

SEVENTH SUNDAY OF EASTER

For the congregation:

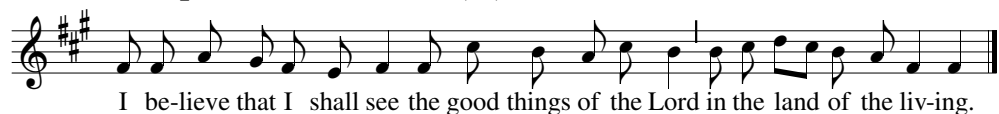
28-a. Introit



Heark-en, O Lord, to my voice which has called out to you, al - le-lu- ia.

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28-b. Responsorial Psalm (A)



I be-lieve that I shall see the good things of the Lord in the land of the liv-ing.

Text: *Lectionary for Mass*, © 1969, 1981, 1997 ICEL.

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28-c. Responsorial Psalm (B)



The Lord has set his throne in heav - en.

Text: *Lectionary for Mass*, © 1969, 1981, 1997 ICEL.

Music: excerpted from *Lauda Anima*, John Goss (1800-1880); arr. by Brian Michael Page (b. 1964),
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28-d. Responsorial Psalm (C)



The Lord is King, the Most High_ o-ver all the earth._

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28-e. Alleluia ("O Filii et Filiae")

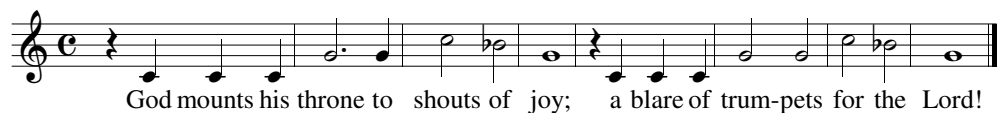


Al-le-lu - ia, al - le - lu - ia, al-le-lu - ia.

Music: *O Filii et Filiae*, Chant, Mode II; arr. by Brian Michael Page (b. 1964), © 2018 Christus Vincit Music.
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28-f. Offertory

OFFERTORY: *Use either 28-f or 28-g*



God mounts his throne to shouts of joy; a blare of trum-pets for the Lord!

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28-g. Offertory



This Je-sus who was ta-ken up to heav-en, in the same way he
will re - turn, al - le - lu - ia.

The musical notation for Offertory 28-g consists of two staves of music in a single system. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (Bb). The melody starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The second staff continues the melody with quarter notes G4, F4, E4, and D4, followed by a quarter rest, then quarter notes G4, A4, Bb4, and C5. The piece concludes with a double bar line.

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28-h. Communion



Fa-ther, now I come to you, al - le - lu - ia, al - le - lu - ia.

The musical notation for Communion 28-h consists of a single staff of music in a single system. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody starts with quarter notes F#4, G4, A4, and B4, followed by quarter notes C5, B4, A4, and G4. The piece concludes with a double bar line.

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