

3 October

SAINT THERESA OF THE CHILD JESUS

Introit

7. The Lord nur-tured and taught her ; * he guard-ed her as the ap- ple of his eye.

The first line of music consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 7-measure melody. The lower staff is in bass clef with a 7-measure accompaniment. The melody begins with a quarter rest, followed by a series of eighth and quarter notes, ending with a half note. The accompaniment consists of chords and single notes, with a final half note.

As the ea- gle spreads its wings to car- ry its young, he bore her

The second line of music consists of two staves. The upper staff is in treble clef with a key signature of three flats and a melody. The lower staff is in bass clef with an accompaniment. The melody begins with a quarter rest, followed by a series of eighth and quarter notes, ending with a half note. The accompaniment consists of chords and single notes, with a final half note.

on his should- ers. The Lord a- lone was her lead- er.

The third line of music consists of two staves. The upper staff is in treble clef with a key signature of three flats and a melody. The lower staff is in bass clef with an accompaniment. The melody begins with a quarter rest, followed by a series of eighth and quarter notes, ending with a half note. The accompaniment consists of chords and single notes, with a final half note.

Psalm at the Introit : Psalm 102

7. My soul, give thanks to the Lord, * all my be-ing, bless his ho- ly Name.

Musical notation for the first part of Psalm 102, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef, with various note values and rests.

Doxology

7. Glo- ry be to the Father, and to the Son, and to the Ho- ly Spir- it. * As it was in

Musical notation for the beginning of the Doxology, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats. The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef, with various note values and rests.

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

Musical notation for the end of the Doxology, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats. The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef, with various note values and rests.

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Responsorial Psalm

6. As a fa-ther has com-pas-sion on his child-ren, the Lord has pit-y on those

The first musical system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a vocal melody with various note values including quarter, eighth, and sixteenth notes, along with rests and slurs. The lower staff is in bass clef with the same key signature, providing a piano accompaniment with chords and moving lines.

who fear him.

The second musical system also consists of two staves in the same key signature and clefs as the first. It continues the vocal melody and piano accompaniment, ending with a double bar line.

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

The refrain musical system consists of two staves in the same key signature and clefs. It features a distinct melody for the refrain, with a vocal line and piano accompaniment.

Psalm 102

My soul, give thanks *to the Lord*,
all my being, bless his *holy Name*.
My soul, give thanks to the Lord
and never forget *all his blessings*. (R)

The Lord is *compassion and love*,
slow to anger and *rich in mercy*.
His wrath will come to an end ;
he will not be *angry for ever*. (R)

The love of the Lord is *everlasting*
upon those who hold *him in fear* ;
his justice reaches out to *children's children*
when they keep his covenant *in truth*. (R)

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SAINT THERESA OF THE CHILD JESUS

Alleluia

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

Musical notation 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 word 'lu'. 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 notation for the first part of the Verse section. It consists of two staves: a vocal line and an organ accompaniment. The vocal line is in G major and 4/4 time, with lyrics 'Bless- ed are you, Fa- ther, Lord of heav- en and earth, be- cause you have re- vealed'. The organ accompaniment features a steady harmonic accompaniment.

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

Musical notation for the second part of the Verse section. It consists of two staves: a vocal line and an organ accompaniment. The vocal line continues the melody from the previous section, with lyrics 'the mys- ter- ies of the king- dom to lit- tle ones.' The organ accompaniment continues with a similar harmonic texture.

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

The first system of music shows a vocal line in G major (one sharp) and a piano accompaniment in 4/4 time. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

is char- i- ty.

The second system continues the vocal and piano parts. The vocal line has a double bar line at the end of the first measure, followed by a few more notes. The piano accompaniment continues with similar harmonic support.

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

The Psalm 33 section consists of two systems of music. The vocal line is in G major and 4/4 time, featuring a mix of quarter and eighth notes. The piano accompaniment provides a steady harmonic foundation with chords and moving lines.

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)

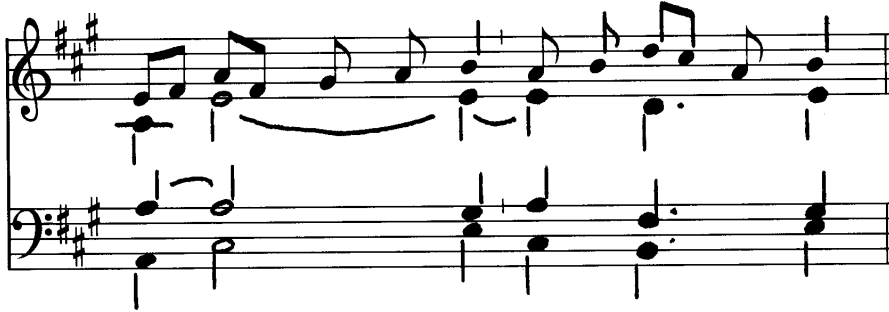
A 3. O Israel, hope in the Lord
D both | **now** and *for* ever. (R)

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

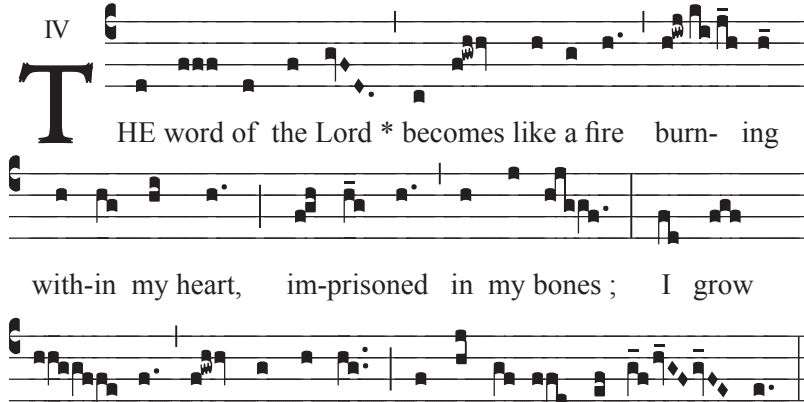
shall come to him and make our dwell- ing- place with- in him.

3 October

OUR HOLY MOTHER SAINT THERESA OF JESUS

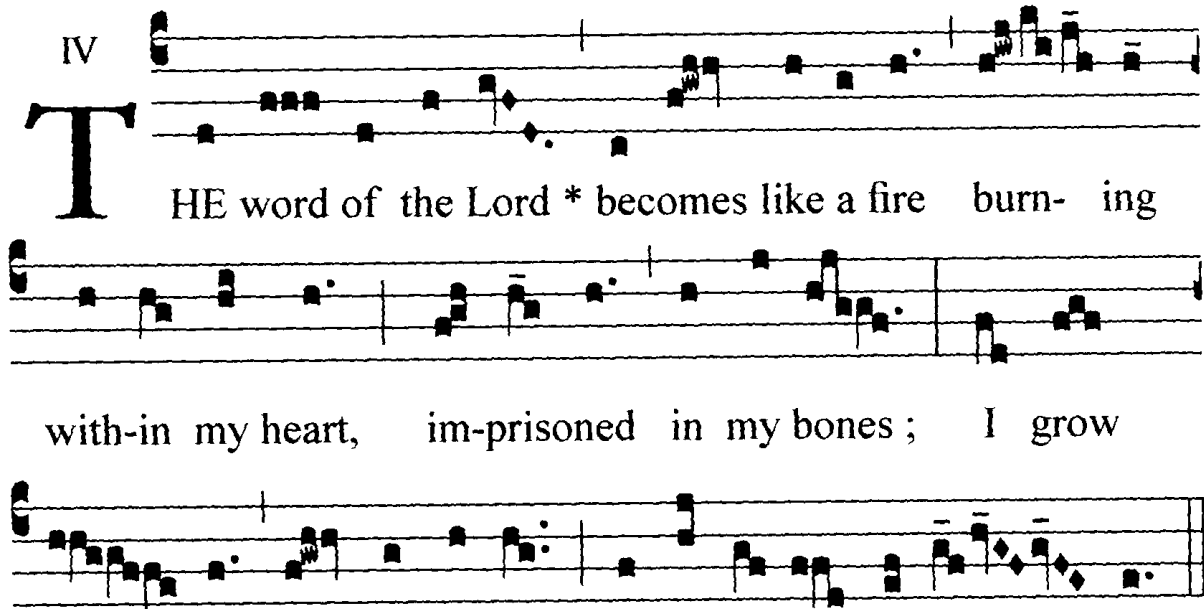
OFFERTORY

IV



T HE word of the Lord * becomes like a fire burn- ing
with-in my heart, im-prisoned in my bones ; I grow
wear- y hold-ing it in, and I can-not en-dure it.

IV



T HE word of the Lord * becomes like a fire burn- ing
with-in my heart, im-prisoned in my bones ; I grow
wear- y hold-ing it in, and I can-not en-dure it.

3 October

OUR HOLY MOTHER SAINT THERESA OF JESUS
OFFERTORY

4. The word of the Lord * be-comes like a fire burn- ing with- in my heart,

The first system of musical notation consists of two staves. The upper staff is a vocal line in G major (one sharp) and 4/4 time, starting with a common time signature 'C'. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The lower staff is an organ accompaniment in the same key and time, starting with a whole note chord of G2, B2, and D3. The system concludes with a double bar line.

im- pris-oned in my bones ; I grow wear- y hold- ing it in,

The second system of musical notation consists of two staves. The vocal line continues from the first system, with a melisma on the word 'hold- ing' marked with a 'w' and a slur. The organ accompaniment provides harmonic support with chords and moving lines. The system concludes with a double bar line.

and I can- not en- dure it.

The third system of musical notation consists of two staves. The vocal line concludes the phrase with a final cadence. The organ accompaniment ends with a final chord. The system concludes with a double bar line.

3 October

OUR HOLY MOTHER SAINT THERESA OF JESUS
OFFERTORY VERSE

O God, you are my God whom I seek ; for you my flesh pines and my soul thirsts * like

Musical notation for the first line of the Offertory Verse. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests and ties. The first staff ends with a double bar line.

the earth parched, life-less and with- out wa- ter.

Musical notation for the second line of the Offertory Verse. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody continues in the treble clef, and the organ accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests and ties. The second staff ends with a double bar line.