Assembly, Cantor, Presider, Keyboard and Guitar
with Optional Brass Quartet, Timpani and Two C Instruments

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Notes

When I composed *Mass of Light* in 1988, it was during a time when composers and publishers were breaking new ground developing musical settings for the singing assembly to pray at Eucharist. At that time, I referred to Marty Haugen's *Mass of Creation* as both inspiration and guide for what I wanted to accomplish in what was my first musical setting of the Mass. When I look back at the challenge of composing my setting, I still give credit to Marty for paving a way for composers of sung liturgy. I never dreamed that *Mass of Light* (especially the Glory to God) would find such popularity over the past twenty-two years—and for that I am grateful.

Now we find ourselves at another crossroads in creating Mass settings for the praying Church, as we are given the challenge and the opportunity to re-present some of these settings, incorporating the 2010 Revised Order of Mass. Since the beginning of liturgical prayer in Christianity, there has always been a tension between our historical tradition and our pilgrim journey. Today is no different, as we strive to provide catechesis and implementation strategies to help our people accept and pray these new translations. Some of the text revisions are minor, while others are more significant and may take time to be embraced in our praying of the liturgy.

The process of “retro-fitting” texts to a musical setting of an earlier translation was difficult (to say the least) for some of the ritual moments found in these pages. As a composer the question was, “How can I make these new texts sound fresh and vital while not having to sacrifice certain rhythmic and melodic devices that made the original version appealing?” This process often goes against basic principles of liturgical composition: one usually begins with the text, and then the melody and harmonization are a response to the text. With each part of *Mass of Light*, I had to make a conscious decision: Try to stay as close as possible to the original and familiar melodic writing (possibly confusing people who have closely linked the melody and text). Or, start over with some new melodic material (possibly frustrating people who want to hang on to the original). As is the case with Marty's *Mass of Creation*, I, together with the editorial staff at GIA, chose to keep *Mass of Light* as close as possible to the original melodies, recognizing that minor changes would be necessary to support some of the new images found in the revised text.

Hopefully, confusion and frustration will be minimal. It is important for pastoral musicians to know that this new version has been tested and “piloted” with parish musicians at workshops and other gatherings, often resulting in improvements made along the way based on their welcome feedback. It is also important to remember that the assembly's initial experience with this new version of *Mass of Light* (as with all “re-worked” Mass settings) will begin a period of adjustment to the revisions, especially if the community is familiar with the earlier version. For example, the Memorial Acclamation “Dying you destroyed our death” is not found here, as this text is not part of the new translation, but there are new texts offered for use at this acclamation moment. Some changes will be welcomed; others will be met with some consternation. In response, all I can say is that I did my best with the parameters that we have been given as composers.

As with the original *Mass of Light*, this revised setting is equally successful whether employing more “traditional” forces (such as organ and brass) or with more “contemporary” ensembles (such as guitar, piano, woodwinds and percussion, as is demonstrated on the new recording)—or a combination of both!

Mass of Light was commissioned originally by Ken Mervine and composed for the people of St. Ann's Church in Raritan, New Jersey. I want to thank Brian Stroom and Kelly Dobbs Mickus at GIA for their generous assistance in helping me “problem-solve” as I re-worked the older setting to find harmony with the new texts. Thanks also to those colleagues who have always supported my efforts, and who have done so again during this process: Fr. Michael Joncas, Lori True, Paul Tate, Bonnie Faber, Marty Haugen, Rob Glover, Christopher Walker, Eileen Bird, and Stephen Petrunak.

I have been humbled by the fact that *Mass of Light* has become a staple of the repertoire for many parishes and communities of faith throughout the English-speaking world. It is always fun to have adults (who were young children at the time of the original version) come up to me and share how the Glory to God has been an important part of their faith life, or how the Memorial Acclamations are normative for them. I also recognize that many have been critical of this setting over the years. However, I hope and pray that this revised version—even with the bumps and turns that are likely to occur—will continue to serve well those faith communities offering their great prayer of thanks and praise to God.

—David Haas
Pentecost Sunday, 2010

For Ken Mervine and St. Ann's Church, Raritan, New Jersey.

MASS OF LIGHT

David Haas

Penitential Act

With longing ♩ = 88-92

mp

Em Em⁷/D Cmaj⁷ Bm⁷ A SUS⁴ A

7 *Presider or Cantor*

mp

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

Em Em⁷/D Cmaj⁷ Bm⁷ A SUS⁴ A

13 **mf** *All f*

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

Em D G/B CADD⁹ Em D G/B A

mf **f**

The English translation of the Alleluia Verses, Gospel Verses and Lenten Gospel Acclamation from *Lectionary for Mass* © 1969, 1981, 1997, International Committee on English in the Liturgy, Inc. (ICEL); excerpts from the English translation of *The Roman Missal* © 2010, ICEL. All rights reserved.

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18 *Presider or Cantor*
mp
 You came to call _____ sin - ners: _____

Em Em⁷/D Cmaj⁷ Bm⁷ A^{SUS4} A

mp

24 *mf* *All f* *Presider or Cantor*
 Chri - ste, e - le - i - son. Chri - ste, e - le - i - son. _____ You are

Em D G/B CADD⁹ Em D G/B A

mf *f* *mp*

29
 seat - ed at the right hand of the Fa - ther to in - ter - cede for

Em Em⁷/D Cmaj⁷ Bm⁷

33

mf *All f*

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

A SUS4 A Em D G/B C ADD9 Em D G/B

mf *f*

38

son.

A Em Em⁷/D

42

Cmaj⁷ Bm⁷ E

rit. *mp*

For the people of the Church of St. Thomas Aquinas, St. Paul Park, Minnesota.

Glory to God

Brightly, with excitement! ♩ = 176

Cantor

Glo - ry to God in the high - est, glo -

6
ry to God, _____ and on earth peace — to

11
peo - ple, to peo - ple of _____ good

15 *1st time only*
will.

Capo 2: (D) E (A/D) B/E (G/D) A/E (D) E

f

Refrain
C Instrument (tacet 1st time)

19 **f**

Descant f

All f

Glo - ry to God in the high - est, glo -

f

(D) E (A/D) B/E (G/D) A/E (D) E

24

ry, _____ and _____ on earth peace to

ry to God, _____ and on earth peace _____ to

(A/D) B/E (G/D) A/E (A/D) B/E (D) E (A/D) B/E

29

Stems down after Verse 3

peo - ple, to peo - ple of good will. _____

peo - ple, to peo - ple of _____ good will. _____

(G/D) A/E (D) E (Em⁷) F#m⁷ (A^{SUS4}) B^{SUS4} (A) B (D) E

34

To Verses *Final* *rit.*

(A/D) B/E (G/D) A/E (D) E (G/D) A/E (A⁷) B⁷ (D) E

rit.

40 **Verse 1**

Cantor *mf*

1. We praise you, we ——— bless you, ———

(A) (D) (A) (D) (C/G)
B E B E D/A

mf

45

we a - dore you, we glo - ri - fy you,

(G) A (A SUS4) B SUS4 (A) B (C/G) D/A (G) A

50

we give you thanks for your great

(C/G) D/A (G) A (A) B (D) E (A) B (D) E (A) B

55

glo - ry, Lord God, heav - en - ly King,

(C/G) D/A (G) A (Em7) F#m7 (D/F#) E/G#

60

D.S.

D.S.

O God, al - might - y Fa - ther.

(D) E (GADD9) AADD9 (A SUS4) B SUS4 (A) B **D.S.**

65 **Verse 2**

Cantor *mf*

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

(A) (G) (A) (D) (A) (D) (A) (D) (A) (C/G)
(B) (A) (B) (E) (B) (E) (B) (E) (B) D/A

mf

70

Lord God, Lamb of God,

(G) A (A SUS4) B SUS4 (A) B (C/G) D/A (G) A

75

Son of the Fa - ther, you take a - way the

(C/G) D/A (G) A (A) B (D) E (A) B (D) E

79

sins of the world, have mer - cy on

(A) B (D) E (A) B (C/G) D/A (G) A (A SUS4) B SUS4 (A) B

84

us;

(C/G) D/A (G) A (C/G) D/A (G) A

88

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

(A) B (D) E (A) B (D) E (A) B (C/G) D/A (G) A

93

prayer; you are seat - ed at the right hand of the

(C/G) D/A (G) A (Em7) F#m7 (D/F#) E/G#

98

Fa - ther, have mer - cy on us.

(D) E (Em7/G) F#m7/A (Em7) F#m7 (A SUS4) B SUS4 (A) B

Verse 3

103

mp

S, A *mp legato*

3. For you — a - lone — are the Ho -

(D)
E

(A/D)
B/E

(G/D)
A/E

mp

108

ly One, — you a - lone — are the

(A/D)
B/E

(D)
E

(A/C#)
B/D#

(Bm)
C#m

(Bm7)
C#m7

113

Lord, you — a — lone are the Most High, Je — sus

(G) A (D/F#) E/G# (Em7) F#m7 (D/F#) E/G# (GADD9) AADD9

118

f *All f*

Christ, — with the Ho — ly Spir — it, — in the

(A) B (C) D (G/B) A/C# (D) E

123

D.S.

glo — ry of God — the Fa — ther. A — men. —

(C) D (G/B) A/C# (Em7) F#m7 (D/F#) E/G# (G) A (A) B *D.S.*

Gospel Acclamation

With strength ♩. = 54

Refrain Cantor or Choir

f

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!
Lent: Glo - ry to you, O Word of God, Lord Je - sus Christ.

Em D G Cmaj7 D G Am7 D A

5 S, A, Assembly

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!
 Glo - ry to you, O Word of God, Lord Je - sus Christ.

Em D G Cmaj7 D G Am7 D ESUS4 Em

9 Verse

C Instruments mf

Cantors or Choir mf

Ordinary Speak, Lord, your ser - vant is list - 'ning;
Time:

C D G B Em Bm7

12

f

rit.

f

rit.

you have the words of ev - er - last - ing life.

C G/B Am BSUS4 B

f

rit.

Refrain
a tempo

16

f

a tempo

f a tempo

Cantor or Choir

Al - le - lu - ia, Glo - ry to you, al - le - lu - ia, O Word of God, al - le - lu - ia! Lord Je - sus Christ.

Em D G Cmaj⁷ D G Am⁷ D A

f a tempo

20

f

Trumpets

f

Trombones

Timpani

f

S, A, Assembly

f

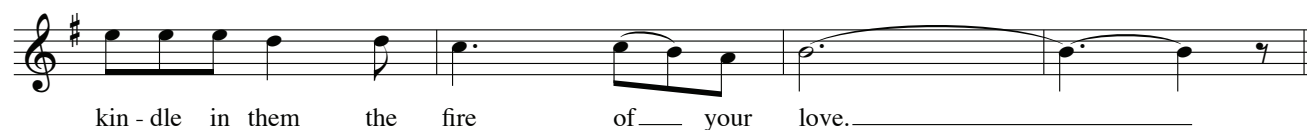
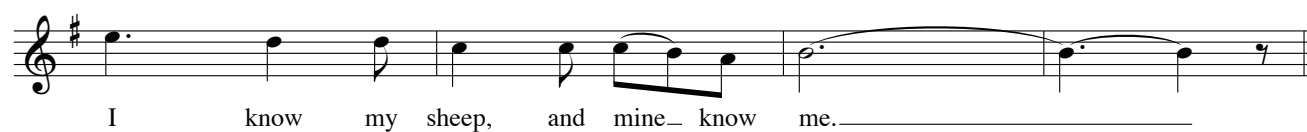
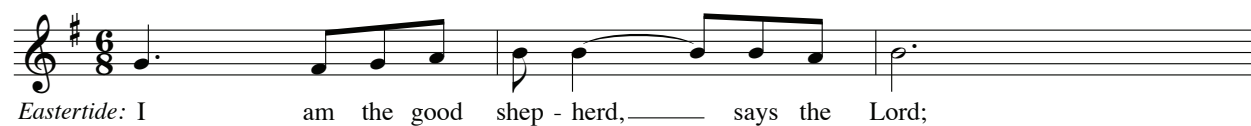
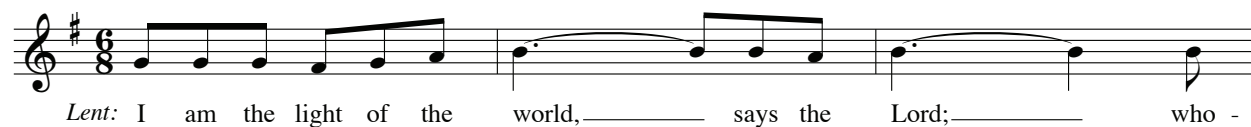
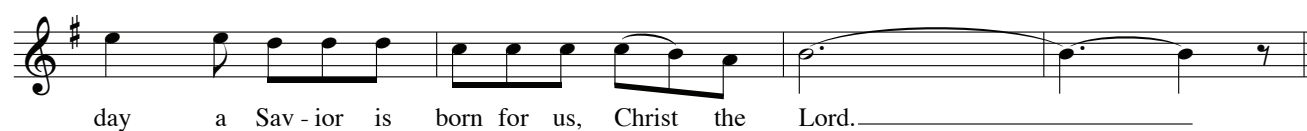
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia! _____
 Glo - ry to you, O Word of God, Lord — Je - sus Christ. _____

T, B *f*

Em D G Cmaj⁷ D G Am⁷ D ESUS⁴ Em

20

Additional Verses



Alternate Tone with Additional Verses

Ordinary Time: I am the way, the truth and the life, says the Lord:
Advent: Prepare the way of the Lord, make straight his paths:
Ash Wednesday: If today you hear God's voice,
Easter Sunday: Christ, our paschal lamb, has been sacrificed;
Trinity Sunday: Glory to the Father, the Son, and the Ho - ly Spirit;

Em D G

no one comes to the Father, ex - cept through me.
 all flesh shall see the sal - va - tion of God.
 hard - en not your hearts.
 let us then feast with joy in the Lord.
 to God who is, who was, and who is to come.

Bm C Am B

Preface Dialogue

Legato, sustained ♩ = 104–112

Presider *All*

The Lord be with you. And with your spir - it.

Em Strum once each chord *Em/D*

mf

6 *Presider* *All*

Lift _____ up _____ your hearts. _____ We lift _____ them

C Bm⁷ Am⁷ C

11 *Presider*

up to the Lord. Let us give thanks to the Lord _____ our

D CADD⁹ Em C Bm⁷

16 *All*

God. _____ It is right and just.

Am⁷ Cmaj⁷ Bm⁷ E

Holy, Holy, Holy

With strength ♩. = 52-56

C Instruments I, II

Trumpet I, II

Trombone I, II

Timpani

All f

Ho - ly, — Ho - ly,

ESUS4 Em ESUS4 Em D Bm Em Em7/D

The musical score is for the hymn 'Holy, Holy, Holy'. It is written in 6/8 time with a key signature of one sharp (F#). The tempo is marked as 52-56 beats per minute. The score includes parts for C Instruments I, II, Trumpet I, II, Trombone I, II, Timpani, and Piano. The piano part includes chord symbols: ESUS4, Em, ESUS4, Em, D, Bm, Em, and Em7/D. The lyrics are 'Ho - ly, — Ho - ly,'.

5

C Inst.

Tpt.

Tbn.

Timp.

Ho - ly Lord - God - of hosts. Heav-en and earth are full of your

5 C Bm Bm⁷ Em Cmaj⁷ D/F# G A

9

C Inst.

Tpt.

Tbn.

Timp.

glo - ry. Ho - san - na in the high - est.

9 BSUS4 B Em Am Bm Em Em7/D

12

C Inst. *mp* *mf*

Tpt. *p* *sfz* *mf*

Tbn. *sfz*

Timp. Triangle

Assembly *mp* *f*

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

Choir *mp*

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

12 Cmaj⁷ D/F# G Em G B^{SUS4} B Em Am

mp *f*

16

C Inst.

Tpt.

Tbn.

Timp.

high - est. Ho -

S, A ***f***

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

T, B ***f***

Bm Em Am Bm Em

16

We Proclaim Your Death

With vigor ♩. = 52-56

Presider

The mys - ter - y of faith.

Em D Bm ESUS4 Em

mf

C Inst.

3

f

Tpt.

a 2

mf

Tbn.

mf

Timp.

mf

Assembly

f

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

S, A

f

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

T, B

3

Em D Bm Em Em/D C Bm

f

6

C Inst.

Tpt.

Tbn.

Timp.

Res - ur - rec - tion un - til you come,

Res - ur - rec - tion un - til you come,

6 Bm⁷ Em Am⁷ Bm C G/B

9

C Inst.

Tpt.

Tbn.

Timp.

Cymbal

ff

mf

ff

un - til you come a - gain.

div.

un - til you come a - gain.

div.

ff

ff

9

Cmaj⁷ *Bm⁷* *ESUS4* *E*

When We Eat This Bread

With vigor ♩. = 52–56

Presider *All **f***

The mys - ter - y of faith. When we

Em D Bm ESUS4 Em

mf

C Inst. *f*

Tpt. *a 2* *mf*

Tbn. *mf*

Timp. *mf*

Assembly

S, A eat this Bread and drink— this Cup, we pro - claim your

T, B eat this Bread and drink— this Cup, we pro - claim your

3 Em D Bm Em Em/D C Bm

f

6

C Inst.

Tpt.

Tbn.

Timp.

Death, — O Lord, un - til you come, —

Death, — O Lord, un - til you come,

6 Bm⁷ Em Am⁷ Bm C G/B

9

C Inst. ***ff***

Tpt.

Tbn.

Timp. *Cymbal* ***ff***

un - til you come a - gain.

div. ***ff***

un - til you come a - gain.

div. ***ff***

9 Cmaj⁷ Bm⁷ ESUS⁴ E

Save Us, Savior of the World

With vigor ♩. = 52-56

Presider

The mys - ter - y of faith.

Em D Bm⁷ ESUS⁴ Em

C Inst.

Tpt. *a 2* *mf*

Tbn. *mf*

Timp. *mf*

Assembly *f*

Save us, Sav - ior of — the world, for by your Cross and

S, A *f*

Save us, Sav - ior of — the world, for by your Cross and

T, B *f*

Em D Bm Em Em/D C Bm

6

C Inst.

Tpt.

Tbn.

Timp.

Res - ur - rec - tion you — have set us free,

Res - ur - rec - tion you — have set us

6 Bm⁷ Em Am⁷ Bm C G/B

The musical score for page 34, measures 6-10, is presented in a standard orchestral layout. The key signature is one sharp (F#), and the time signature is 4/4. The score includes parts for C Instrument, Trumpet, Trombone, Timpani, and Piano. The lyrics are 'Res - ur - rec - tion you — have set us free,' and 'Res - ur - rec - tion you — have set us'. The piano part shows chords Bm⁷, Em, Am⁷, Bm, C, and G/B. The trumpet part has a 'div.' marking. The timpani part has a '6' marking. The piano part has a '6' marking. The score is in G major and 4/4 time.

9

C Inst.

Tpt.

Tbn.

Timp.

Cymbal ***ff***

ff

you — have set us free. —

div. ***ff***

free, set us free. —

div. ***ff***

9 Cmaj⁷ Bm⁷ ESUS⁴ E

Doxology / Amen

Freely, building

Presider

Through him, and with him, and in him, O God, almighty - y Father, in the

Em D/E

mf

unity of the Holy Spirit, all glo - ry and hon - or is yours, for ev - er and

C/E D Bm CADD9 Am7 Bm7

With vigor ♩. = 52-56

Tpt. *Tbn.* *Timp.*

mf *sfz* *sfz* *sfz* *p* *mf* *f*

S, A

ev - er. A - men, a - men,

ESUS4 Em ESUS4 Em D Bm Em Em/D

9

C Inst.

rit.

ff

Tpt.

rit.

ff

Tbn.

rit.

Cymbal mf

ff

ff

rit.

ff

a - men, — a - men.

div. rit.

ff

a - men, — a - men.

rit.

div.

ff

9

C Bm⁷ C Bm⁷ E

rit.

ff

Lamb of God

Sustained ♩ = 88-92

C Instrument

mp

mp

Em Em/D Cmaj⁷ G/B D/A A SUS⁴ A

7

mp / mf

Cantor mp *All + Choir 1*

Lamb of God,* you take — a — way the sins of the

Em Em/D Cmaj⁷ G/B D/A

12 *To Repeat*

world, — have mer — cy on

Choir 2 mp

have

To Repeat

A SUS⁴ A Cmaj⁷ A SUS⁴/B

*Other possibilities: Bread of Life; Life of the World; Son of God; Saving Cup; Hope for the World; Tree of Life; Prince of Peace; God of Love

16

us.

mer - cy on us.

Cmaj7 ASUS4/B ASUS4 A

20 *Final* *molto rit.*

world, grant us peace.

grant us peace.

grant us peace.

Final ASUS4 A Cmaj7 Bm7 Cmaj7 Bm7 E

molto rit.

div.

p

