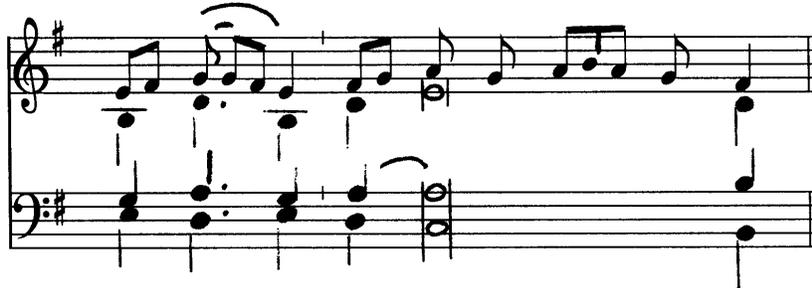


# RESPONSORIAL PSALM

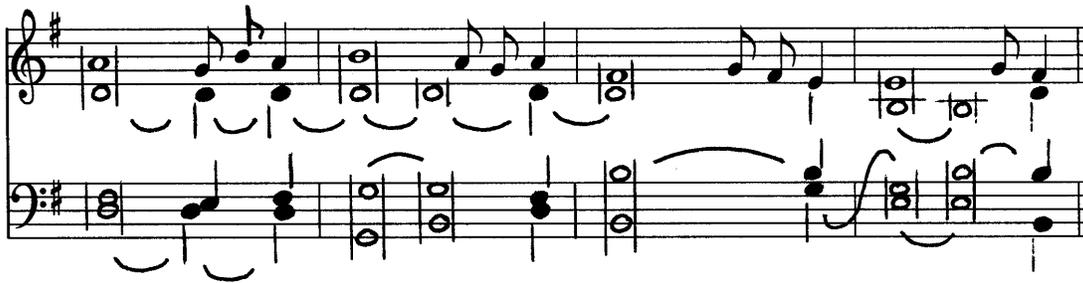
## *Monastic Profession*

### PSALM 26

4g. I long to see your face, O Lord.



Psalm tone melody by Columba Kelly, O.S.B.



Organist : change intervening chord on underlined syllable.

1. The Lord is my light and my salvation ;  
whom *should I fear* ?  
The Lord is the refuge *of my life* ;  
of whom should I be afraid ? (R.)
2. One thing I ask of the Lord ; / this I seek :  
to dwell in the house of the Lord all the days of my life.  
That I may gaze on the loveliness of the Lord  
and contemplate his temple. (R.)
3. For he will hide me in his abode  
in the day of trouble ;  
he will conceal me in the shelter of his tent,  
he will set me high upon a rock. (R.)
4. You my glance seeks ; / your presence, O Lord, I seek.  
Hide not your face from me ;  
do not in anger repel your servant.  
You are my helper : / cast me not off. (R.)
5. Show me, O Lord, your way  
and lead me on a level path.  
because of my foes.  
Forsake me not, O God my Savior. (R.)

## 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. It consists of two staves: a treble staff and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and single notes.

### 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. It consists of two staves: a treble staff and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and single notes.

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

Musical notation for the end of the Doxology. It consists of two staves: a treble staff and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and single notes.

3 October

## SAINT THERESA OF THE CHILD JESUS

### 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 top staff is a vocal line in G major, starting on G4 and moving through various intervals to end on G5. The bottom staff is a piano accompaniment in G major, featuring a simple harmonic structure with chords and moving bass lines.

who fear him.

The second musical system also consists of two staves. The top staff is a vocal line that begins with a melodic phrase and then ends with a double bar line. The bottom staff is a piano accompaniment that mirrors the harmonic structure of the first system.

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

The refrain musical system consists of two staves. The top staff is a vocal line with a melodic phrase that repeats. The bottom staff is a piano accompaniment with a harmonic structure that supports the vocal melody.

### 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)

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 the treble clef and an organ accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The organ accompaniment provides a harmonic foundation with chords and moving lines.

## 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 line of the Verse section. It consists of two staves: a vocal line in the treble clef and an organ accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The organ accompaniment provides a harmonic foundation with chords and moving lines.

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

Musical score for the second line of the Verse section. It consists of two staves: a vocal line in the treble clef and an organ accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The organ accompaniment provides a harmonic foundation with chords and moving lines.

# 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 line of musical notation consists of 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 features a steady bass line with chords and some melodic movement in the right hand.

is char- i- ty.

The second line of musical notation continues the vocal and piano parts. The vocal line has a few more notes before ending with a double bar line. 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 musical notation for Psalm 33 shows a vocal line and a piano accompaniment. The vocal line is in G major and features a series of eighth and quarter notes. The piano accompaniment is in 4/4 time and provides a harmonic foundation with chords and some melodic lines.

### Psalm 33

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

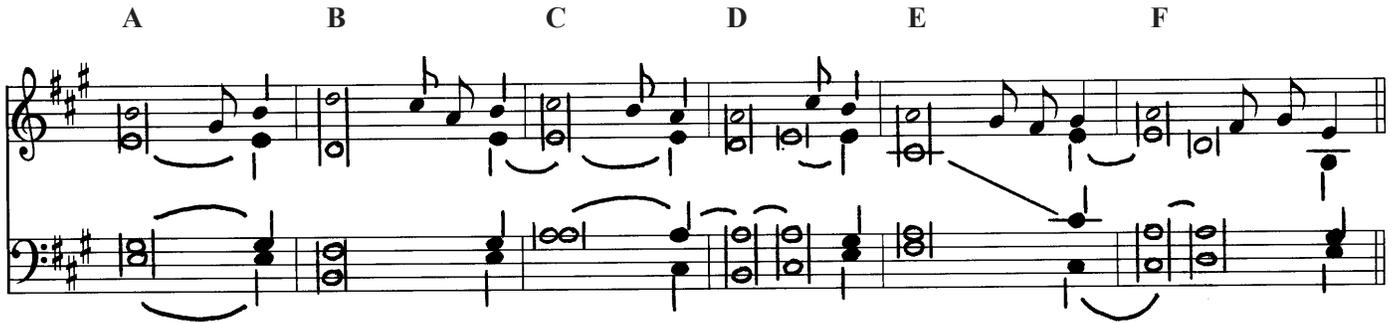
A 3. O Israel, hope in the Lord  
D both | **now** and *for* ever. (R)

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

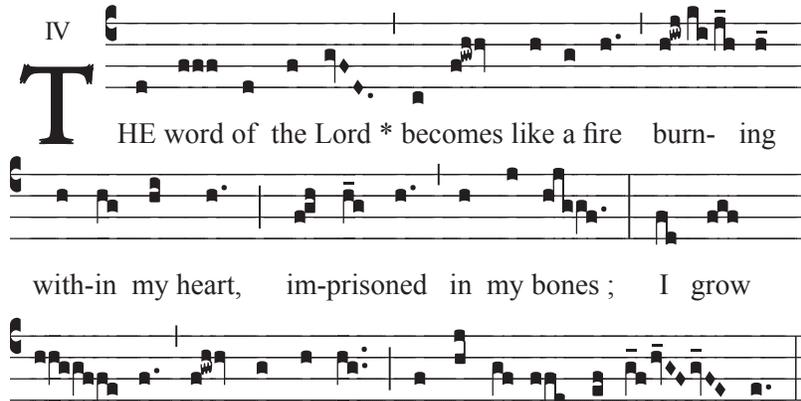
shall come to him and make our dwell- ing- place with- in him.

3 October

# OUR HOLY MOTHER SAINT THERESA OF JESUS

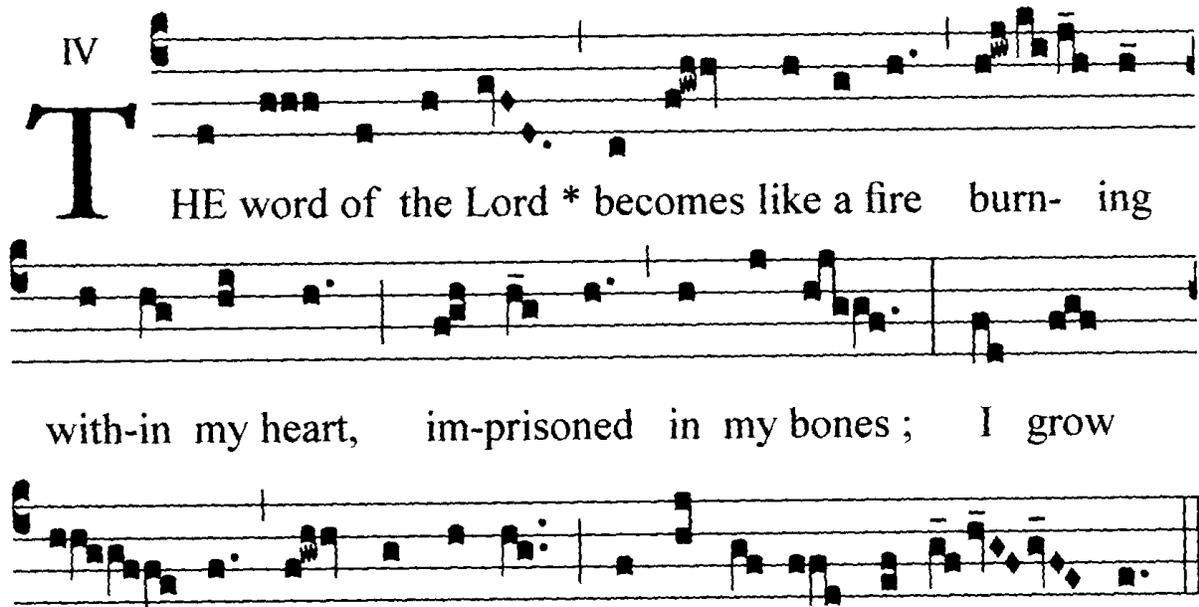
## OFFERTORY

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 music consists of two staves. The upper staff is a vocal line in G major (one sharp) and 4/4 time, starting with a common rest. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. It continues with a quarter note E5, a quarter note D5, and a quarter note C5. The phrase "burn- ing" is marked with a fermata and a *mf* dynamic. The lower staff is an organ accompaniment in the same key and time, starting with a common rest and providing harmonic support with chords and moving lines.

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

The second system continues the musical piece. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The phrase "I grow wear- y" is marked with a fermata and a *mf* dynamic. The organ accompaniment continues with harmonic support, featuring chords and moving lines.

and I can- not en- dure it.

The third system concludes the musical piece. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The organ accompaniment continues with harmonic support, featuring chords and moving lines.

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.