



mass  
SHALOM  
Colin D Smith cfc  
and Paul Mason

Vocal, Choir, Guitar & Keyboard

3rd Edition | For the Revised Roman Missal Third Edition

AS ONE VOICE Liturgical Series

# Mass Shalom, 3rd Edition

Dedicated to the memory of Brother Colin D. Smith cfc and Sister Gabrielle sgs

## Introduction

The first edition of Mass Shalom was originally published in Sydney in 1977 by J. Albert & Son, and comprised only the Kyrie, Gloria, Sanctus/Benedictus and Agnus Dei. Since then Mass Shalom has enjoyed extraordinary popularity from generation to generation. It is the only Mass setting to be included in all four major Australian Catholic hymnals over the past 25 years - Catholic Worship Book, New Living Parish, As One Voice and Gather Australia.

In 2002, Willow Connection published a revised edition. Colin had re-edited the original settings and added new settings for the Gospel Acclamations, the Memorial Acclamations and the Great Amen. He also added choral parts and brass ensemble accompaniment. This was a major revision and gave new life to the continued use of the setting.

Early in 2008 it became clear that the English texts of the Order of Mass would be revised and render existing Mass settings obsolete. Appreciating that many people within the Australian Catholic community would like to continue using Colin Smith's Mass Shalom setting, I approached Willow Publishing with a proposal to re-write it. In May 2008, the Christian Brothers agreed to commission me to make the relevant changes to the music and text.

This third edition adapts Colin's 2002 revised edition so that the setting may continue to be used after the Roman Missal Third Edition is introduced in 2010/2011.

## Performance Notes

The manuscript provides the best guide to the performance intentions with regard to tempo and expression. In addition, decisions need to be made with regard to liturgical considerations; for example, the choice of ministers for the parts, and the starting and ending times of pieces.

For the third form of the Penitential Act, it is important that there be a brief period of silence between the priest's invitation to the people, "to acknowledge our sins," and the accompanist's introduction for the cantor, deacon or presider. If the priest sings the introduction, the accompanist will need to sound the beginning note as a cue for him. When the first and second forms of the Penitential Act are used, the "Lord have mercy" should begin immediately after the priest's absolution. The "Glory to God" begins immediately after the "Lord have mercy" or, immediately after the priest's absolution when the third form of the Penitential Act is used.

The setting of the "Glory to God" is intended to be introduced by the accompanist(s), and intoned by all together. It is intended to be sung either by everyone together, or by the people alternately with the choir singing the verses. It is expected that all will join in with the verses once they are familiar with the tune.

In the Eucharistic Prayer, the accompanist should introduce the "Holy Holy" immediately at the conclusion of the Preface. Each acclamation has its own unique introduction, which will help cue the people as to which acclamation is being sung, and at what tempo and pitch. The introductions should begin immediately after the priest's invitation to acclaim the mystery of faith. In the case of the Great Amen, the introduction is begun on the last syllable of the priest's doxology.

In the Communion Rite, the Lamb of God is introduced by the accompanist(s) after the sign of peace, just as the priest approaches the altar for the breaking of the bread. This setting is intended to be intoned by all the people together, after a brief instrumental introduction.

Paul Mason  
Friday 3rd September 2010  
Feast of Gregory the Great

### STOP PRESS!

On September 30th 2010, the Australian Bishops announced this revised edition of Mass Shalom among the six Mass settings they are recommending for use by parishes and schools as the new Missal translation is implemented during 2011, with the aim of encouraging a common repertoire throughout the country.

# Lord, Have Mercy

Mass Shalom

Original music: Colin D. Smith  
Adaptation to revised texts: Paul Mason

Slow Litany

♩ = 76

1 **Choir or Cantor:** Am Dm Am **All:** Am Dm Am **Choir or Cantor:** Em Fmaj7 C

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

Lord, have\_ mer - cy.

*mf* *f* *mf*

no pedal pedal no pedal

5 **All:** Em Fmaj7 C **Choir or Cantor:** Am Em C Dm Am **All:** Am Em C Dm Am

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

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

*f* *mf* *f*

pedal no pedal pedal

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# Penitential Act

Mass Shalom

Original music: Colin D. Smith  
Adaptation to revised texts: Paul Mason

Slow Litany

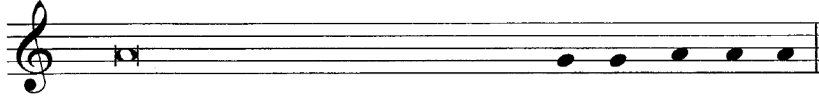
♩ = 76

## INVITATION

*Priest:*



3 Brethren (brothers and sisters), let us acknowledge our sins, and



so prepare ourselves to celebrate the sa-cred mys-ter-ies.

*There follows a brief pause for silence.*

*The Priest, or a Deacon or another minister, then says the following or other invocations with Kyrie, eleison (Lord, have mercy):*

## LORD HAVE MERCY

4 Am *Minister:*

*freely*

Dm

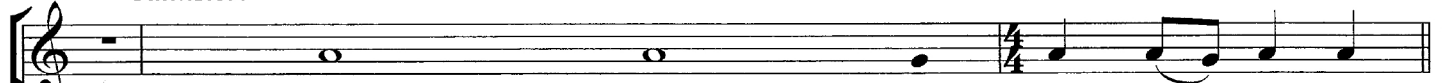
G

*a tempo*

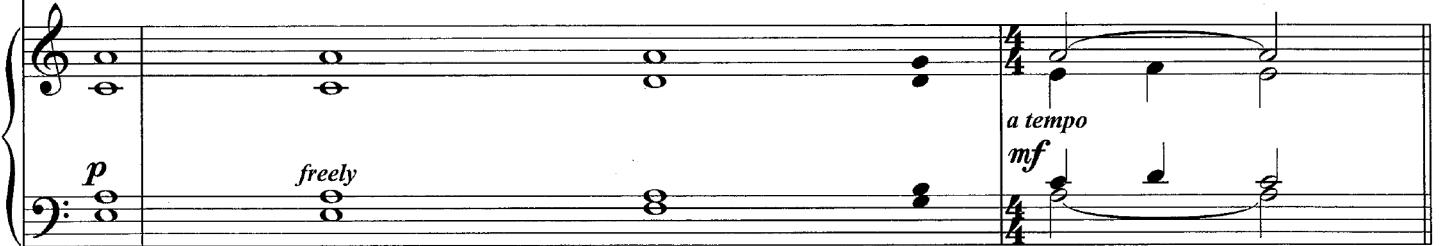
Am

Dm

Am



You were sent to heal the contrite of heart: Lord, have\_ mer - cy.



no pedal

7 *All:* Am Dm Am

*Minister:*

F

G

*a tempo*

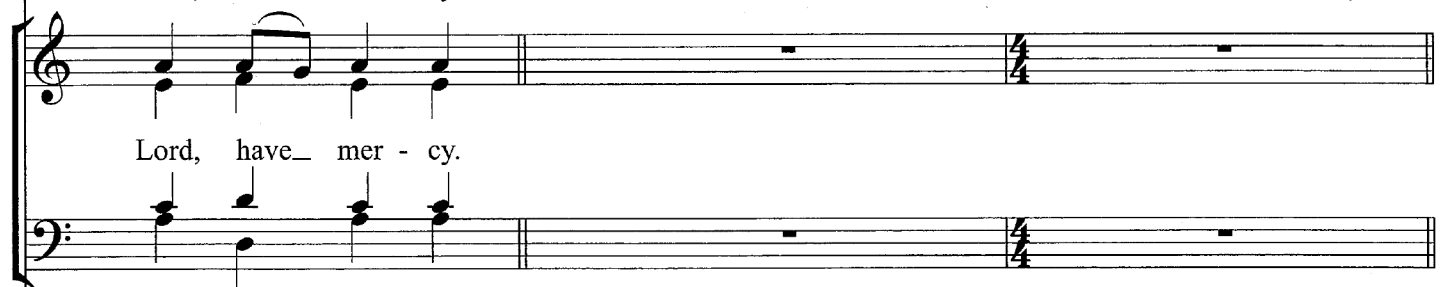
Em

Fmaj7

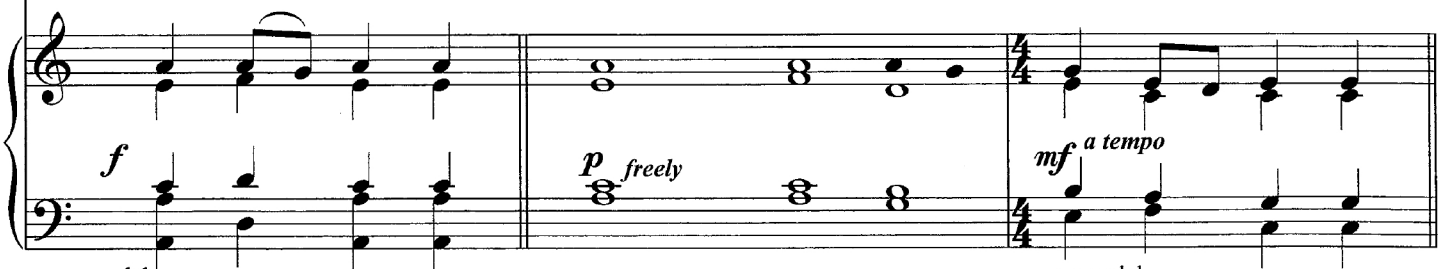
C



Lord, have\_ mer - cy. You came to call sin-ners: Christ, have\_ mer - cy.



Lord, have\_ mer - cy.



pedal

no pedal

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10 *All:* Em Fmaj7 C *Minister:* F Dm G *freely*

Christ, have\_mer-cy. You are seated at the right hand of the Father to intercede for us:

Christ, have\_mer-cy.

*f* *freely* *P*

pedal

12 *a tempo* Am Em C Dm Am *All:* Am Em C Dm Am

Lord, have\_\_mer - cy. Lord, have\_\_mer - cy.

Lord, have\_\_mer - cy.

*a tempo* *mf* *f*

no pedal pedal

# Glory to God

Mass Shalom

Original music: Colin D. Smith  
Adaptation to revised texts: Paul Mason

Joyfully

♩ = 116

## INTRODUCTION

1 Brass

## REFRAIN

5 *f* C G<sup>7</sup> Am G<sup>6</sup> G<sup>7</sup> C/E F G<sup>7</sup> Am Em F Dm Em F<sup>6</sup> G<sup>6</sup> G<sup>7</sup> C

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

Organ

## VERSE 1

*mf* C Am C Am Am G Am/C D<sup>7</sup> G , Am Em

*Meno mosso*

We praise you, we bless you, we a - dore you, we glo - ri - fy you, we give you

17 Am Em<sup>7</sup>/D F/C G/B C Em<sup>7</sup>/B Am F C/G G<sup>7</sup>

thanks for your great glo - ry, Lord God, heav - en - ly King, O

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22 Am G/B Am/C D7(sus4) D7 G *Poco Più mosso* F/A Em/G F<sup>6</sup> Em Dm<sup>7</sup> G

God, al - might - y Fa - ther.

*Poco Più mosso*  
*ff*

**REFRAIN**

26 *f* C G<sup>7</sup> Am G<sup>6</sup> G<sup>7</sup> C/E F G<sup>7</sup> Am Em F Dm Em F<sup>6</sup> G<sup>6</sup> G<sup>7</sup> C

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

*f*

**VERSE 2**

33 *mf* Am F E Am/C Dm G<sup>6</sup> Fmaj<sup>7</sup> C Am Dm<sup>7</sup>

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

*mf*

39 F<sup>6</sup> G A(sus2) *Meno mosso* Em<sup>7</sup> Am Em Am Em F Dm A(sus2) Em<sup>7</sup>

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

*Meno mosso*

45 Am Em Am Em Am D° Dm E

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

49 Am Em Am Fmaj7 E *poco rall.* C<sup>6</sup> F Dm E *a tempo* Dm<sup>7</sup> G<sup>7</sup>

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

**REFRAIN**

54 *f* C G<sup>7</sup> Am G<sup>6</sup> G<sup>7</sup> C/E F G<sup>7</sup> Am Em F Dm Em F<sup>6</sup> G<sup>6</sup> G<sup>7</sup> C

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

**VERSE 3**

*mf* *Meno mosso* Am Dm<sup>6</sup> E Am F<sup>6</sup> E E Dm E Am Dm

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



66 Am Dm<sup>7</sup> E Am Dm<sup>6</sup> E Am Dm f<sup>maj7</sup> E  
*rall.*

lone are the Lord, you a - lone are the Most High, Je - sus Christ,

72 *a tempo* Am Em Am G<sup>6</sup> Am Dm<sup>7</sup> G<sup>6</sup> G<sup>7</sup> Am F/A G<sup>(sus4)</sup> G Am Em F G

with the Ho - ly Spi - rit, in the glo - ry of God the Fa - ther.

**FINAL REFRAIN**

77 *f* C G<sup>7</sup> Am G<sup>6</sup> G<sup>7</sup> C/E F G<sup>7</sup> Am Em F Dm

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

82 Em F<sup>6</sup> G<sup>6</sup> G<sup>7</sup> C F Em *rall.* F *ff* C

peo - ple of good will. A - - - - men.

# Gospel Acclamation

*Joyfully*

*Mass Shalom*

Original music: Colin D. Smith  
Adaptation to revised texts: Paul Mason

♩ = 108

## INTRO

1 Am Em Am Dm<sup>7</sup> G<sup>6</sup> G<sup>7</sup> C

## ALLELUIA

5 *mf* C *a tempo* F Dm<sup>7</sup> G<sup>sus4</sup> G Am Em Am Dm<sup>7</sup> G<sup>6</sup> G<sup>7</sup> C *Fine*

*a tempo*  
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia! *Fine*

*mf* *Descant (last time only)* *Fine*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia! *Fine*

*mf* *a tempo*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia! *Fine*

## VERSE (example)

12 *Cantor:* C *freely* G/B Am Em/G Dm/F G *D.S. al Fine*

Your words, Lord, are Spirit and life; You have the words of ever - last - ing life.

*freely*  
*p* *D.S. al Fine*

# Lenten Gospel Acclamation

*Joyfully*

*Mass Shalom*

Original music: Colin D. Smith  
Adaptation to revised texts: Paul Mason

♩ = 108

## INTRO

1 Am Em Am Dm<sup>7</sup> G<sup>6</sup> G<sup>7</sup> C

## LENTEN ACCLAMATION

5 *mf* C *a tempo* F Dm<sup>7</sup> G<sup>SUS4</sup> G Am Em Am Dm<sup>7</sup> G<sup>6</sup> G<sup>7</sup> C *Fine*

*a tempo*  
*mf* Descant (last time only) *Fine*

Praise and hon-our to you, Lord Je - sus; Praise and hon - our, Lord Je-sus Christ!

Praise and hon-our to you, Lord Je - sus; Praise and hon - our, Lord Je-sus Christ! *Fine*

Praise and hon-our to you, Lord Je - sus; Praise and hon - our, Lord Je-sus Christ!

*mf* *a tempo* *Fine*

## VERSE (example)

12 Cantor: C *freely* G/B Am Em/G Dm/F G *D.S. al Fine*

No one lives on bread a - lone; but on every word that comes from the mouth of God.

*freely*  
*p* *D.S. al Fine*

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# Holy, Holy, Holy

Mass Shalom

Original music: Colin D. Smith  
Adaptation to revised texts: Paul Mason

Joyful

## PREFACE

<sup>1</sup> Priest: *freely*

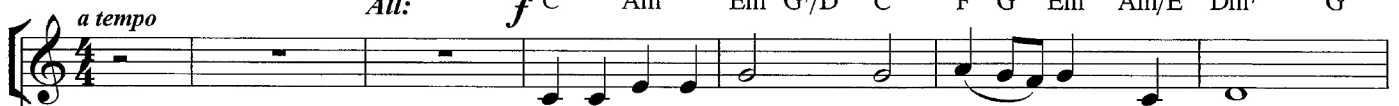


It is truly right ... as one voice we ac claim:

$\text{♩} = 96$

## SANCTUS

*All:* *f* C Am Em G<sup>7</sup>/D C F G Em Am/E Dm<sup>7</sup> G



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



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



9 E Am F C Dm G Am Dm Em F G<sup>sus4</sup> G7 C

Hea-ven and earth are full of your glo - ry. Ho - san - na in the high - est.

Hea-ven and earth are full of your glo - ry. Ho - san - na in the high - est.

13 *mf* C C<sup>maj7</sup> Am Dm/F G Em Am/E Dm G<sup>sus4</sup> G *f* C B<sup>o</sup>/D C/E F/A G<sup>sus4</sup> G C *Allargando*

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

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

# We Proclaim Your Death

Mass Shalom

Original music: Colin D. Smith  
Adaptation to revised texts: Paul Mason

Acclamatory

## MEMORIAL ACCLAMATION INTRODUCTION

1 *Priest: freely*



The my - ste - ry of faith.

$\text{♩} = 60$


## ACCLAMATION 1

2 *All: G<sup>7</sup> mf*



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

*cresc. G<sup>7</sup> sus4 G ff C*



fess your Res - ur - rec - tion un - til you come a - gain.

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# When We Eat This Bread


Mass Shalom

Original music: Colin D. Smith  
Adaptation to revised texts: Paul Mason

Acclamatory

## MEMORIAL ACCLAMATION INTRODUCTION

1 *Priest: freely*



The my - ste - ry of faith.

$\text{♩} = 72$

## ACCLAMATION 2

2 *Am<sup>11</sup>* *Dm<sup>9</sup>* *G<sup>9</sup>* *All: mf* *C* *F/C* *Cmaj<sup>7</sup>*



When we eat this Bread and drink this Cup,

*mf*

When we eat this Bread and drink this Cup,

*mf*

7 *F* *C* *Am<sup>7</sup>* *Dm<sup>7</sup> cresc.* *G<sup>7sus4</sup>* *G* *ff* *C*

we pro-claim your Death, O Lord, un - til you come a - gain.

*cresc. descant* *ff*

we pro-claim your Death, O Lord, un - til you come a - gain.

*cresc.* *ff*

*cresc.* *ff*

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# Save Us, Saviour

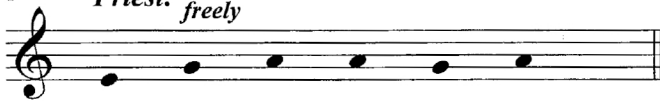
Mass Shalom

Original music: Colin D. Smith  
Adaptation to revised texts: Paul Mason

Acclamatory

## MEMORIAL ACCLAMATION INTRODUCTION

1 *Priest: freely*



The my - ste - ry of faith.

$\text{♩} = 80$

## ACCLAMATION 3

2 C Dm<sup>11</sup> G<sup>7</sup> *All: mf* C F C Am



Save us, Sav-iour of the world, for by your


*mf*

Save us, Sav-iour of the world, for by your

*mf*



8 Em E<sup>7</sup> Am , F *cresc.* Dm<sup>7</sup> G<sup>7sus4</sup> G *ff* C



Cross and Res - ur - rec - tion you have set us free.

*cresc.*

*descant*

*ff*

Cross and Res - ur - rec - tion you have set us free.

*cresc.*

*ff*



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# Amen

Mass Shalom

Original music: Colin D. Smith  
Adaptation to revised texts: Paul Mason

Acclamatory

## DOXOLOGY

1 *Priest: freely*

Through him, and with him, and.... ....for ev - er and ev -

$\text{♩} = 110$

## SOLEMN AMEN ("Guildford")

4 *D7sus4 G7/B All: mf C G C cresc. rall. F F6 ff C*

er. A - - - men, A - - - men.

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

*mf cresc. rall. descant ff*

*mf cresc. rall. ff*

# Lamb of God

Mass Shalom

Original music: Colin D. Smith  
Adaptation to revised texts: Paul Mason

*Prayerful*

♩ = 69

(Begin as the Priest approaches the altar for the breaking of the bread.)

**INTRO** Am F<sup>6</sup> G<sup>7</sup> Em Dm<sup>11</sup>/F Am , Fmaj7 C

## LITANY

*mf* *All:* Am F<sup>6</sup> G<sup>7</sup> Em Dm<sup>11</sup>/F Am , Fmaj7 C

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

*mf*

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

*mf*

8 Am/E Dm Dm<sup>7</sup>/A Fmaj<sup>7</sup> Em Fmaj<sup>7</sup> G<sup>sus4</sup> G , Am Dm<sup>6</sup> Am

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

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

12 C Am Em Am<sup>7</sup> Em Am *dim.* G , Am/E E A  
*p poco rall. pp*

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

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

*dim. p poco rall. pp*

*dim. p poco rall. pp*

# The Making of Mass Shalom, 3rd Edition

## Guiding Principles

When I undertook this work I prayed for Colin's guidance in making the necessary changes. I also spoke with many people who have worked closely with Colin. I gained great insight into the reception of Mass Shalom in various places and settings. I became aware that many eminent musicians have written their own choral and keyboard arrangements and adaptations of the Mass setting over the years. I also became aware of what appear to be typographical errors or ambiguities in the published revised edition. With this in mind, I established five Guiding Principles (GP) to follow in making changes to Colin's music:

1. Remain faithful to Colin's most recent known compositional intentions.
2. Follow the National Liturgical Music Board's guidelines regarding consistency of key signatures and integration of settings with presidential chant dialogues.
3. Imitate Colin's compositional "style" for seamless consistency in new material.
4. Wherever there appears to be a typographical error in the revised edition, use the original edition.
5. Where there is ambiguity regarding performance, add necessary clarifying instructions (e.g. tempo and expression markings, accompaniment intros).

## Six Major Decisions

The first major decision was to re-use Colin's 2002 revised edition melody and harmony, including bass lines and voice-leading, wherever possible (Guiding Principle - GP1).

The second major decision was to re-write the entire Mass setting in the key of A minor and its related key of C major. The principle reasons for this decision are: (a) the Holy Holy, Memorial Acclamation and Great Amen need to be in one key (GP2); (b) it would be unfair to impose on all assemblies the higher key of D for the Memorial Acclamation and Solemn Amen; (c) the higher key of D would also require a high setting of the introductory dialogue and Preface; (d) the tessitura of the Penitential Act is too high for many assemblies; (e) the key of C is the most assembly-friendly for the whole Mass setting.

The third major decision was to re-write the tropes of the Penitential Act using the new sample text provided and the simple presidential chant tones provided for the trope melody (GP2). Unfortunately, this results in the loss of some of Colin's new 2002 composition material. On the other hand, it provides a simple tone for the chanting of other free-composed texts. The underlying harmony makes use of some of the progressions from the lost material. The chant tone approach is similar to Colin's Gospel Acclamation verse tone.

The fourth major decision was to re-use the melodic contour of the original Glory to God refrain to underlay the new text. As it turns out, the new text fits the melody better than the original text. Melodic development for the new sections of the Glory to God is based on key characteristics of Colin's original compositional strategies and motifs. Based on this approach, the extensions to verses meld seamlessly into the original composition (GP3).

The fifth major decision was to re-use the melodic contour of the original Holy Holy to underlay the new text. The alternative was to change the melody of the first few bars of the Holy Holy to best fit the acclamation of the revised text. In the end the decision was easy, but it requires some explanation.

The revised text presents two significant issues: (1) a reduction by two in the number of syllables in the first sentence line, (2) a revision of the punctuation in the first sentence line: "Hóly, Hóly, Hóly Lórd Gód of hósts." The previous translation and punctuation gave us four units of significantly unequal length:

Holy, | holy, | holy Lord, | God of power and might,

These radical differences in length gave rise in many musical settings, including Mass Shalom, to the conflation of the first three units into one musical phrase without pause:

Holy, holy, holy Lord, | God of power and might,

Now that the fourth unit is reduced to three syllables and there is no comma between Lord and God, such a conflation of the first three units no longer makes sense. Note that, even though there is no longer a comma

between “Lórd” and “Gód”; the pace cannot be rushed because of the consecutive syllabic emphasis. Thus the acclamatory intention:

Holy, | Holy, | Holy Lord ˘ God of hosts,

An appropriate solution is a new melody spanning four equally measured units (bars). Alternatively, the original melody could be used to underlay the new text by breaking the text as follows.

Holy, Holy, | Holy | Lord ˘ God of hosts,

Given the principle to use as much of the original melodic and harmonic contour as possible (GP3), and with overwhelming supporting feedback from many musicians, the decision to opt for using the original melody was ultimately an easy choice.

The sixth major decision was to re-use the new 2002 Memorial Acclamation material where possible for the new acclamation texts (GP3). The signature of this acclamation setting is its bold use of three parallel fifths in the penultimate bar. This is consistent with the “style” of the rest of Mass Shalom, which includes numerous parallel fifths and octaves elsewhere.

I have been told that when Colin was presented with harmonisation “corrections” to eliminate his use of parallel octaves and fifths, he was heard to say: “What I have written, I have written.” It is worth noting that some of the most popular Mass settings in use in Australia use parallel fifths extensively (e.g. Marty Haugen’s Mass of Creation, and Mass Shalom). One could hypothesise that the bare sounding of parallel fifths may be a positive stylistic contribution to the drama of what is being communicated. Whatever, it is part and parcel of Colin’s stylistic approach to the Memorial Acclamation, so I have included it in the new acclamation settings.

Acclamation 1 looks to follow the melody and structure of Colin’s original Acclamation. Acclamation 2 and 3 are new melodic compositions that conclude with rising melodies and parallel fifths in the penultimate bar.

## Some Other Decisions

Introductions, including presidential chant where appropriate, have been added to all settings. The purpose is to clearly show the integration of dialogue between the presider and the assembly, and to facilitate accompanists providing appropriate and memorable cues to all - priest, cantor, choir and assembly (GP2 and GP5).

Additional tempo text has been added where previously omitted, to explicitly indicate intended performance tempo, and returns “a tempo” after changes of tempo. Additional expression markings have been added where previously omitted, to explicitly indicate intended performance dynamics. Guitar chord symbols have been simplified to facilitate their use by parish guitarists (GP5).

The SATB choir settings have been standardised to four voices, plus descants where applicable; where a fifth voice (other than descant) had been indicated in the revised edition, the harmony has been reduced to the best fit for four voices. I have interpreted as a typographical error the variance between the original and revised editions in indicating an accidental sharp in the 5th bar of the Holy Holy (GP4).

Paul Mason  
23rd October 2010  
5th Anniversary of the death of Colin D. Smith cfc