

INTROIT
During Paschaltide

7. I will sing * of your mercies for ever: al-le-lu-ia;

The first system of music features a vocal line in the treble clef and organ accompaniment in the bass clef. The key signature is one sharp (F#). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The organ accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A fermata is placed over the final note of the vocal line.

with my mouth I will pro-claim your faith-ful-ness to all

The second system continues the vocal line and organ accompaniment. The vocal line has a fermata over the word 'faith'. The organ accompaniment maintains its rhythmic pattern.

gen-er-a-tions: al-le-lu-ia, al-le-lu-ia, al-le-

The third system continues the vocal line and organ accompaniment. The vocal line has a fermata over the first 'al-le-lu-ia'. The organ accompaniment continues with the same rhythmic pattern.

lu-ia.

The fourth system shows the final notes of the vocal line and organ accompaniment. The vocal line has a fermata over the final 'ia'. The organ accompaniment concludes with a final chord.

Psalm Verse : Psalm 137

7. I give thanks to you, O Lord, with my whole heart : * when I called you

Musical notation for the first part of the Psalm Verse. It consists of a vocal line on a treble clef staff and an organ accompaniment on a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The organ accompaniment features a steady bass line with chords and single notes.

answered me, you built up strength with- in me.

Musical notation for the second part of the Psalm Verse. It continues with the vocal line and organ accompaniment. The vocal line has a melodic phrase with a trill-like flourish. The organ accompaniment provides harmonic support with chords and moving lines.

Doxology

7. Glo- ry be to the Fa-ther, and to the Son, and to the Ho- ly Spir- it. As it was

Musical notation for the first part of the Doxology. It features a vocal line and organ accompaniment. The vocal line is characterized by a series of eighth notes. The organ accompaniment has a rhythmic pattern of chords and single notes.

in the be-ginning, is now and ev- er shall be, world with- out end. A- men.

Musical notation for the second part of the Doxology. It continues with the vocal line and organ accompaniment. The vocal line concludes with a melodic phrase. The organ accompaniment ends with a final chord.

INTROIT

During Paschaltide

VII
I will sing * of your mer- cies for ev- er : al- le-
lu- ia ; with my mouth I will pro-claim your faith- ful-ness
to all gen-er- a-tions : al-le- lu- ia, al-le-lu- ia, al-le-
lu- ia.

VERSE

Psalm 137

I give thanks to you, O Lord, with my whole heart : * when
I called you answered me, you built up strength with-in me.

GLORIA PATRI

Glo- 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.

3 October

SAINT THERESA OF THE CHILD JESUS

Alleluia

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

Musical score for the Alleluia section. It consists of two staves: a vocal line in G major (one sharp) and an organ accompaniment in G major. The vocal line is in 4/4 time and features a melodic line with eighth and quarter notes, including a trill on the final 'ia'. The organ accompaniment provides a harmonic foundation with chords and moving lines in the left hand.

Verse

7. Bless- ed are you, Fa- ther, Lord of heav- en and earth, be- cause you have re- vealed

Musical score for the first part of the Verse. It consists of two staves: a vocal line in G major and an organ accompaniment in G major. The vocal line is in 4/4 time and features a melodic line with eighth and quarter notes, including a trill on the final 'vealed'. The organ accompaniment provides a harmonic foundation with chords and moving lines in the left hand.

the mys- ter- ies of the king- dom to lit- tle ones.

Musical score for the second part of the Verse. It consists of two staves: a vocal line in G major and an organ accompaniment in G major. The vocal line is in 4/4 time and features a melodic line with eighth and quarter notes, including a trill on the final 'ones'. The organ accompaniment provides a harmonic foundation with chords and moving lines in the left hand.

SAINT THERESA OF THE CHILD JESUS

OFFERTORY

1. Now there a- bide faith, hope, and char- i- ty, these three, but the great-est of these

is char- i- ty.

Psalm tone by Tobias Colgan, O.S.B., alt. Harmonization by Samuel F. Weber, O.S.B.

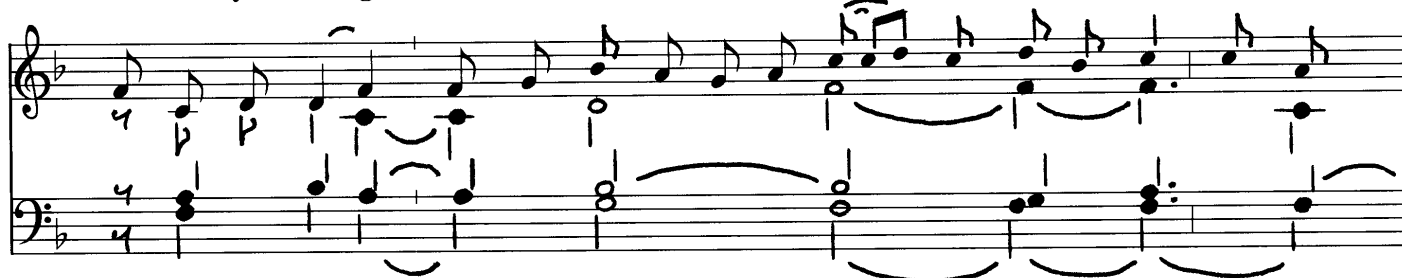
Psalm 33

- | | |
|---|--|
| <p>1. Come, <i>children</i>, hear me ;
I will teach you the fear <i>of the Lord</i>.
Turn from evil <i>and do good</i> ;
seek and strive <i>after peace</i>. (℞)</p> | <p>3. I will bless the Lord <i>at all times</i> ;
his praise shall be ever <i>in my mouth</i>.
Glorify the <i>Lord with me</i>,
let us together <i>extol his name</i>. (℞)</p> |
| <p>2. The Lord is close to the <i>brokenhearted</i> ;
and those who are crushed in spirit <i>he saves</i>.
Many are the trials <i>of the just</i>,
but out of them all the <i>Lord delivers</i> them. (℞)</p> | |

SAINT THERESA OF THE CHILD JESUS

Communion

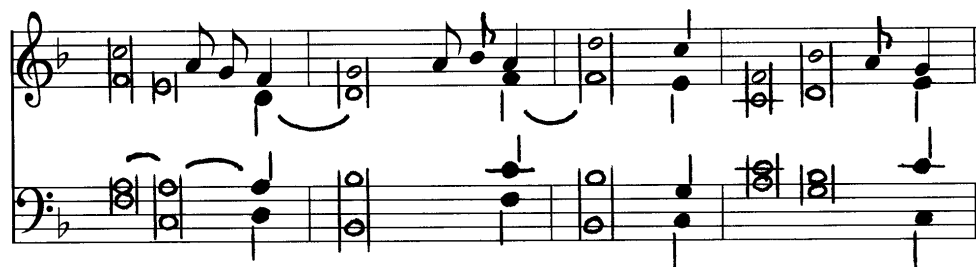
6. Un- less you change * and be- come like lit- tle child- ren, says the Lord, you shall



not en- ter the king- dom of heav- en.



Psalm 130



1. O Lord, my heart *is not proud*
nor haughty *my eyes*.
I have not gone after things too **great**
nor | **marvels beyond** me. (R)

2. Truly I have set my soul
in *silence and peace*.
A weaned child on its mother's **breast**,
even | **so is my soul**. (R)

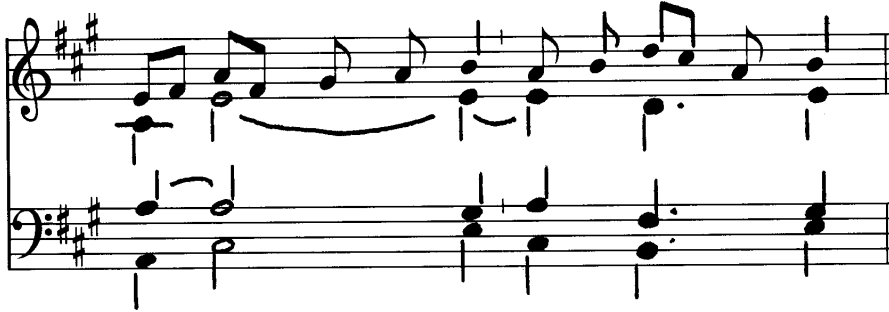
A 3. O Israel, hope in the Lord
D both | **now and for ever**. (R)

15 October

OUR HOLY MOTHER SAINT THERESA OF JESUS

Responsorial Psalm

7. My heart sings for joy to the living God.



Psalm tone melody by Columba Kelly, O.S.B. Harmonization by Samuel F. Weber, O.S.B.

Psalm 83

A How lovely is *your dwelling* place,
B Lord, *God of hosts*.
E My soul is longing *and yearning*,
F is yearning for the *courts of the Lord*. (R̄)

A The sparrow herself finds a **home**
B and the swallow a nest *for her brood* ;
C she lays her young by *your altars*,
D Lord of hosts, my king and *my God*.
E They are happy, who dwell *in your house*,
F for ever singing your praise. (R̄)

A One day within *your courts*
B is better than a *thousand elsewhere*.
E The threshold of the *house of God*
F I prefer to the dwellings *of the wicked*. (R̄)

A For the Lord God is a rampart, a **shield** ;
B he will give us his favor *and glory*.
C The Lord will not refuse any **good**
D to those who walk *without blame*.
E Lord, *God of hosts*,
F happy the man who trusts *in you*. (R̄)

Alleluia

8. Al- le- lu- ia. * *ij.*

Verse

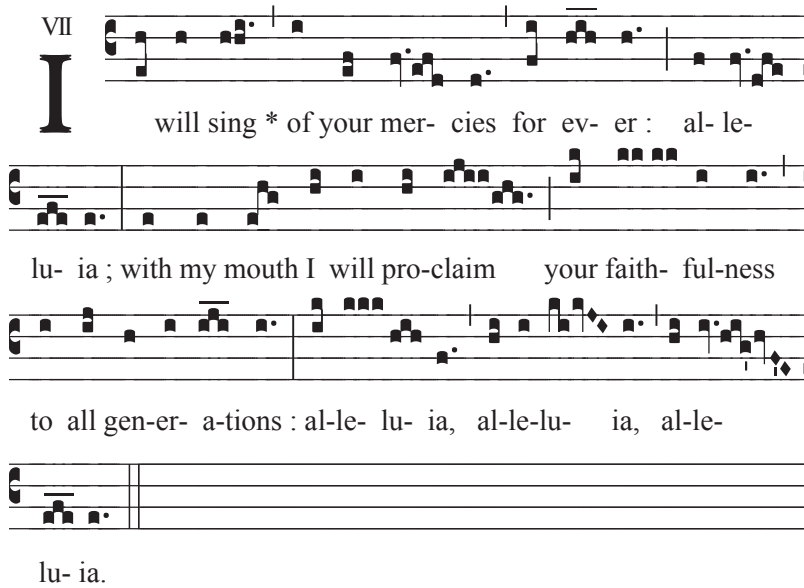
8. Who- ev- er loves me will keep my word, and my Fa- ther will love him, and we

shall come to him and make our dwell- ing- place with- in him.

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