



Sunday  
Lauds and Vespers

*Organ Accompaniment*



*Saint Meinrad*

*Liturgical Music*

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Prepared by the Benedictine Monks

St. Meinrad Archabbey  
St. Meinrad, Indiana 47577  
June 1975

First Vespers of Sunday  
Week 1

Opening Verse

O God, — come to my as- sis - tance. O Lord, — make haste to help.

The first line of musical notation features a treble and bass clef with a key signature of two flats. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed below the treble staff.

me. Glo-ry to the Fa-ther and the Son — and the Ho-ly Spir - it. As

The second line of musical notation continues the melody and accompaniment. The lyrics are placed below the treble staff.

al-ways be- fore, — so now and ev - er more. — A - men. —

The third line of musical notation continues the melody and accompaniment. The lyrics are placed below the treble staff.

Al - le - lu - ia!

The final line of musical notation concludes the opening verse with a double bar line. The lyrics are placed below the treble staff.

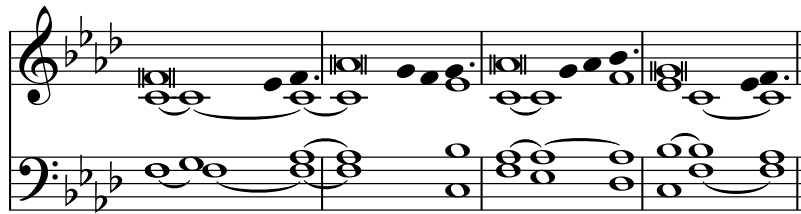
Antiphon 1

2. Give peace, O Lord, \* to those who place all

The first system of the musical score consists of two staves. The upper staff is a vocal line in a treble clef, and the lower staff is a piano accompaniment in a bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal line begins with a fermata over the first note, followed by a series of eighth and quarter notes with slurs. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

their hope in you.

The second system continues the musical score. The vocal line concludes with a dotted quarter note followed by a half note. The piano accompaniment provides harmonic support with sustained chords and a consistent eighth-note bass line. A double bar line is present at the end of the system.



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## Psalm 121

*Greeting to Jerusalem: a pilgrimage song*

<sup>1</sup> I rejoiced when I heard them say:  
'Let us go to God's house.'

<sup>2</sup> And now our feet are standing  
within your gates, O Jerusalem.

<sup>3</sup> Jerusalem is built as a city  
strongly compact.

<sup>4</sup> It is there that the tribes go up,  
the tribes of the Lord.

For Israel's law it is,  
there to praise the Lord's name.

<sup>5</sup> There were set the thrones of judgment  
of the house of David.

<sup>6</sup> For the peace of Jerusalem pray:  
'Peace be to your homes!

<sup>7</sup> May peace reign in your walls,  
in your palaces, peace!'

<sup>8</sup> For love of my brethren and friends  
I say: 'Peace upon you!'

<sup>9</sup> For love of the house of the Lord  
I will ask for your good.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 2

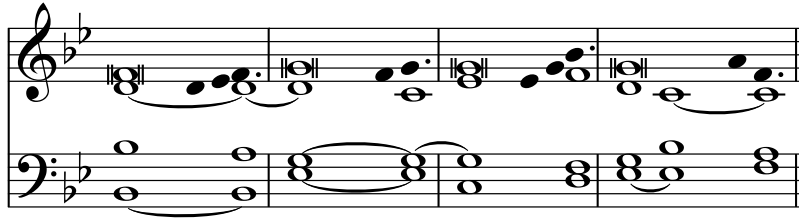
8. With the Lord \_\_\_\_\_ \* there \_\_\_\_\_ is mer - cy and full - ness of \_\_\_\_\_

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major (one flat) with a treble clef. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and continues with quarter notes A4, G4, F4, E4, D4, C4, and B3. The lower staff is a piano accompaniment in G major with a bass clef, featuring a steady eighth-note accompaniment of G2, A2, B2, and C3. The lyrics are written below the vocal line with horizontal lines indicating the placement of the words.

re - demp - tion.

The second system of the musical score also consists of two staves. The upper staff is a vocal line in G major with a treble clef, starting with a half note G4, followed by quarter notes A4 and B4. The lower staff is a piano accompaniment in G major with a bass clef, starting with a half note G2, followed by quarter notes A2 and B2. The lyrics "re - demp - tion." are written below the vocal line. Both systems end with a double bar line.

2 to 4 Line Stanzas:



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5 or 6 Line Stanzas:



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### Psalm 129

*Prayer of repentance and trust: sixth psalm of repentance*

- <sup>1</sup> Out of the dépths I crý to you, O Lórd,
- <sup>2</sup> Lórd, hear my vóice!  
O lét your éars be attentíve  
to the vóice of my pléading.
- <sup>3</sup> If you, O Lórd, should márk our gúilt,  
Lórd, who would survíve?
- <sup>4</sup> But with yóu is fóund forgíveness:  
for thís we revére you.

- <sup>5</sup> My sóul is wáiting for the Lórd.  
I cóunt on his wórd.

[6]

- <sup>6</sup> My sóul is lónging for the Lórd  
more than wátchman for dáybreak.  
(Let the wátchman cóunt on dáybreak  
and Ísrael on the Lórd.)

Because with the Lórd there is mércy  
and fúllness of redémption,  
<sup>8</sup> Ísrael indéed he will redéem  
from áll its iníquity.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 3

7. Christ\_\_\_\_\_ died\_ for our sins \* and rose\_\_\_\_\_ that we\_\_ might

live.\_\_\_\_\_

V.1. Though he was in the form of God,\_\_\_\_\_ Je - sus did not snatch

at e-qual-i - ty with God.\_\_\_\_\_

Lord\_\_\_\_\_ Je - sus!



V.2. He emp-tied him-self, tak-ing the form of a ser vant, be-ing born\_ in

the like-ness of men.

Lord\_ Je - sus!

V.3. And be-ing found in hu - man form, he hum-bled him-self and be - came

o - be - di- ent\_ un - to death, ev - en death on a cross.

Lord\_ Je - sus!

V.4. There-fore God has high - ly ex - alt - ed him and

be stowed on him the name that is a - bove eve - ry

name.

Lord Je - sus!

V.5. That at the name of Je - sus ev' ry knee should

bow, in heav - en and on earth and un - der the

earth.

Lord Je - sus!

V.6. And ev' - ry tongue con - fess that Je - sus Christ is Lord, to

the glo - ry of God the Fa - ther.

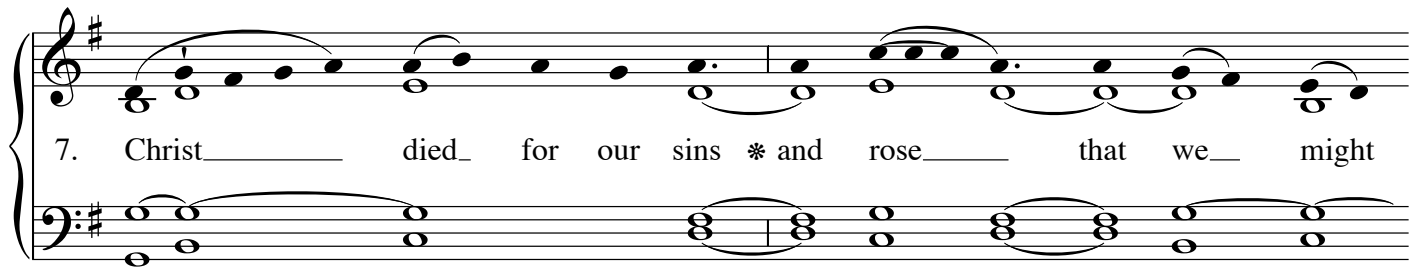
Je - sus\_ Christ is\_ Lord,\_ to the glo - ry of God\_ the

Fa - ther!

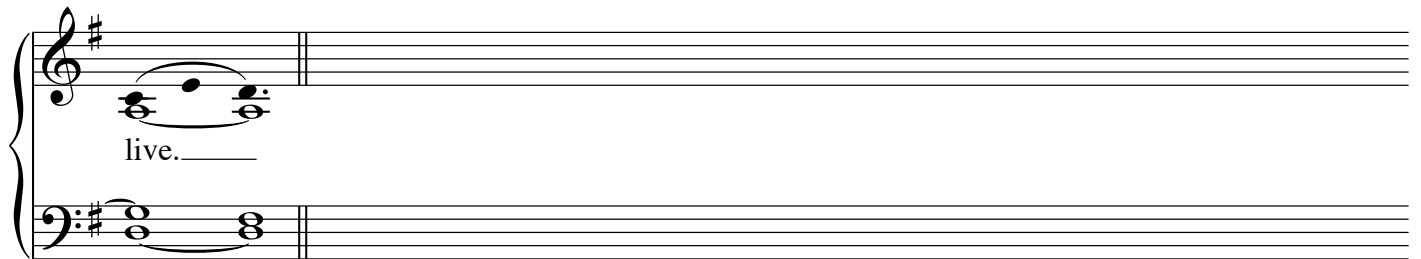
V.7. Glo - ry\_ to\_ the\_ Fa - ther and\_ the\_ Son\_ and\_ the\_

Ho - ly Spir - it, as\_ al - ways be - fore, so\_ now and

ev - er more. A - men!\_

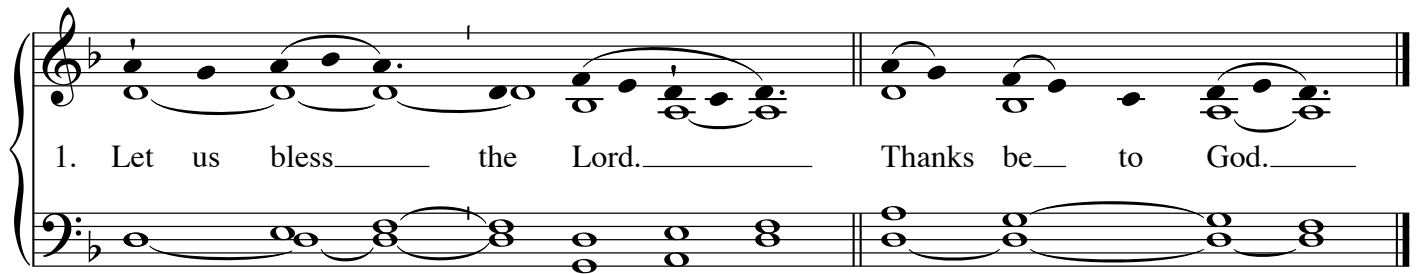


7. Christ \_\_\_\_\_ died\_ for our sins \* and rose\_\_\_\_\_ that we\_\_ might



live.\_\_\_\_\_

Closing Verse



1. Let us bless\_\_\_\_\_ the Lord.\_\_\_\_\_ Thanks be\_\_ to God.\_\_\_\_\_

Lauds of Sunday  
Week 1

Opening Verse

O Lord, o-pen my lips\_ and my mouth shall pro-claim your praise.

The musical score for the Opening Verse consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a melodic line with a series of eighth notes and quarter notes, ending with a double bar line. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

Antiphon 1

3. With all\_ my heart \* I\_ long\_\_\_\_\_ for you in the night, O Lord,\_\_\_

The first line of the Antiphon 1 musical score is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is characterized by a series of eighth notes with a long, sustained note for the word 'long'. The bass staff provides a steady accompaniment with chords.

I seek you ea - ger-ly when dawn breaks.

The second line of the Antiphon 1 musical score continues the melody in treble clef with the same key signature and time signature. The melody concludes with a final cadence. The bass staff continues with its accompaniment.

2 to 4 Line Stanzas:

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5 or 6 Line Stanzas:

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## Psalm 62

*Longing for God*

<sup>2</sup> O Gód, you are my Gód, for you I lóng; [6]  
for yóu my sóul is thírsting.

My bódy pínes for yóu  
like a drý, weary lánd without wáter.

<sup>3</sup> So I gáze on yóu in the sánctuary  
to sée your stréngth and your glóry.

<sup>4</sup> For your lóve is bétter than lífe, [6]  
my líps will spéak your práise.

<sup>5</sup> So I will bléss you áll my lífe,  
in your náme I will líft up my hánds.

<sup>6</sup> My sóul shall be fílléd as with a bánquet,  
my móuth shall práise you with jóy.

<sup>7</sup> On my béd I remémber yóu. [6]

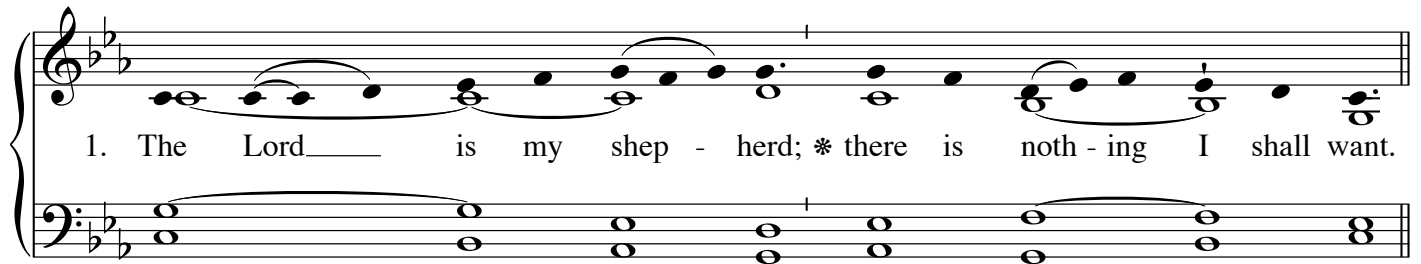
On yóu I múse through the níght

<sup>8</sup> for yóu have béen my hélp;  
in the shádw of your wíngs I rejóice.

<sup>9</sup> My sóul clíngs to yóu;  
your ríght hand hólds me fást.

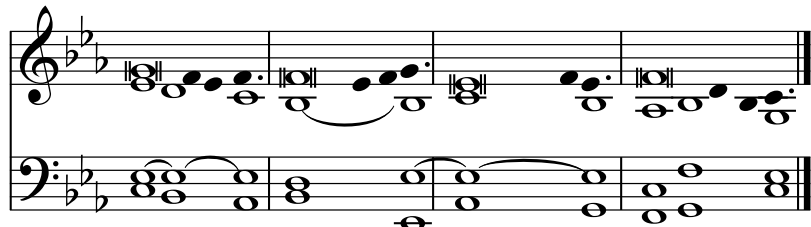
Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 2



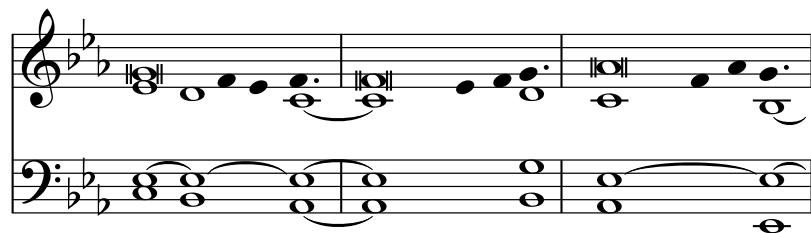
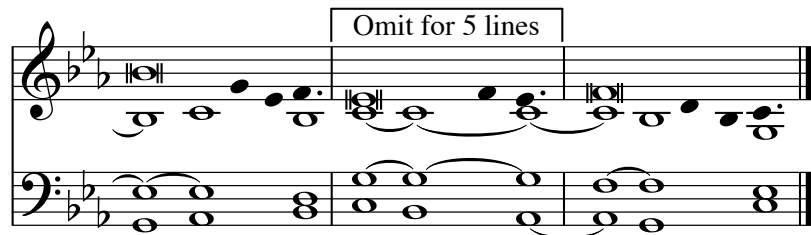
1. The Lord is my shep - herd; \* there is noth - ing I shall want.

2 to 4 Line Stanzas:



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5 or 6 Line Stanzas:

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**Psalm 22**

*God, shepherd and host: a psalm of confidence*

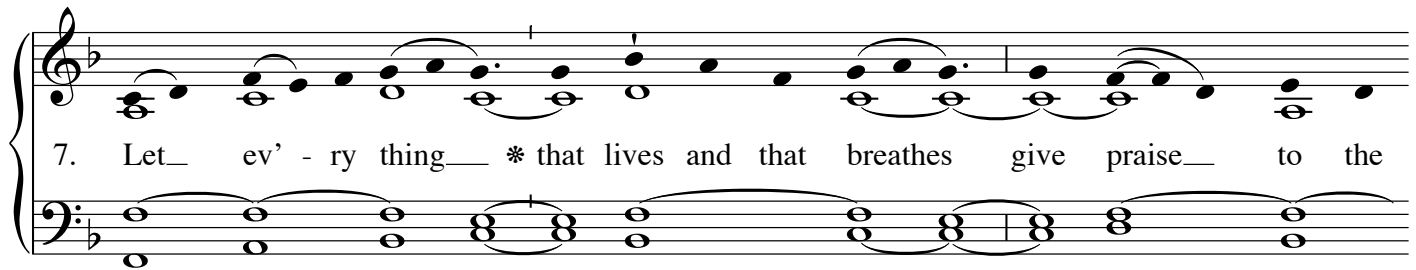
- <sup>2</sup> Frésh and gréen are the pástures  
where he gíves me repóse.  
near réstful wáters he léads me,  
<sup>3</sup> To revíve my drooping spírit.
- He gúides me alóng the right páth; [6]  
he is trúe to his náme.
- <sup>4</sup> If I should wálk in the válley of dárkness  
no évil would I féar.  
You are thére with your cróok and your  
stáff;  
with thése you give me cómfort.

- <sup>5</sup> You have prepáred a bánquet for mé  
in the síght of my fóes.  
My héad you have anóinted with óil;  
my cúp is overflówing.
- <sup>6</sup> Surely góodness and kíndness shall fóllow  
me  
all the dáys of my lífe.  
In the Lórd's own hóuse shall I dwéll  
for éver and éver.

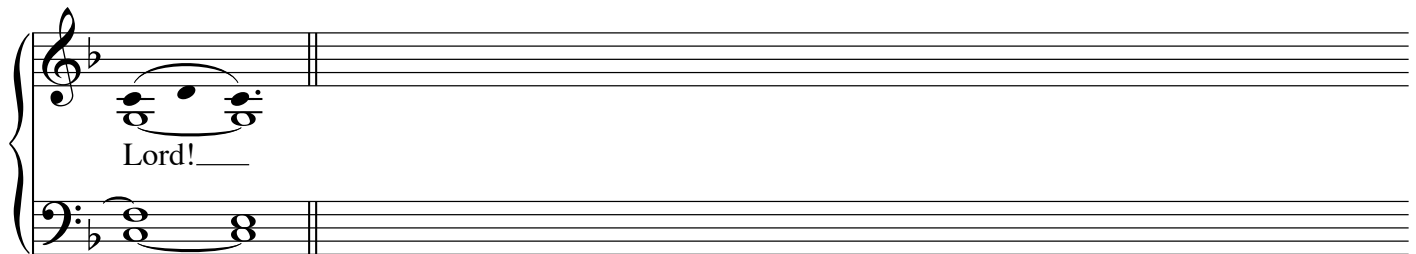
Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω



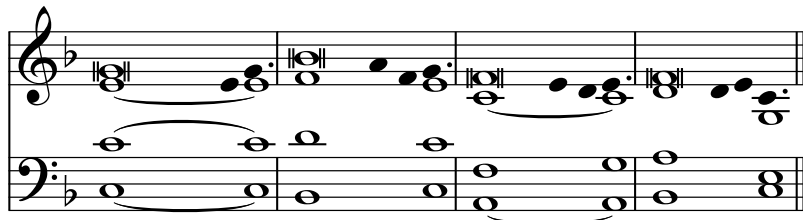
Antiphon 3



7. Let\_ ev' - ry thing\_ \* that lives and that breathes give praise\_ to the



Lord!\_



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**Psalm 150**

*Final summons to praise*

- Práise Gód in his hólý pláce,  
práise him in his míghty héavens.
- <sup>2</sup> Práise him for his pówerful déeds,  
práise his surpássing gréatness.
- <sup>3</sup> O práise him with sóund of trúmpet,  
práise him with lúte and hárp.
- <sup>4</sup> Práise him with tímbrel and dánce,  
práise him with stríngs and pípes.
- [All]<sup>5</sup> O práise him with resóunding cýmbals,  
práise him with cláshing of cýmbals.
- <sup>6</sup> Let éverything that líves and that bréathes  
give práise to the Lórd.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Closing Verse

1. Let us bless the Lord. Thanks be to God.

The image shows a musical score for a closing verse. It consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "1. Let us bless the Lord. Thanks be to God." The music features a simple, hymn-like melody with a piano accompaniment of chords and moving lines.

Second Vespers of Sunday  
Week 1

Opening Verse

O God, \_\_\_ come to my as- sis - tance. O Lord, \_\_\_ make haste to help\_

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The piano accompaniment consists of a steady bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

me. Glo-ry to the Fa-ther and the Son \_\_\_ and the Ho-ly Spir - it. As

The second system continues the vocal line with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The piano accompaniment continues with quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

al-ways be- fore, \_\_\_ so now and ev - er more. \_\_\_ A - men. \_\_\_

The third system continues the vocal line with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The piano accompaniment continues with quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

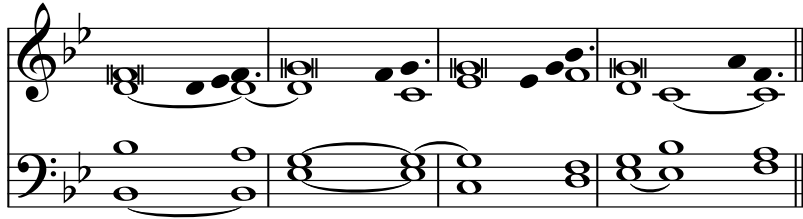
Al - le - lu - ia!

The final system shows the vocal line with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The piano accompaniment continues with quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

Antiphon 1

8. The Lord's rev-e - la - tion to my Mas - ter: \* "Sit on my right: I

will put your foes be - neath your feet."



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## Psalm 109

*The Messiah, king, priest and judge*

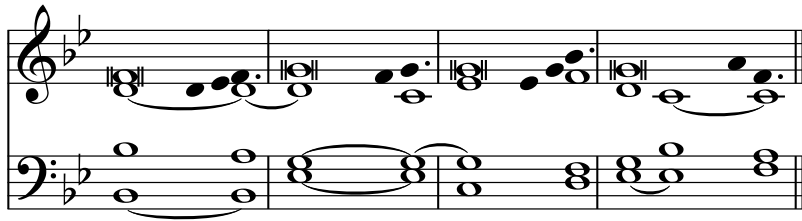
- <sup>2</sup> The Lórd will wíeld from Zíon  
your scépter of pówer:  
rúle in the mídst of all your fóes.
- <sup>3</sup> A prínce from the dáy of your bírth  
on the hólý móuntains;  
from the wómb before the dáwn I begót you.
- <sup>4</sup> The Lórd has sworn an óath he will not chánge.  
'You are a príest for éver,  
a príest like Melchízedeck of óld.'
- <sup>5</sup> The Máster stánding at your ríght hand  
Will shatter kíngs in the dáy of his wráth.
- <sup>6</sup> Hé, the Júdge of the nátions,  
will héap high the bódies;  
héads shall be shátted far and wíde.
- <sup>7</sup> He shall drínk from the stréam by the wáyside  
and thérefore he shall líft up his héad.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 2

8. Liv - ing wa - ter will spring up, — \* al - le - lu - ia, be - fore the face\_ of  
the Lord, — al - le - lu - ia, al - le - lu - ia!

The image shows a musical score for Antiphon 2. It consists of two systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The first system contains the lyrics: "8. Liv - ing wa - ter will spring up, — \* al - le - lu - ia, be - fore the face\_ of". The second system contains the lyrics: "the Lord, — al - le - lu - ia, al - le - lu - ia!". The piano accompaniment features a steady bass line and chords that support the vocal melody. The vocal line is written in a simple, clear style with some slurs and accents.



© Saint Meinrad Archabbey

## Psalm 113A

*The wonders of the Exodus: the one true God*

- When Ísrael came fóρθ from Égypt,  
Jacob's sóns from an álien péople,  
<sup>2</sup> Júdah becáme the Lord's témples,  
Ísrael becáme his kíngdom.
- <sup>3</sup> The séa fléd at the síght:  
the Jórdan turned báck on its cóurse,  
<sup>4</sup> the móuntains léapt like ráms  
and the hílls like yéarling shéep.
- <sup>5</sup> Whý was it, séa, that you fléd,  
that you túrned back, Jórdan, on your cóurse?  
<sup>6</sup> Móuntains, that you léapt like ráms,  
hílls, like yéarling shéep?
- <sup>7</sup> Trémble, O éarth, before the Lórd,  
in the présence of the Gód of Jácob,  
<sup>8</sup> who túrns the róck into a póol  
and flínt into a spríng of wáter.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 3

8. The Lord is king, \* let earth rejoice, al - le - lu - ia.

The musical score for Antiphon 3 consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "8. The Lord is king, \* let earth rejoice, al - le - lu - ia." The piano accompaniment is in a bass clef with the same key signature and time signature, providing a harmonic support for the vocal line.

Accompaniment: © Saint Meinrad Archabbey; All Rights Reserved.

Verse 1:

V.1. Sal - va - tion and glo - ry and pow - er be - long to our God,

The musical score for Verse 1 consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "V.1. Sal - va - tion and glo - ry and pow - er be - long to our God,". The piano accompaniment is in a bass clef with the same key signature and time signature, providing a harmonic support for the vocal line.

al - le - lu - ia! His judg - ments are true and just.

This block continues the musical score for Verse 1. The vocal line is in a soprano clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "al - le - lu - ia! His judg - ments are true and just." The piano accompaniment is in a bass clef with the same key signature and time signature, providing a harmonic support for the vocal line.

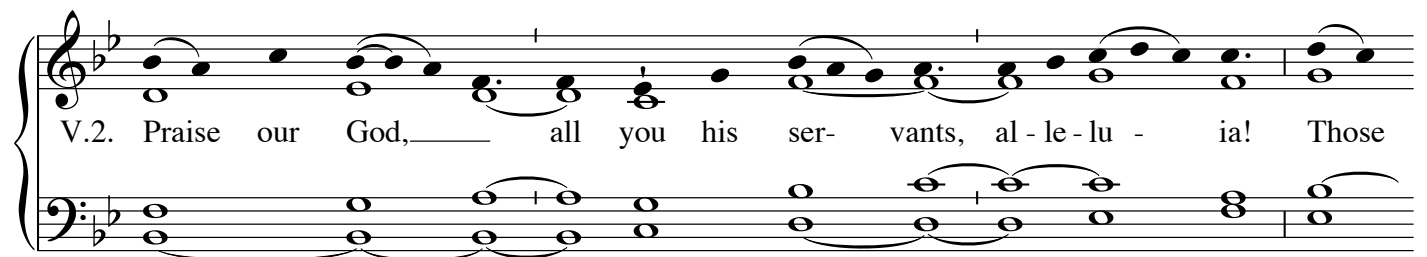
Refrain:

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

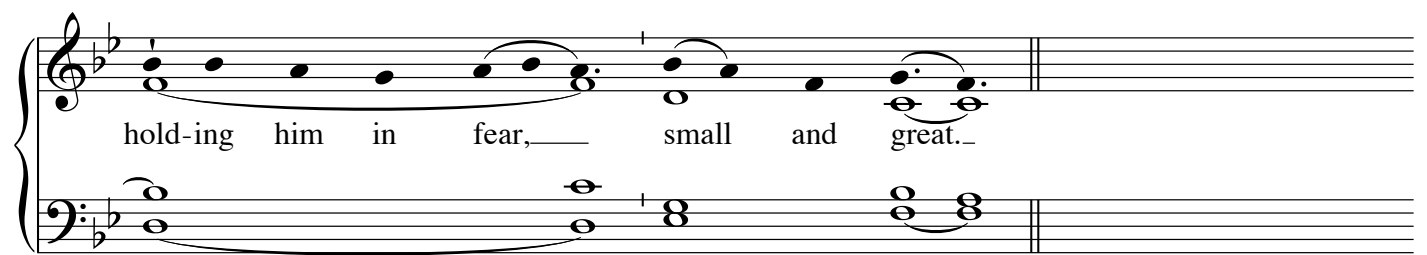
The musical score for the Refrain consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "℞. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!". The piano accompaniment is in a bass clef with the same key signature and time signature, providing a harmonic support for the vocal line.



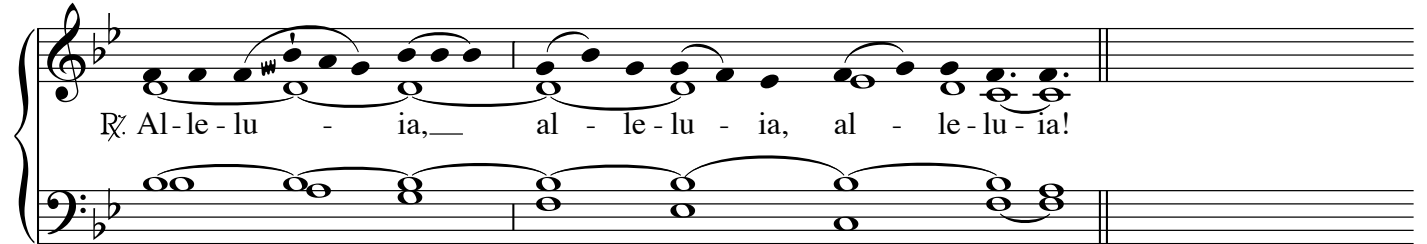
Verse 2:



V.2. Praise our God, all you his ser- vants, al - le - lu - ia! Those



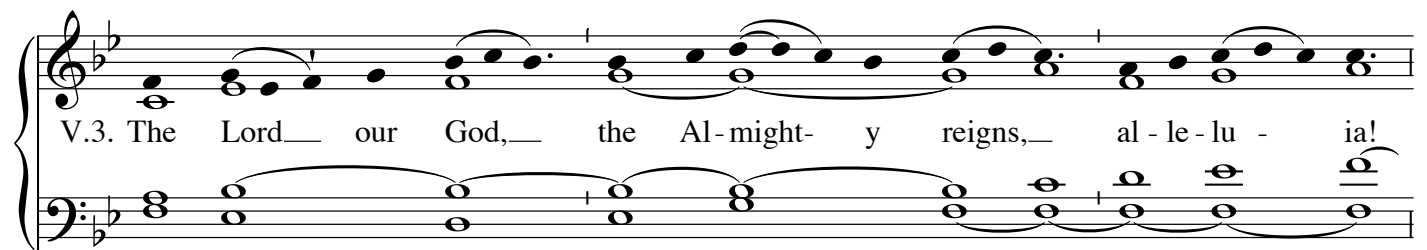
hold - ing him in fear, small and great.



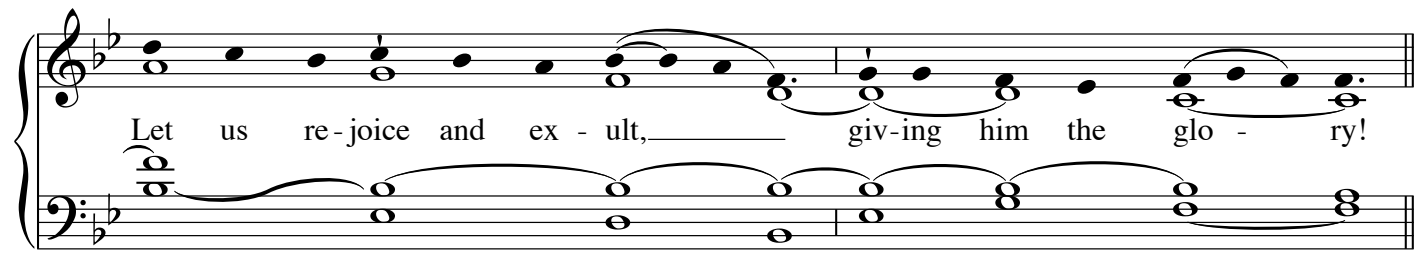
℞ Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

The first system of Verse 2 consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are "V.2. Praise our God, all you his ser- vants, al - le - lu - ia! Those". The piano accompaniment features a steady bass line with chords in the right hand. The second system continues the vocal line with the lyrics "hold - ing him in fear, small and great." and ends with a double bar line. The third system features a repeat sign (℞) and the lyrics "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!".

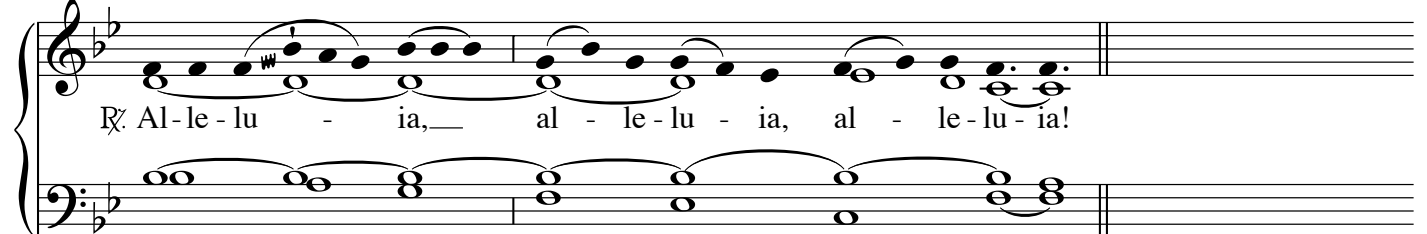
Verse 3:



V.3. The Lord our God, the Al - might - y reigns, al - le - lu - ia!



Let us re - joice and ex - ult, giv - ing him the glo - ry!



℞ Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

The first system of Verse 3 consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats, and a common time signature. The lyrics are "V.3. The Lord our God, the Al - might - y reigns, al - le - lu - ia!". The piano accompaniment features a steady bass line with chords in the right hand. The second system continues the vocal line with the lyrics "Let us re - joice and ex - ult, giv - ing him the glo - ry!". The third system features a repeat sign (℞) and the lyrics "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!".

Verse 4:

V.4. The mar-riage of the Lamb has come, — al - le - lu - ia! And his bride

The first system of music for Verse 4 consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "V.4. The mar-riage of the Lamb has come, — al - le - lu - ia! And his bride".

has made her-self read - y.

The second system of music for Verse 4 continues the melody and accompaniment. The lyrics are: "has made her-self read - y.". The system ends with a double bar line.

℞ Al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia!

The third system of music for Verse 4 continues the melody and accompaniment. The lyrics are: "℞ Al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia!". The system ends with a double bar line.

Verse 5:

V.5. She has been giv-en for her cloth - ing, al - le - lu - ia! Fine\_

The first system of music for Verse 5 consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "V.5. She has been giv-en for her cloth - ing, al - le - lu - ia! Fine\_".

lin - en, glist' ning and pure. —

The second system of music for Verse 5 continues the melody and accompaniment. The lyrics are: "lin - en, glist' ning and pure. —". The system ends with a double bar line.

℞ Al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia!

The third system of music for Verse 5 continues the melody and accompaniment. The lyrics are: "℞ Al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia!". The system ends with a double bar line.

Verse 6:

V.6. Glo-ry to the Fa-ther and the Son\_ and the Ho-ly Spir-it,

The first line of music for Verse 6. It features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in a soprano voice line, with lyrics underneath. The piano accompaniment is in the bass clef, consisting of chords and moving lines. The lyrics are: "V.6. Glo-ry to the Fa-ther and the Son\_ and the Ho-ly Spir-it,"

as al-ways be-fore, so now\_ and ev-er-more.

The second line of music for Verse 6. It continues the melody and piano accompaniment from the first line. The lyrics are: "as al-ways be-fore, so now\_ and ev-er-more."

A-men!

The third line of music for Verse 6. It concludes the verse with a double bar line. The lyrics are: "A-men!"

8. The Lord\_ is\_ king, \*let earth re-joice, al-le-lu-ia.

The fourth line of music, which is the start of a new section. It features a treble clef with a key signature of two flats and a common time signature. The melody is written in a soprano voice line, with lyrics underneath. The piano accompaniment is in the bass clef. The lyrics are: "8. The Lord\_ is\_ king, \*let earth re-joice, al-le-lu-ia."

Closing Verse

1. Let us bless\_ the Lord. Thanks be\_ to God.

The first line of music for the Closing Verse. It features a treble clef with a key signature of two flats and a common time signature. The melody is written in a soprano voice line, with lyrics underneath. The piano accompaniment is in the bass clef. The lyrics are: "1. Let us bless\_ the Lord. Thanks be\_ to God."

First Vespers of Sunday  
Week 2

Opening Verse

O God, \_\_\_ come to my as- sis - tance. O Lord, \_\_\_ make haste to help.

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of a steady bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

me. Glo-ry to the Fa-ther and the Son \_\_\_ and the Ho-ly Spir - it. As

The second system continues the vocal line with a half note D5, followed by quarter notes C5, Bb4, A4, G4, F4, E4, D4. The piano accompaniment continues with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

al-ways be- fore, \_\_\_ so now and ev - er more. \_\_\_ A - men. \_\_\_

The third system continues the vocal line with a half note C4, followed by quarter notes B3, A3, G3, F3, E3, D3, C3. The piano accompaniment continues with quarter notes: G1, F1, E1, D1, C1, B0, A0, G0.

Al - le - lu - ia!

The final system shows the vocal line with a half note G3, followed by quarter notes F3, E3, D3, C3. The piano accompaniment continues with quarter notes: G0, F0, E0, D0, C0, B-1, A-1, G-1.

Antiphon 1

2. Let my prayer \* come before you like incense;  
the raising of my hands like an evening oblation.

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**Psalm 140**

*Evening Prayer for Protection*

<sup>1</sup> I have called to you, Lórd; hásten to hélp me!

Héar my vóice when I crý to yóu.

<sup>2</sup> Let my práyer arise befóre you like incense,

the ráising of my hánds like an évening oblátion.

<sup>3</sup> Sét, O Lórd, a guard óver my móuth; keep wáitch, O Lórd, at the dóor of my líps!

<sup>4</sup> Do not túrn my héart to thínings that are wróng, to évil déeds with mén who are sínners.

Néver allów me to sháre in their féasting.

<sup>5</sup> If a góod man stríkes or repróves me it is kíndness;

but let the óil of the wícked not anóint my héad.

Let my práyer be éver agáinst their málice.

<sup>6</sup> Their prínces were thrown dówn by the síde of the rók:  
thén they understóod that my wórds were kínd.

<sup>7</sup> As a míllstone is shátered to píeces on the gróund,  
so their bónes were stréwn at the móuth of the gráve.

<sup>8</sup> To yóu, Lord Gód, my éyes are túrned:  
in yóu I take réfuge; spáre my sóul!

<sup>9</sup> From the tráp they have láid for me kéeep me sáfe:

kéeep me from the snáres of thóse who do évil.

<sup>10</sup> Let the wícked fáll into the tráps they have sét  
whilst Í pursúe my wáy unhármed.

Glory to the Father and the Son  
and the Holy Spirit,

as always before,

so now and evermore. Amen! Ω

Antiphon 2

1. The Lord \* is all I have left in the land of the

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a vocal line with lyrics and a piano accompaniment. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic foundation for the vocal line. The lyrics are: "1. The Lord \* is all I have left in the land of the".

liv - ing.

The second system of the musical score also consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains a vocal line with lyrics and a piano accompaniment. The lower staff is in bass clef with the same key signature and time signature. The lyrics are: "liv - ing.". The system ends with a double bar line.

2 to 4 Line Stanzas:

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5 or 6 Line Stanzas:

Omit for 5 lines

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## Psalm 141

*Prayer of a man deserted by his friends*

<sup>2</sup> With all my voice I cry to the Lórd,  
with all my voice I entréat the Lórd.

<sup>3</sup> I póur out my tróuble before him;  
I téll him áll my distréss

<sup>4</sup> while my spírit fáints within me.  
But yóu, O Lórd, know my páth.

On the wáy where Í shall wálk  
they have hídden a snáre to entráp me.

<sup>5</sup> Lóok on my ríght and sée:  
there is nó one who tákes my párt.  
I have nó méans of escápe,  
not óne who cáres for my sóul.

<sup>6</sup> I cry to yóu, O Lórd. [5]

I have sáid: 'Yóu are my réfuge,  
all I háve in the lánd of the líving.'

[6] <sup>7</sup> Lísten, thén, to my cry  
for Í am in the dépths of distréss.

Réscue me from thóse who pursúe me [6]  
for théy are strónger than Í.

<sup>8</sup> Bríng my sóul out of this príson  
and thén I shall práise your náme.  
[6] Aróund me the júst will assémble  
because of your góodness to mé.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 3

7. Christ\_\_\_\_\_ died\_ for our sins \* and rose\_\_\_\_\_ that we\_\_ might

live.\_\_\_\_\_

V.1. Though he was in the form of God,\_\_\_\_\_ Je - sus did not snatch

at e-qual-i - ty with God.\_\_\_\_\_

Lord\_\_\_\_\_ Je - sus!



V.2. He emp-tied him-self, tak-ing the form of a ser vant, be-ing born\_ in

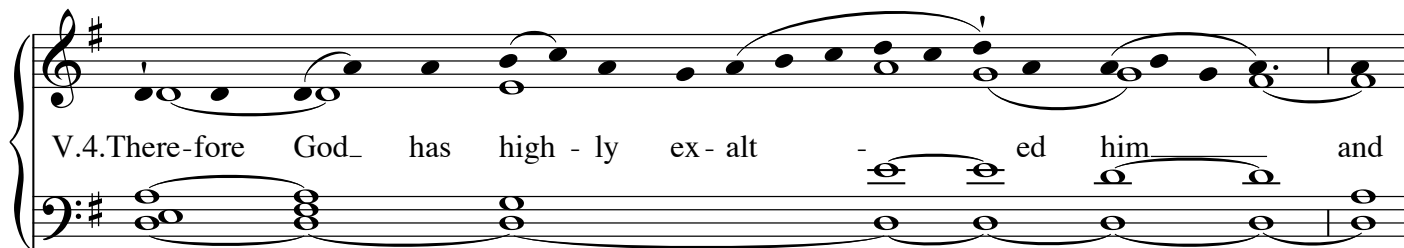
the like-ness of men.

Lord\_ Je - sus!

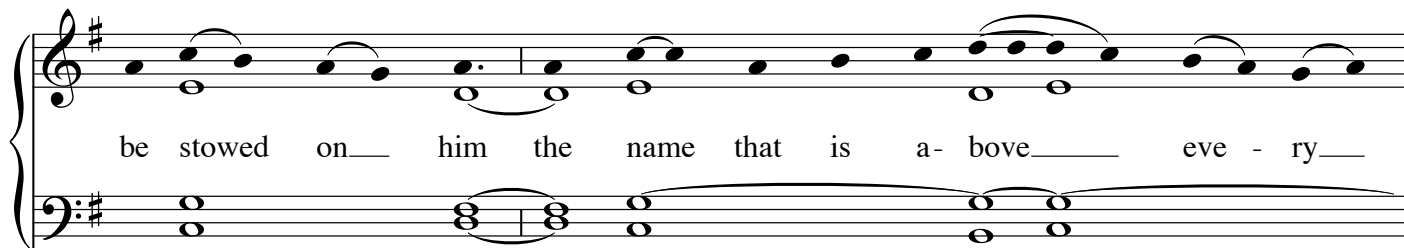
V.3. And be-ing found in hu - man form, he hum-bled him-self and be - came

o - be - di- ent\_ un - to death, ev - en death on a cross.

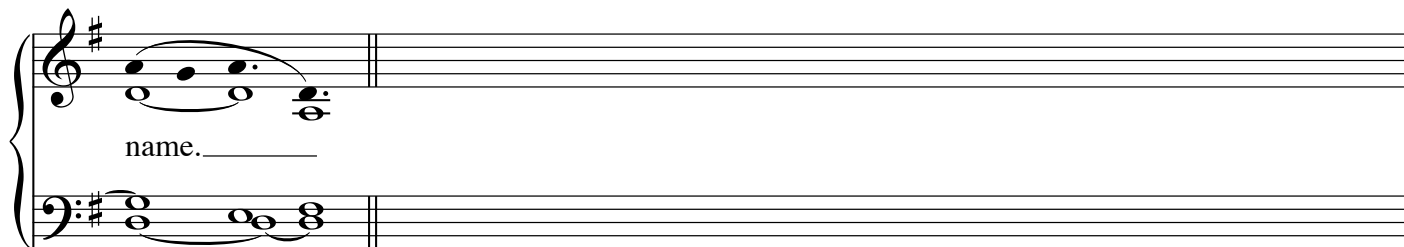
Lord\_ Je - sus!



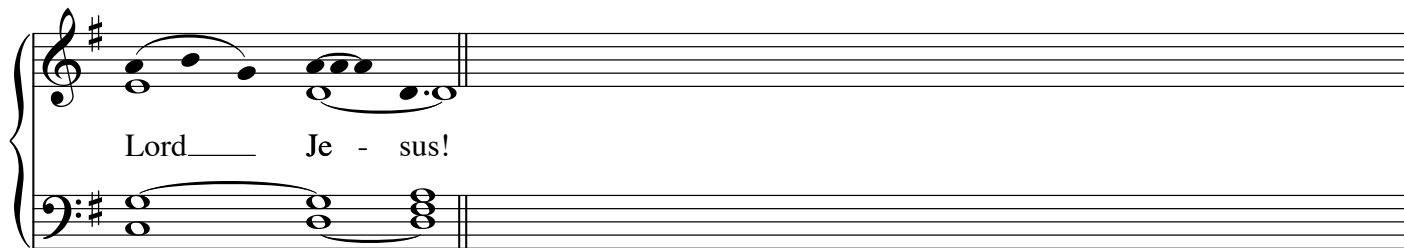
V.4. There-fore God has high-ly ex-alt-ed him and



be stowed on him the name that is a-bove eve-ry



name.



Lord Je-sus!

V.5. That at the name of Je - sus ev' ry knee should

The first system of music for V.5 consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics "V.5. That at the name of Je - sus ev' ry knee should" are written below the notes. The piano accompaniment is in the bass clef and features a steady, rhythmic accompaniment with chords.

bow, in heav - en and on earth and un - der the

The second system continues the vocal line and piano accompaniment. The lyrics "bow, in heav - en and on earth and un - der the" are written below the notes. The piano accompaniment continues with a consistent rhythmic pattern.

earth.

The third system shows the vocal line ending with a double bar line. The lyrics "earth." are written below the notes. The piano accompaniment also ends with a double bar line.

Lord Je - sus!

The fourth system shows the vocal line ending with a double bar line. The lyrics "Lord Je - sus!" are written below the notes. The piano accompaniment also ends with a double bar line.

V.6. And ev' - ry tongue con - fess that Je - sus Christ is Lord, to

The first system of music for V.6 consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics "V.6. And ev' - ry tongue con - fess that Je - sus Christ is Lord, to" are written below the notes. The piano accompaniment is in the bass clef and features a steady, rhythmic accompaniment with chords.

the glo - ry of God the Fa - ther.

The second system continues the vocal line and piano accompaniment. The lyrics "the glo - ry of God the Fa - ther." are written below the notes. The piano accompaniment continues with a consistent rhythmic pattern.

Je - sus Christ is Lord, to the glo - ry of God the

Fa - ther!

V.7. Glo - ry to the Fa - ther and the Son and the

Ho - ly Spir - it, as al - ways be - fore, so now and

ev - er more. A - men!

7. Christ \_\_\_\_\_ died\_ for our sins \* and rose\_\_\_\_\_ that we\_\_ might

live.\_\_\_\_\_

Closing Verse

1. Let us bless\_\_\_\_\_ the Lord.\_\_\_\_\_ Thanks be\_\_ to God.\_\_\_\_\_

Lauds of Sunday  
Week 2

Opening Verse

O Lord, o-pen my lips\_ and my mouth shall pro-claim your praise.

The musical score for the Opening Verse consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is simple and hymn-like, with a final cadence.

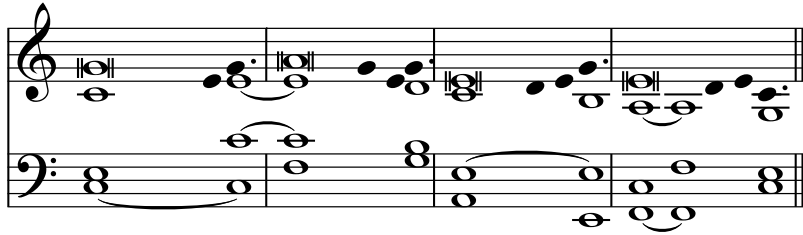
Antiphon 1

5. More glo-ri-ous than the surg - ings of the sea, \* the Lord

The first line of the Antiphon 1 musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are "5. More glo-ri-ous than the surg - ings of the sea, \* the Lord". The melody is more melismatic than the opening verse, with a long note on "surg" and a decorative flourish on "ings".

is glo ri-ous on high. —

The second line of the Antiphon 1 musical score continues the vocal line and piano accompaniment. The lyrics are "is glo ri-ous on high. —". The melody concludes with a final cadence on the word "high".



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## Psalm 92

*Praise of God, king of the world*

<sup>1</sup> The Lórd is kÍng, with májesty enróbed;  
the Lórd has róbed himself with míght,  
he has gÍrded himsÉlf with pówer.

The wórld you made fÍrm, not to be  
móved;

<sup>2</sup> your thróne has stood fÍrm from of óld.  
From all etérnity, O Lórd, you áre.

<sup>3</sup> The wátters have lífted up, O Lórd,  
the wátters have lífted up their vóice,  
the wátters have lífted up their thúnder.

<sup>4</sup> Gréater than the róar of mighty wátters,  
more glórious than the súrgings of the séa,  
the Lórd is glórious on hígh.

<sup>5</sup> Trúly your decrées are to be trústed.  
Hóliness is fÍtting to your hóuse,  
O Lórd, until the énd of tíme.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 2

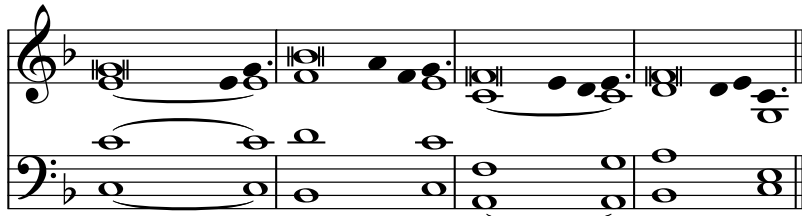
7. Let the heav-ens re- joice \* and earth be glad at the pres-ence of

The first system of musical notation consists of two staves. The upper staff is a vocal line in G major, starting on G4 and moving through A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is a piano accompaniment in G major, starting on G2 and moving through A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The lyrics are: "7. Let the heav-ens re- joice \* and earth be glad at the pres-ence of".

the Lord for he comes.

The second system of musical notation consists of two staves. The upper staff is a vocal line in G major, starting on G4 and moving through A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is a piano accompaniment in G major, starting on G2 and moving through A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The lyrics are: "the Lord for he comes.". The system ends with a double bar line.





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## Psalm 95

*The universal reign of the true God*

- <sup>1</sup> O síng a new sǒng to the Lórd,  
síng to the Lórd all the éarth.
- <sup>2</sup> O síng to the Lórd, bless his náme.  
  
Procláim his hélp day by dáy,  
<sup>3</sup> téll among the nátions his glóry  
and his wónders amóng all the péoples.
- <sup>4</sup> The Lord is gréat and wóthy of práise,  
to be féared abóve all góds;  
<sup>5</sup> the góds of the héathens are náught.  
  
It was the Lórd who máde the héavens,  
<sup>6</sup> his are májesty and státe and pówer  
and spléndour in his hólý pláce.
- <sup>7</sup> Give the Lórd, you fámilies of péoples,  
give the Lórd glóry and pówer,  
<sup>8</sup> give the Lórd the glóry of his náme.

- Bring an óffering and énter his cóurts,  
<sup>9</sup> wórship the Lórd in his témples.  
O éarth, trémbles before him.
- <sup>10</sup> Procláim to the nátions: ‘God is kíng.’  
The wórld he made fírm in its pláce;  
he will júdge the péoples in fáirness.
- <sup>11</sup> Let the héavens rejóice and earth be glád,  
let the séa and all withín it thunder práise,  
<sup>12</sup> let the lánd and all it béars rejóice,  
all the trées of the wóod shout for jóy
- <sup>13</sup> at the présence of the Lórd for he cómes,  
he cómes to rúle the éarth.  
With jústice he will rúle the wórld,  
he will júdge the péoples with his trúth.  
  
Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 3

8. In the midst of the flames \* there ap-peared one walk-ing a bout

like the Son of God. Al - le - lu - ia!

V.1. All things the Lord has made: glo-ri-fy and praise him

for - ev - er: an-gels of the Lord: all in the

heav - ens:

Glo - ri - fy the Lord.

V.2. Wa-ters a - bove the heav - ens: pow-ers of the Lord;\_\_\_\_\_

sun\_ and\_ moon:\_\_\_\_\_ stars\_\_\_\_\_ of\_ heav - en:

Glo - ri - fy\_ the Lord.\_\_\_\_\_

V.3.Show-ers and dews:\_\_\_\_\_ all\_\_\_\_\_ the four\_\_\_\_\_ winds:\_\_\_\_\_ fire\_ and\_

heat:\_\_\_\_\_ frost\_\_\_\_\_ and cold:\_\_\_\_\_

Glo - ri - fy\_ the Lord.\_\_\_\_\_

V.4. Ice\_ and snow: nights and days: light and dark- ness:

light - ning and\_ clouds:

Glo - ri - fy\_ the Lord.

V.5. Let the earth\_ bless the Lord: glo - ri - fy and praise him

for-ev - er: moun-tains and\_ hills: all\_ that grows\_ on the

earth:

Glo - ri - fy the Lord.

V.6. Springs of wa - ter: seas and riv - ers: sea beasts

and all that live in the wa - ters: birds of heav - en:

Glo - ri - fy the Lord.

V.7. Beasts wild and tame: sons of men: O peo-ple

of Is - ra - el: glo-ri - fy and praise him for-ev - er:

Glo - ri - fy the Lord.

V.8. All priests of the Lord: ser-vants of the Lord: spir-its and

souls of the vir - tu - ous: de - vout and hum-ble-heart-ed men:

An-an-ia - h, Az-a - ri - ah, Mi - sha - el, chil-dren of the Lord:

glo-ri - fy and praise him for-ev - er:

Glo - ri - fy the Lord.

V.9. Let us bless the Fa-ther and Son with the Ho - ly Spir - it:

let us glo-ri-fy and praise him for-ev - er: Bless-ed are you, O

Lord, in the vault of heav - en: most high-ly ex - alt - ed

and glo - ri - fied for-ev - er.

8. In the midst of the flames \* there ap-peared one walk-ing a bout

like the Son of God. Al - le - lu - ia!

Closing Verse

1. Let us bless the Lord. Thanks be to God.

The image shows a musical score for a closing verse. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melody line with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G4, followed by a half note A4, a quarter note Bb4, and a quarter note C5. There is a measure rest, followed by a half note Bb4, a quarter note A4, and a quarter note G4. The bass staff contains a bass line with a bass clef and a key signature of one flat. It starts with a whole note G3, followed by a half note A3, and a quarter note Bb3. There is a measure rest, followed by a half note A3, a quarter note G3, and a quarter note F3. The lyrics are placed between the two staves, aligned with the notes. The lyrics are: "1. Let us bless the Lord. Thanks be to God." There are horizontal lines under "bless", "Lord.", "be", and "God." indicating where the notes would be placed.



Second Vespers of Sunday  
Week 2

Opening Verse

O God, — come to my as- sis - tance. O Lord, — make haste to help.

The first system of musical notation features a treble and bass clef with a key signature of two flats. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed below the treble staff.

me. Glo-ry to the Fa-ther and the Son — and the Ho-ly Spir - it. As

The second system continues the melody and accompaniment. The lyrics are placed below the treble staff.

al-ways be- fore, — so now and ev - er more. — A - men. —

The third system continues the melody and accompaniment. The lyrics are placed below the treble staff.

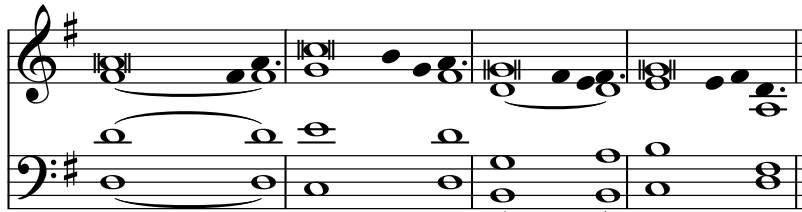
Al - le - lu - ia!

The final system of musical notation concludes the opening verse with a double bar line. The lyrics are placed below the treble staff.

Antiphon 1

7. The Lord's rev-e - la-tion \* to my Mas - ter: "Sit on my right hand."

The musical score consists of two staves. The upper staff is a vocal line in G major (one sharp) with a treble clef. It contains a melody of eighth and quarter notes with slurs and a fermata over the final note. The lower staff is a piano accompaniment in G major with a bass clef, featuring a steady bass line of eighth notes and chords. The lyrics are written below the vocal staff, with an asterisk under 'la-tion' and a line connecting it to the word 'to' in the following measure.



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### Psalm 109

*The Messiah, king, priest and judge*

- <sup>1</sup> The Lórd's revelátion to my Máster:  
'Sít on my ríght:  
your fóes I will pút beneath your féet.'
  - <sup>2</sup> The Lórd will wíeld from Zíon  
your scépter of pówer:  
rúle in the mídst of all your fóes.
  - <sup>3</sup> A prínce from the dáy of your bírth  
on the hóly móuntains;  
from the wómb before the dáwn I begót  
you.
  - <sup>4</sup> The Lórd has sworn an óath he will not  
chánge.  
'You are a príest for éver,  
a príest like Melchízedek of óld.'
  - <sup>5</sup> The Máster stánding at your ríght hand  
Will shatter kíngs in the dáy of his wráth.
  - <sup>6</sup> Hé, the Júdge of the nátions,  
will héap high the bódiés;  
héads shall be shátted far and wíde.
  - <sup>7</sup> He shall drínk from the stréam by the  
wáyside  
and thérefore he shall líft up his héad.
- Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 2

3. Our God \* does what ev - er He wills in heav - en

or on earth.

2 to 4 Line Stanzas:

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5 or 6 Line Stanzas:

**Psalm 113B**

<sup>1</sup> Not to ús, Lórd, not to ús,  
but to yóur náme give the glóry  
for the sáke of your lóve and your trúth,  
<sup>2</sup> lest the héathen say: 'Whére is their Gód?'

<sup>3</sup> But our Gód is ín the héavens;  
he dóes whatéver he wílls.  
<sup>4</sup> Their ídols are sílver and góld,  
the wórk of húman hánds.  
<sup>5</sup> They have móuths but they cánnót spéak;  
they have éyes but they cánnót sée;  
<sup>6</sup> they have éars but they cánnót héar;  
they have nóstrils but they cánnót sméll.

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<sup>7</sup> With their hánds they cánnót féel;  
with their féet they cánnót wálk.  
[No sóund cómes from their thróats.]  
<sup>8</sup> Their mákers will cóme to be líke them  
and so will áll who trúst in thém.

<sup>9</sup> Sons of Ísraél, trúst in the Lórd;  
hé is their hélp and their shíeld.

<sup>10</sup> Sons of Áaron, trúst in the Lórd;  
hé is their hélp and their shíeld.

<sup>11</sup> You who féar him, trúst in the Lórd;  
hé is their hélp and their shíeld.

<sup>12</sup> He remémbers us, and hé will bléss us;  
he will bléss the sóns of Ísraél.  
[He will bléss the sóns of Áaron.]

[5] <sup>13</sup> The Lord will bléss thóse who féar him,  
the lítle no léss than the gréat:

<sup>14</sup> to yóu may the Lórd grant íncrease,  
to yóu and áll your chídren.

<sup>15</sup> May yóu be bléssed by the Lórd,  
the máker of héaven and éarth.

<sup>16</sup> The héavens belóng to the Lórd  
but the éarth he has gíven to mén.

[5] <sup>17</sup> The déad shall not práise the Lórd,  
nor thóse who go dówn into the sílence.

<sup>18</sup> But wé who líve bless the Lórd  
nów and for éver. Amén.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 3

8. The Lord is king, \* let earth rejoice, al - le - lu - ia.

The first system of the musical score for Antiphon 3. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 8/8. The lyrics are: "8. The Lord is king, \* let earth rejoice, al - le - lu - ia." The piano accompaniment consists of a steady bass line with chords.

Accompaniment: © Saint Meinrad Archabbey; All Rights Reserved.

Verse 1:

V.1. Sal - va - tion and glo - ry and pow - er be - long to our God,

The first system of the musical score for Verse 1. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 8/8. The lyrics are: "V.1. Sal - va - tion and glo - ry and pow - er be - long to our God,". The piano accompaniment consists of a steady bass line with chords.

al - le - lu - ia! His judg - ments are true and just.

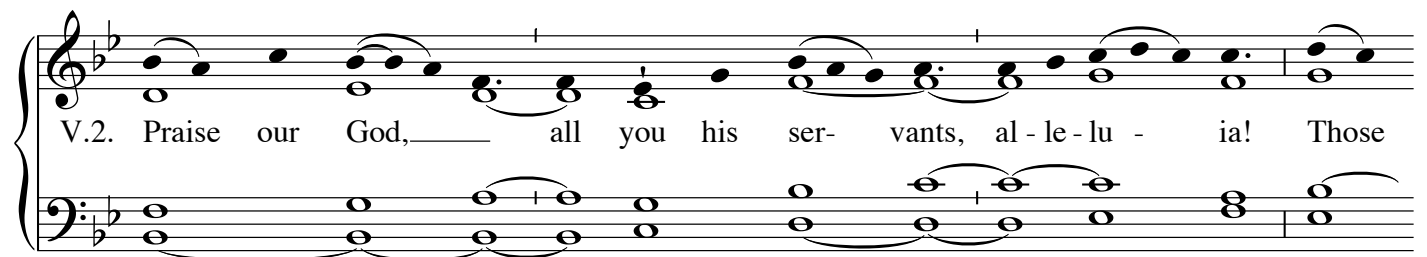
The second system of the musical score for Verse 1. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 8/8. The lyrics are: "al - le - lu - ia! His judg - ments are true and just." The piano accompaniment consists of a steady bass line with chords.

Refrain:

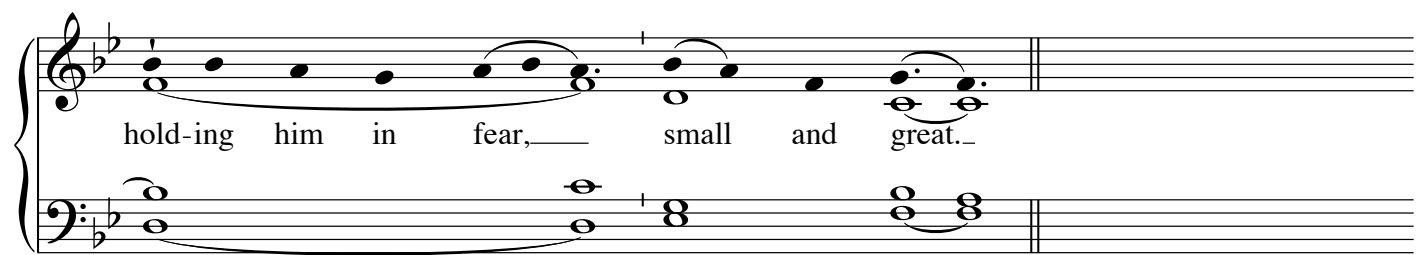
℞. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

The musical score for the Refrain. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 8/8. The lyrics are: "℞. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!". The piano accompaniment consists of a steady bass line with chords.

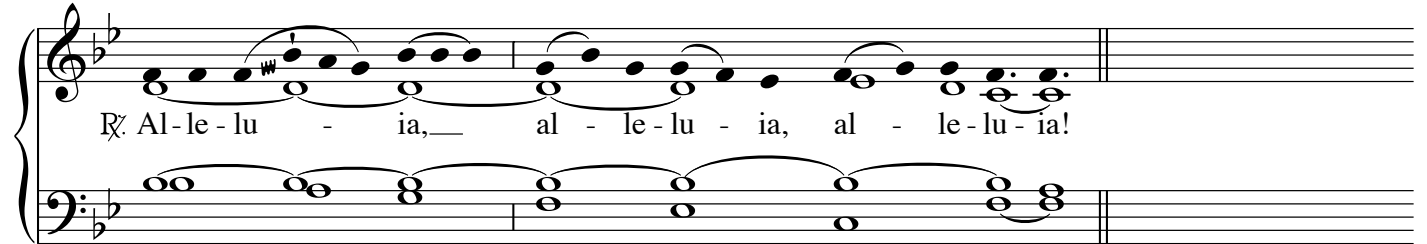
Verse 2:



V.2. Praise our God, all you his ser- vants, al - le - lu - ia! Those



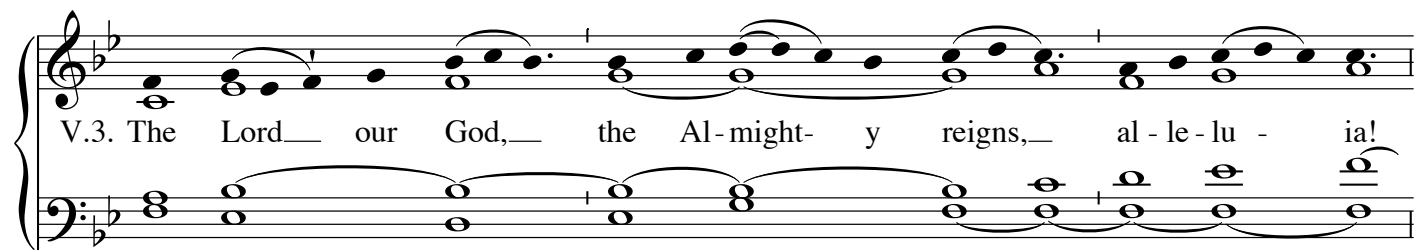
hold - ing him in fear, small and great.



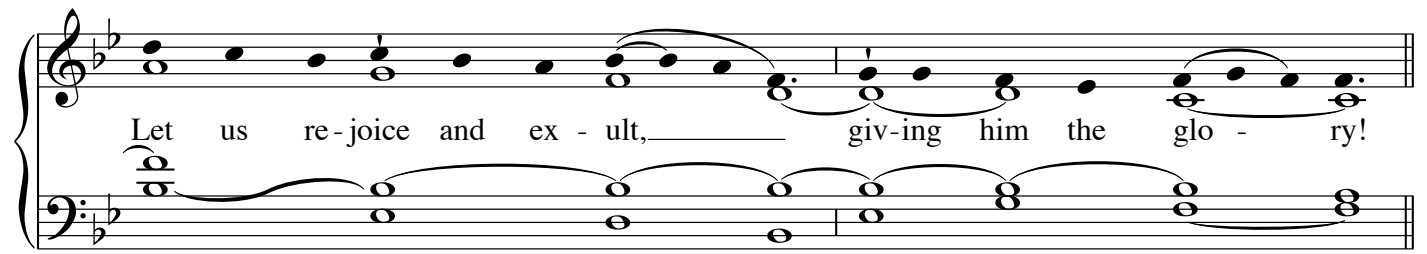
℞ Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

The first system of Verse 2 consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are "V.2. Praise our God, all you his ser- vants, al - le - lu - ia! Those". The piano accompaniment features a steady bass line with chords in the right hand. The second system continues the vocal line with the lyrics "hold - ing him in fear, small and great." and ends with a double bar line. The third system features a repeat sign (℞) and the lyrics "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!".

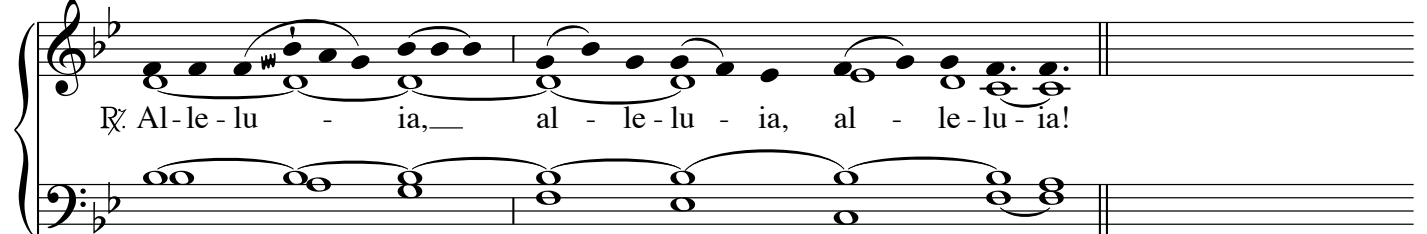
Verse 3:



V.3. The Lord our God, the Al - might - y reigns, al - le - lu - ia!



Let us re - joice and ex - ult, giv - ing him the glo - ry!



℞ Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

The first system of Verse 3 consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are "V.3. The Lord our God, the Al - might - y reigns, al - le - lu - ia!". The piano accompaniment features a steady bass line with chords in the right hand. The second system continues the vocal line with the lyrics "Let us re - joice and ex - ult, giv - ing him the glo - ry!". The third system features a repeat sign (℞) and the lyrics "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!".

Verse 4:

V.4. The mar-riage of the Lamb has come, — al - le - lu - ia! And his bride

The first system of music for Verse 4 consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes F3, E3, and D3. The lyrics are written below the treble staff.

has made her-self read - y.

The second system continues the melody and bass line. The treble staff has a half note D5, followed by quarter notes C5, B4, and A4. The bass line has a half note G3, followed by quarter notes F3, E3, and D3. The lyrics are written below the treble staff.

℞ Al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia!

The third system continues the melody and bass line. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass line has a half note G3, followed by quarter notes F3, E3, and D3. The lyrics are written below the treble staff.

Verse 5:

V.5. She has been giv-en for her cloth - ing, al - le - lu - ia! Fine\_

The first system of music for Verse 5 consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes F3, E3, and D3. The lyrics are written below the treble staff.

lin - en, glist' ning and pure. —

The second system continues the melody and bass line. The treble staff has a half note D5, followed by quarter notes C5, B4, and A4. The bass line has a half note G3, followed by quarter notes F3, E3, and D3. The lyrics are written below the treble staff.

℞ Al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia!

The third system continues the melody and bass line. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass line has a half note G3, followed by quarter notes F3, E3, and D3. The lyrics are written below the treble staff.



Verse 6:

V.6. Glo-ry to the Fa-ther and the Son\_ and the Ho-ly Spir-it,

The first line of music for Verse 6. It features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in a soprano voice, with lyrics underneath. The piano accompaniment is in the bass clef, consisting of chords and moving lines. The lyrics are: "V.6. Glo-ry to the Fa-ther and the Son\_ and the Ho-ly Spir-it,"

as al-ways be-fore, so now\_ and ev-er-more.

The second line of music for Verse 6. It continues the melody and piano accompaniment from the first line. The lyrics are: "as al-ways be-fore, so now\_ and ev-er-more."

A-men!

The third line of music for Verse 6. It concludes the verse with a double bar line. The lyrics are: "A-men!"

8. The Lord\_ is\_ king, \*let earth re-joice, al-le-lu-ia.

The fourth line of music, which is the start of a new section. It features a treble clef with a key signature of two flats and a common time signature. The melody is in a soprano voice, and the piano accompaniment is in the bass clef. The lyrics are: "8. The Lord\_ is\_ king, \*let earth re-joice, al-le-lu-ia."

Closing Verse

1. Let us bless\_ the Lord. Thanks be\_ to God.

The Closing Verse section. It features a treble clef with a key signature of two flats and a common time signature. The melody is in a soprano voice, and the piano accompaniment is in the bass clef. The lyrics are: "1. Let us bless\_ the Lord. Thanks be\_ to God."

First Vespers of Sunday  
Week 3

Opening Verse

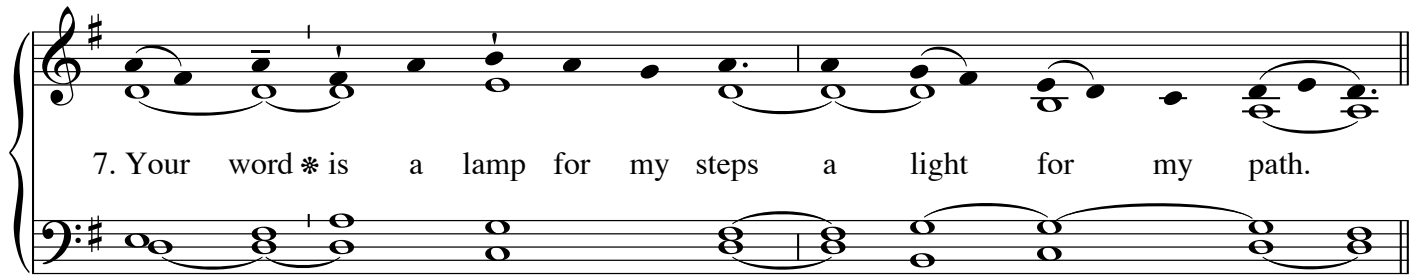
O God, \_\_\_ come to my as- sis - tance. O Lord, \_\_\_ make haste to help.

me. Glo-ry to the Fa-ther and the Son \_\_\_ and the Ho-ly Spir - it. As

al-ways be- fore, \_\_\_ so now and ev - er more. \_\_\_ A- men. \_\_\_

Al - le - lu - ia!

Antiphon 1



7. Your word \* is a lamp for my steps a light for my path.



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**Psalm 118**

*Love of God's law: an alphabetical psalm*

NUN

<sup>105</sup> Your wórd is a lámp for my stéps  
and a líght for my páth.

<sup>106</sup> I have swórn and have máde up my mínd  
to obéy your decrées.

<sup>107</sup> Lórd, I am déeplý afflícted:  
by your wórd give me lífe.

<sup>108</sup> Accépt, Lord, the hómage of my líps  
and téach me your decrées.

<sup>109</sup> Though I cárry my lífe in my hánds,  
I remémber your lów.

<sup>110</sup> Though the wícked trý to ensnáre me  
I do not stráy from your précepts.

<sup>111</sup> Your wíll is my héritage for éver,  
the jóy of my héart.

<sup>112</sup> I sét myself to cárry out your státutes  
in fúllness, for éver.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 2

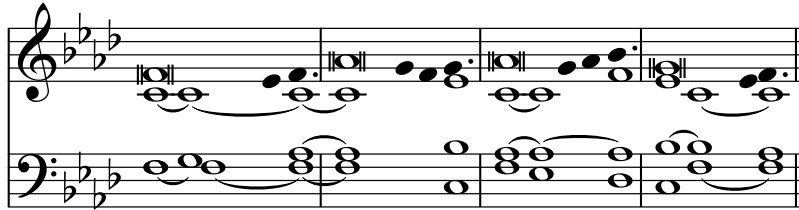
7. You will show me the path of life, \* you will give me the full ness

The first system 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 common time signature. It contains a melodic line with eighth and quarter notes, some beamed together, and a final dotted quarter note. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

of joy in your pres - ence for ev - er.

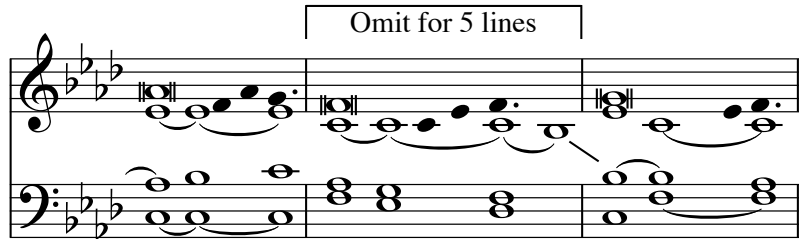
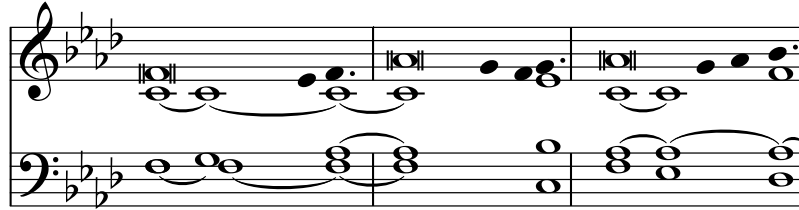
The second system of music continues the composition. The upper staff features a melodic line with eighth and quarter notes, ending with a dotted quarter note. The lower staff provides a harmonic accompaniment with chords and moving lines, concluding with a double bar line.

2 to 4 Line Stanzas:



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5 or 6 Line Stanzas:



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### Psalm 15

*True happiness: a psalm of confidence*

<sup>1</sup> Preserve me, Gód, I take réfuge in yóu.

<sup>2</sup> I sáy to the Lórd: ‘Yóu are my Gód.  
My háppiness lées in yóu alóne.’

<sup>3</sup> He has pút into my héart a márvellous lóve[5]  
for the fáithful ónes who dwéll in his lánd.

<sup>4</sup> Those who chóose other góds increáse  
their sórrows.  
Néver will I óffer their ófferings of blóod.  
Néver will I táke their náme upon my líps.

<sup>5</sup> O Lórd, it is yóu who are my pórtion and  
cúp;  
it is yóu yoursélf who áre my príze.

<sup>6</sup> The lót marked óut for me is mý delíght:  
welcome indéed the héritage that fálls to  
mé!

<sup>7</sup> I will bléss the Lórd who gíves me cóunsel,  
who éven at níght dirécts my héart.

<sup>8</sup> I kéept the Lórd ever ín my síght:  
since hé is at my ríght hand, I shall stand  
fírm.

<sup>9</sup> And so my héart rejóices, my sóul is glád;  
éven my bódý shall rést in sáfety.

<sup>10</sup> For yóu will not léave my sóul among the  
déad,  
nor lét your belóved knów decáy.

<sup>11</sup> You will shów me the páth of lífe,  
the fúllness of jóy in your présence,  
at your ríght hand háppiness for éver.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 3

7. Christ\_\_\_\_\_ died\_ for our sins \* and rose\_\_\_\_\_ that we\_\_ might

live.\_\_\_\_\_

V.1. Though he was in the form of God,\_\_\_\_\_ Je - sus did not snatch

at e-qual-i - ty with God.\_\_\_\_\_

Lord\_\_\_\_\_ Je - sus!

V.2. He emp-tied him-self, tak-ing the form of a ser vant, be-ing born\_ in

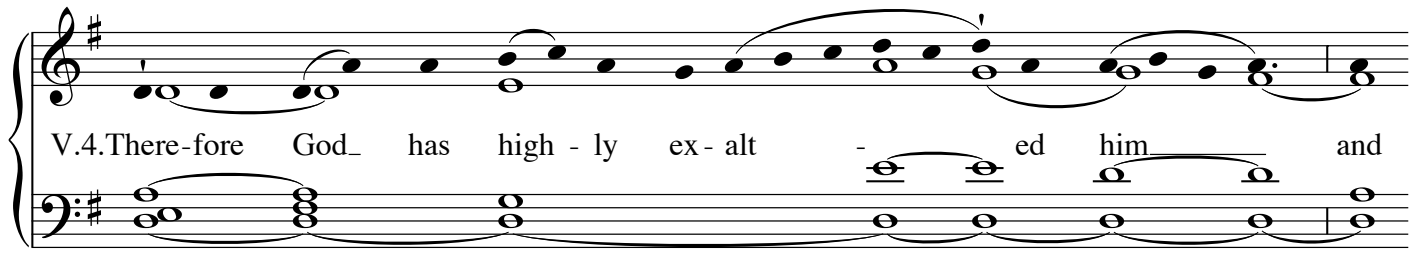
the like-ness of men.

Lord\_ Je - sus!

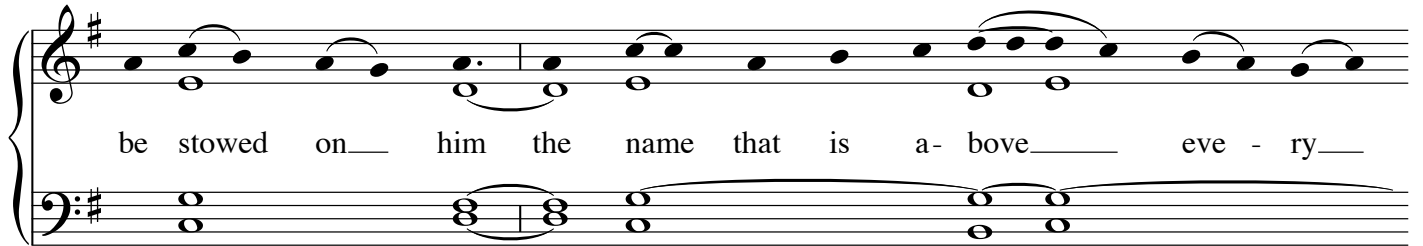
V.3. And be-ing found in hu - man form, he hum-bled him-self and be - came

o - be - di- ent\_ un - to death, ev - en death on a cross.

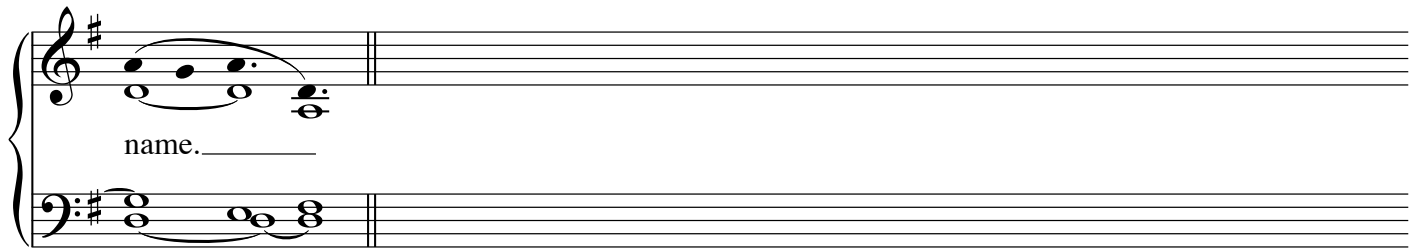
Lord\_ Je - sus!



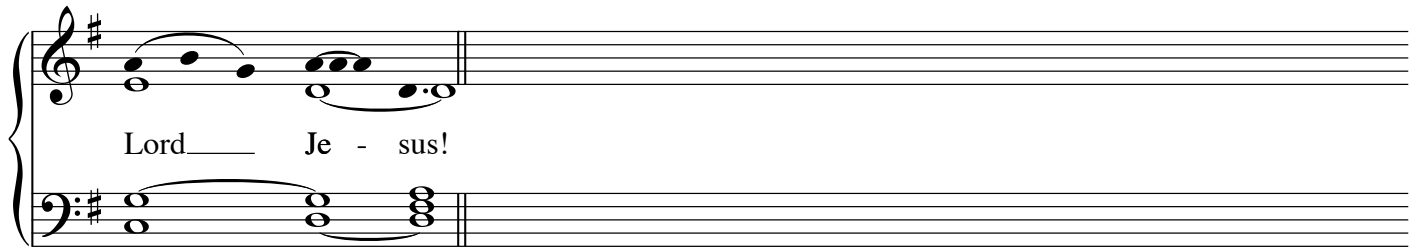
V.4. There-fore God has high - ly ex - alt - ed him and



be stowed on him the name that is a - bove eve - ry



name.



Lord Je - sus!



V.5. That at the name of Je - sus ev' ry knee should

bow, in heav - en and on earth and un - der the

earth.

Lord Je - sus!

V.6. And ev' - ry tongue con - fess that Je - sus Christ is Lord, to

the glo - ry of God the Fa - ther.

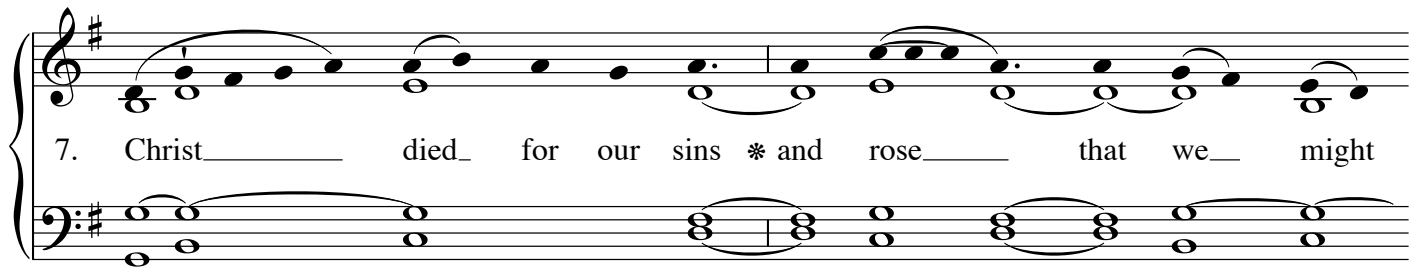
Je - sus Christ is Lord, to the glo - ry of God the

Fa - ther!

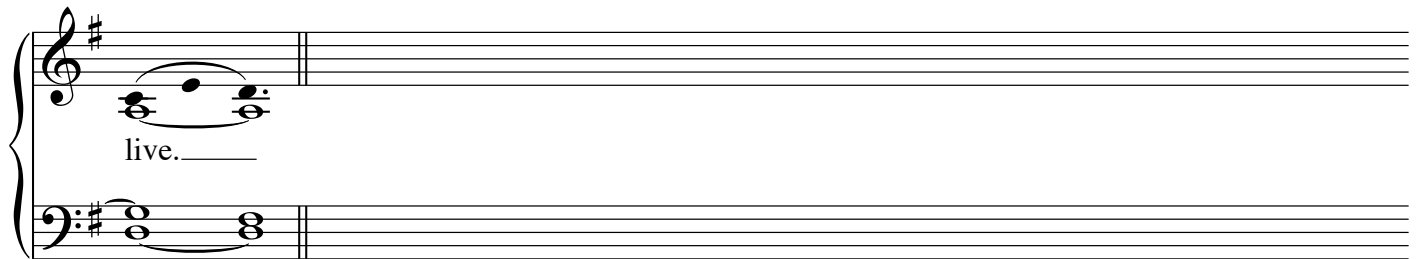
V.7. Glo - ry to the Fa - ther and the Son and the

Ho - ly Spir - it, as al - ways be - fore, so now and

ev - er more. A - men!

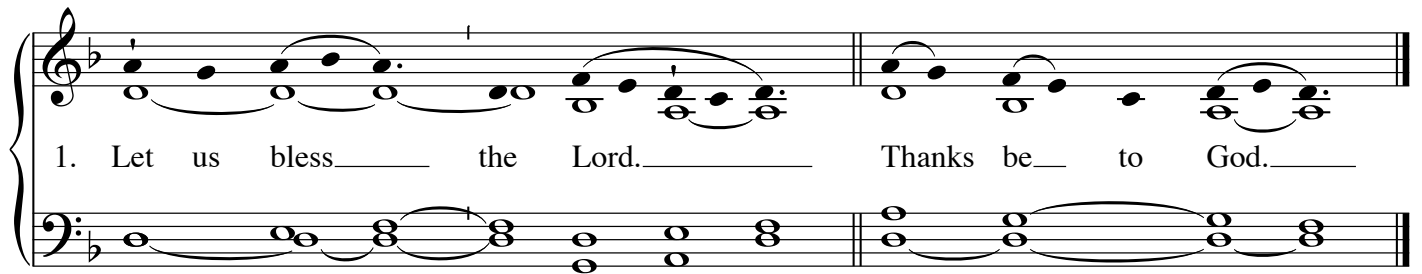


7. Christ \_\_\_\_\_ died\_ for our sins \* and rose\_\_\_\_\_ that we\_\_ might



live.\_\_\_\_\_

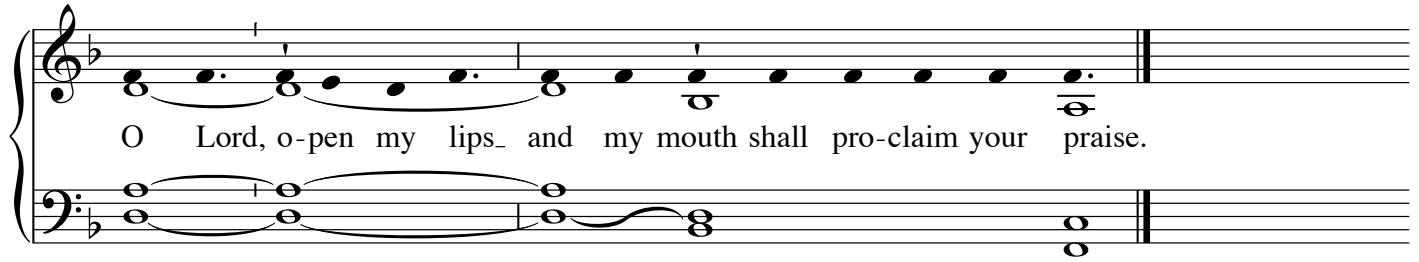
Closing Verse



1. Let us bless\_\_\_\_\_ the Lord.\_\_\_\_\_ Thanks be\_\_ to God.\_\_\_\_\_

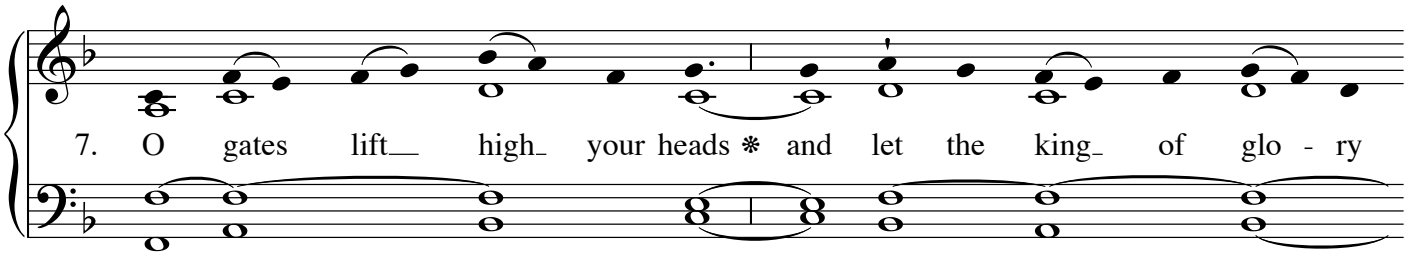
Lauds of Sunday  
Week 3

Opening Verse

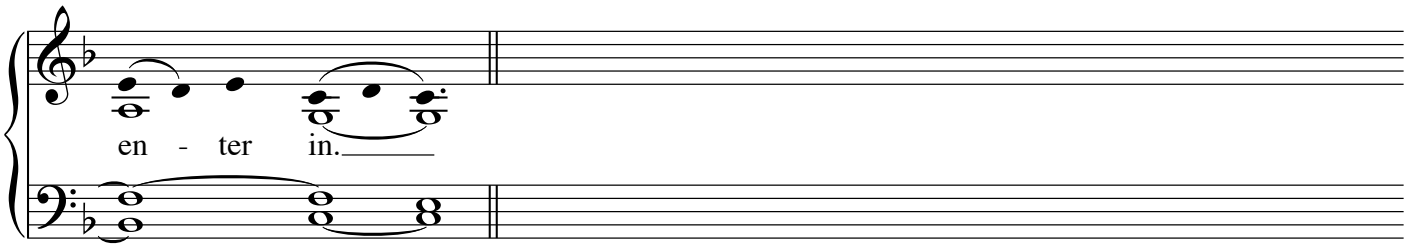


O Lord, o-pen my lips\_ and my mouth shall pro-claim your praise.

Antiphon 1



7. O gates lift\_ high\_ your heads \* and let the king\_ of glo - ry



en - ter in.

2 to 4 Line Stanzas:

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5 or 6 Line Stanzas:

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### Psalm 23

*The ruler of the universe enters his chosen dwelling place*

<sup>1</sup> The Lórd's is the éarth and its fúllness,  
the wórld and áll its péoples.

<sup>2</sup> It is hé, who sét it on the séas;  
on the wáters he máde it fírm.

<sup>3</sup> Who shall címb the móuntain of the Lórd?  
[5]

Who shall stánd in his hólý pláce?

<sup>4</sup> The mán with clean hánds and pure héart,  
who desíres not wórtless thínigs,  
who has not swórn so as to decéive his  
néighbor.

<sup>5</sup> He shall recéive bléssings from the Lórd  
and rewárd from the Gód who sáves him.

<sup>6</sup> Súch are the mén who séek him,  
seek the fáce of the Gód of Jácob.

<sup>7</sup> O gátes, lift hígh your héads;  
grow hígher, áncient dóors.  
Let him énter, the kíng of glóry!

<sup>8</sup> Whó is the kíng of glóry?  
The Lórd, the míghty, the váliant,  
the Lórd, the váliant in wár.

<sup>9</sup> O gátes, lift hígh your héads;  
grow hígher, áncient dóors.  
Let him énter, the kíng of glóry!

<sup>10</sup> Who is hé, the kíng of glóry?  
Hé, the Lórd of ármies,  
hé is the kíng of glóry.

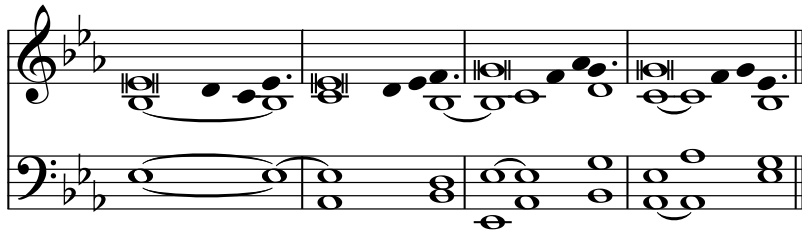
Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 2

6. O Christ the Sun\_ of jus - tice \* your\_ com - ing forth\_\_\_\_

is like a bride-groom from his tent.\_\_\_\_

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of two systems. The first system contains the first two lines of the antiphon. The second system contains the final line. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "6. O Christ the Sun\_ of jus - tice \* your\_ com - ing forth\_\_\_\_" and "is like a bride-groom from his tent.\_\_\_\_". The score includes various musical notations such as notes, rests, and slurs.



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## Psalm 18A

*Praise of god, creator and law-giver*

<sup>2</sup> The héavens procláim the glóry of Gód  
and the fírmament shows fóρθ the wórk of his hánds.

<sup>3</sup> Dáy unto dáy tákes up the stóry  
and níght unto níght makes knówn the méssage.

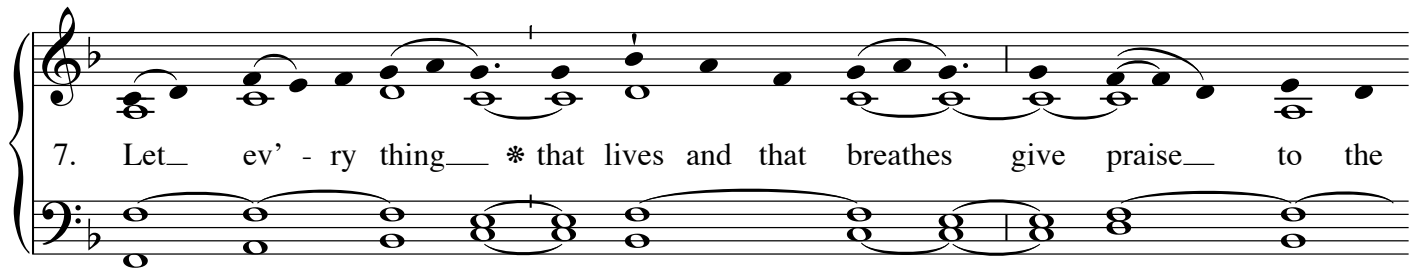
<sup>4</sup> No spéech, no wórd, no vóice is héard  
<sup>5</sup> yet their spán exténds through áll the éarth,  
their wórd to the útmost bóunds of the wórd.

Thére he has pláced a tént for the sún;  
<sup>6</sup> it comes fóρθ like a brídegroom cóming from his tént,  
rejóices like a chámption to rún its cóurse.

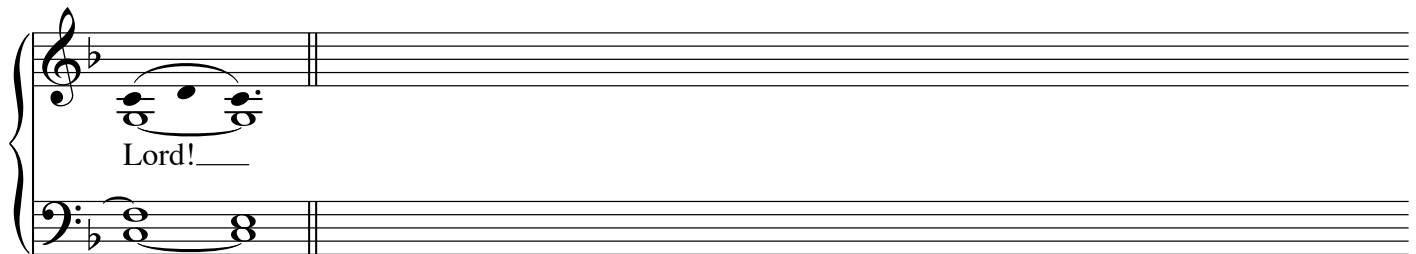
<sup>7</sup> At the énd of the ský is the rísing of the sún;  
to the fúrthest énd of the ský is its cóurse.  
There is nóthing conceáled from its búrning héat.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

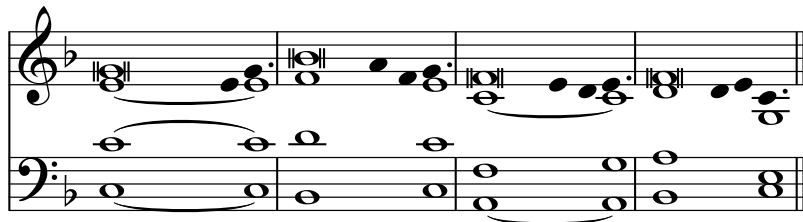
Antiphon 3



7. Let\_ ev' - ry thing\_ \* that lives and that breathes give praise\_ to the



Lord!\_



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**Psalm 150**

*Final summons to praise*

Práise Gód in his hólý pláce,  
práise him in his míghty héavens.

<sup>2</sup> Práise him for his pówerful déeds,  
práise his surpássing gréatness.

<sup>3</sup> O práise him with sóund of trúmpet,  
práise him with lúte and hárp.

<sup>4</sup> Práise him with tímbrel and dánce,  
práise him with stríngs and pípes.

[All]<sup>5</sup> O práise him with resóunding cýmbals,  
práise him with cláshing of cýmbals.

<sup>6</sup> Let éverything that líves and that bréathes  
give práise to the Lórd.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω



Closing Verse

1. Let us bless the Lord. Thanks be to God.

The image shows a musical score for a closing verse. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is written in a simple, hymn-like style with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "1. Let us bless the Lord. Thanks be to God." The music is divided into two measures by a double bar line. The first measure contains the words "1. Let us bless the Lord." and the second measure contains "Thanks be to God." The accompaniment consists of simple chords and single notes in the bass line.

Second Vespers of Sunday  
Week 3

Opening Verse

O God, \_\_\_ come to my as- sis - tance. O Lord, \_\_\_ make haste to help.

me. Glo-ry to the Fa-ther and the Son \_\_\_ and the Ho-ly Spir - it. As

al-ways be- fore, \_\_\_ so now and ev - er more. \_\_\_ A- men. \_\_\_

Al - le - lu - ia!

Antiphon 1

8. The Lord's rev-e-lation to my Mas-ter: \* "Sit on my right: I

will put your foes be - neath your feet."

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**Psalm 109**

*The Messiah, king, priest and judge*

- <sup>2</sup> The Lórd will wíeld from Zíon  
your scépter of pówer:  
rúle in the mídst of all your fóes.
- <sup>3</sup> A prínce from the dáy of your bírth  
on the hólý móuntains;  
from the wómb before the dáwn I begót  
you.
- <sup>4</sup> The Lórd has sworn an óath he will not  
chánge.  
'You are a príest for éver,  
a príest like Melchizedek of óld.'

<sup>5</sup> The Máster stánding at your ríght hand  
Will shatter kíngs in the dáy of his wráth.

<sup>6</sup> Hé, the Júdge of the nátions,  
will héap high the bódiés;  
héads shall be shátted far and wíde.

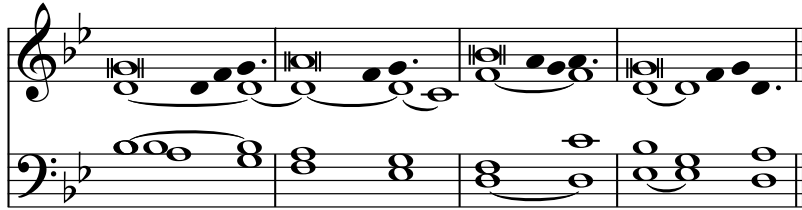
<sup>7</sup> He shall drínk from the stréam by the  
wáyside  
and thérefore he shall líft up his héad.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 2

4. Great are the works of the Lord, \* to be pon-dered by all who love them.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a vocal line with lyrics: "4. Great are the works of the Lord, \* to be pon-dered by all who love them." The lower staff is in bass clef with the same key signature and time signature, providing a piano accompaniment with chords and some melodic lines.



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## Psalm 110

*The great works of God: an alphabetical psalm*

- I will thánk the Lórd with all my héart  
in the méeting of the júst and their assémbly.
- <sup>2</sup> Gréat are the wórks of the Lórd;  
to be póndered by áll who lóve them.
- <sup>3</sup> Majéstic and glórious his wórk,  
his jústice stands fírm for éver.
- <sup>4</sup> He mákes us remémber his wónders.  
The Lórd is compásson and lóve.
- <sup>5</sup> He gives fóod to thóse who féar him;  
keeps his cóvenant éver in mínd.
- <sup>6</sup> He has shówn his míght to his péople  
by gíving them the lánds of the nátions.
- <sup>7</sup> His wórks are jústice and trúth:  
his précepts are áll of them súde,
- <sup>8</sup> standing fírm for éver and éver:  
they are máde in úprightness and trúth.
- <sup>9</sup> He has sént delíverance to his péople  
and estáblished his cóvenant for éver.  
Hóly his náme, to be féared.
- <sup>10</sup> To fear the Lórd is the fírst stage of wísdóm;  
all who dó so próve themselves wíse.  
His práise shall lást for éver!

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 3

8. The Lord is king, \* let earth rejoice, al - le - lu - ia.

The first system of the musical score for Antiphon 3. It consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 8/8. The lyrics are: "8. The Lord is king, \* let earth rejoice, al - le - lu - ia." The vocal line features a melodic line with various note values and rests, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

Accompaniment: © Saint Meinrad Archabbey; All Rights Reserved.

Verse 1:

V.1. Sal - va - tion and glo - ry and pow - er be - long to our God,

The first system of the musical score for Verse 1. It consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 8/8. The lyrics are: "V.1. Sal - va - tion and glo - ry and pow - er be - long to our God,". The vocal line features a melodic line with various note values and rests, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

al - le - lu - ia! His judg - ments are true and just.

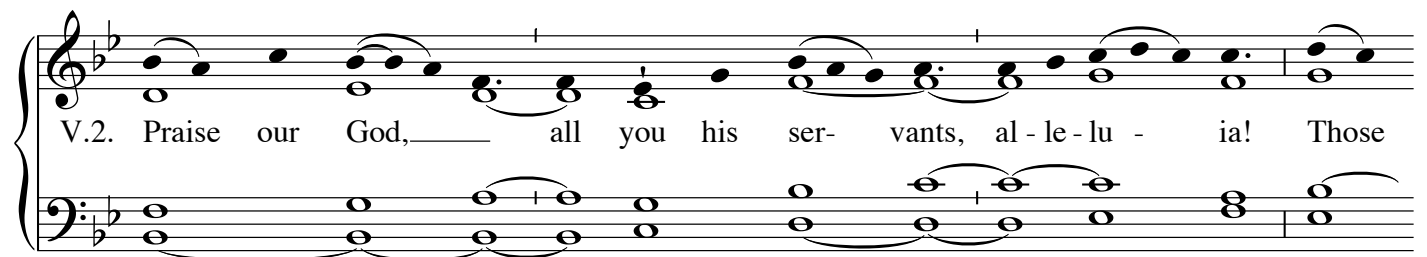
The second system of the musical score for Verse 1. It consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 8/8. The lyrics are: "al - le - lu - ia! His judg - ments are true and just." The vocal line features a melodic line with various note values and rests, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

Refrain:

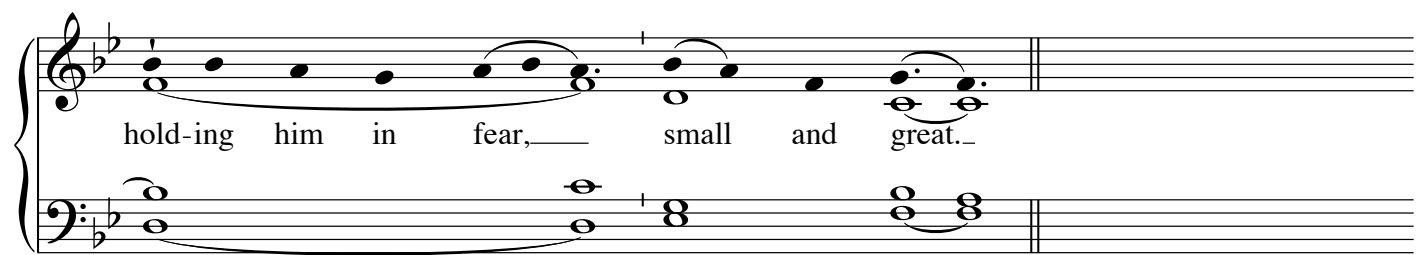
℞. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

The musical score for the Refrain. It consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 8/8. The lyrics are: "℞. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!". The vocal line features a melodic line with various note values and rests, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

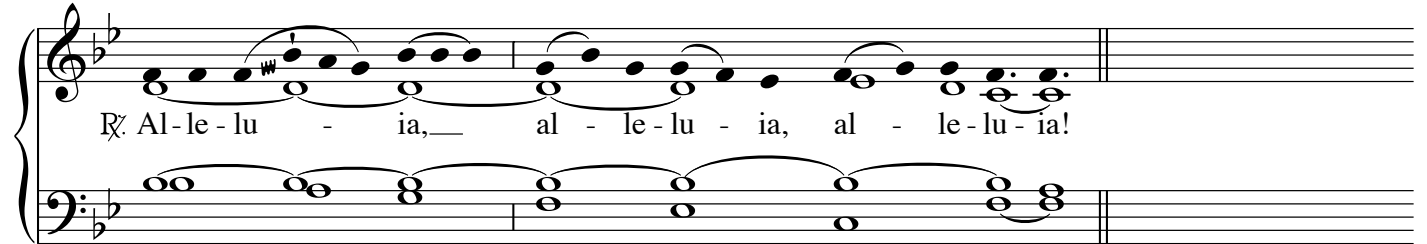
Verse 2:



V.2. Praise our God, all you his ser- vants, al - le - lu - ia! Those



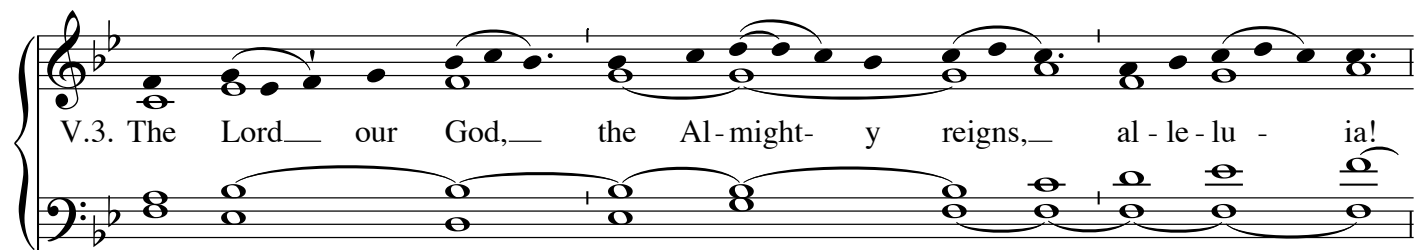
hold - ing him in fear, small and great.



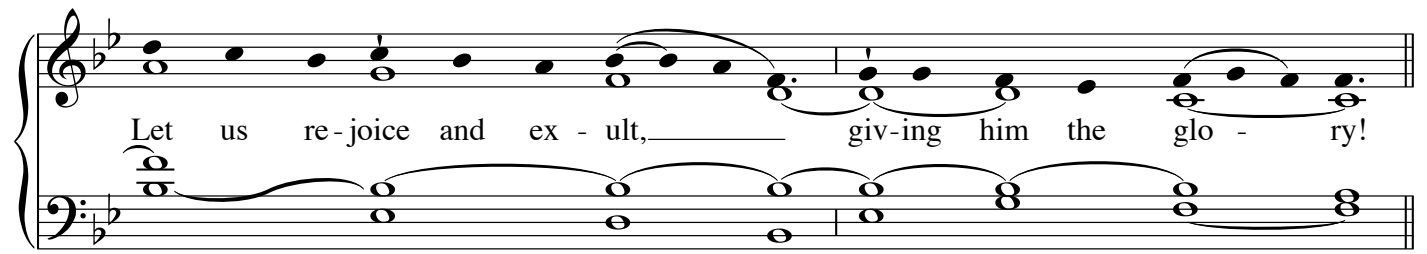
℞ Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

The first system of Verse 2 consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are "V.2. Praise our God, all you his ser- vants, al - le - lu - ia! Those". The piano accompaniment features a bass clef and a similar key signature and time signature, with chords and moving lines in both hands.

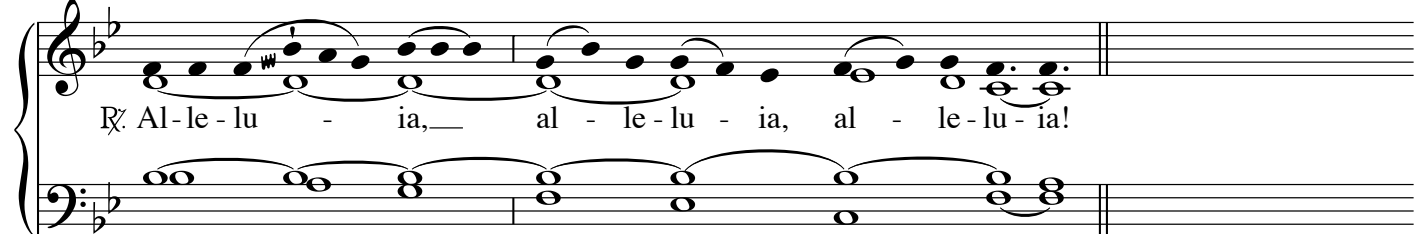
Verse 3:



V.3. The Lord our God, the Al - might - y reigns, al - le - lu - ia!



Let us re - joice and ex - ult, giv - ing him the glo - ry!



℞ Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

The first system of Verse 3 consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are "V.3. The Lord our God, the Al - might - y reigns, al - le - lu - ia!". The piano accompaniment features a bass clef and a similar key signature and time signature, with chords and moving lines in both hands.

Verse 4:

V.4. The mar-riage of the Lamb has come, — al - le - lu - ia! And his bride

The first system of music for Verse 4 consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "V.4. The mar-riage of the Lamb has come, — al - le - lu - ia! And his bride".

has made her-self read - y.

The second system of music continues the melody and accompaniment. The lyrics are: "has made her-self read - y.".

℞ Al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia!

The third system of music concludes the verse with a repeat sign. The lyrics are: "℞ Al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia!".

Verse 5:

V.5. She has been giv-en for her cloth - ing, al - le - lu - ia! Fine\_

The first system of music for Verse 5 consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "V.5. She has been giv-en for her cloth - ing, al - le - lu - ia! Fine\_".

lin - en, glist' ning and pure. —

The second system of music continues the melody and accompaniment. The lyrics are: "lin - en, glist' ning and pure. —".

℞ Al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia!

The third system of music concludes the verse with a repeat sign. The lyrics are: "℞ Al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia!".



Verse 6:

V.6. Glo-ry to the Fa-ther and the Son\_ and the Ho-ly Spir-it,

The first line of music for Verse 6. It features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in a soprano voice, with lyrics underneath. The piano accompaniment is in the bass clef, consisting of chords and moving lines. The lyrics are: "V.6. Glo-ry to the Fa-ther and the Son\_ and the Ho-ly Spir-it,"

as al-ways be-fore, so now\_ and ev-er-more.

The second line of music for Verse 6. It continues the melody and piano accompaniment from the first line. The lyrics are: "as al-ways be-fore, so now\_ and ev-er-more."

A-men!

The third line of music for Verse 6. It concludes the verse with a double bar line. The lyrics are: "A-men!"

8. The Lord\_ is\_ king, \*let earth re-joice, al-le-lu-ia.

The fourth line of music, which is the start of a new section. It features a treble clef with a key signature of two flats and a common time signature. The melody is written in a soprano voice, with lyrics underneath. The piano accompaniment is in the bass clef. The lyrics are: "8. The Lord\_ is\_ king, \*let earth re-joice, al-le-lu-ia."

Closing Verse

1. Let us bless\_ the Lord. Thanks be\_ to God.

The closing verse of the music. It features a treble clef with a key signature of two flats and a common time signature. The melody is written in a soprano voice, with lyrics underneath. The piano accompaniment is in the bass clef. The lyrics are: "1. Let us bless\_ the Lord. Thanks be\_ to God."

First Vespers of Sunday  
Week 4

Opening Verse

O God, \_\_\_ come to my as- sis - tance. O Lord, \_\_\_ make haste to help.

me. Glo-ry to the Fa-ther and the Son \_\_\_ and the Ho-ly Spir - it. As

al-ways be- fore, \_\_\_ so now and ev - er more. \_\_\_ A- men. \_\_\_

Al - le - lu - ia!

Antiphon 1

7. My vows to the Lord \* I will ful - fill in the pres - ence

of all his peo - ple

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**Psalm 115**

*Promise in gratitude to God*

- <sup>10</sup> I trusted, even when I said:  
'I am sorely afflicted,'  
<sup>11</sup> and when I said in my alarm:  
'No man can be trusted.'  
<sup>12</sup> How can I repay the Lord  
for his goodness to me?  
<sup>13</sup> The cup of salvation I will raise;  
I will call on the Lord's name.  
<sup>14</sup> My vows to the Lord I will fulfil  
before all his people.  
<sup>15</sup> O precious in the eyes of the Lord  
is the death of his faithful.

- <sup>16</sup> Your servant, Lord, your servant am I;  
you have loosened my bonds.  
<sup>17</sup> A thanksgiving sacrifice I make:  
I will call on the Lord's name.  
<sup>18</sup> My vows to the Lord I will fulfil  
before all his people,  
<sup>19</sup> in the courts of the house of the Lord,  
in your midst, O Jerusalem.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 2

7. May the name of the Lord\_ be blessed, \* both now and for ev - er - more.

The musical score consists of two staves. The upper staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics underneath. The lower staff is a piano accompaniment in the same key and time, featuring a steady bass line of chords. The lyrics are: "7. May the name of the Lord\_ be blessed, \* both now and for ev - er - more." The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and ends with a half note G5. The piano accompaniment consists of a series of chords: G major, A major, B major, C major, D major, E major, F# major, and G major.

2 to 4 Line Stanzas:

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5 or 6 Line Stanzas:

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### Psalm 112

*To the God of glory and compassion: a psalm of worship*

- |  |   |  |            |
|--|---|--|------------|
| <p>1 Praise, O servants of the Lórd,<br/>práise the náme of the Lórd!</p> <p>2 May the náme of the Lórd be blessed<br/>both nów and for évermore!</p> <p>3 From the rísing of the sún to its sétting<br/>práised be the náme of the Lórd!</p> <p>4 Hích above all nátions is the Lórd,<br/>abóve the héavens his glóry.</p> <p>5 Whó is like the Lórd, our Gód,<br/>who has rísen on hích to his thróne</p> <p>6 yet stóops from the héights to look dówn,<br/>to look dówn upon héaven and éarth?</p> | <p>[6]</p> <p>[6]</p> <p>[6]</p> <p>[6]</p> | <p>7 From the dúst he lífts up the lówly,<br/>from the dúngheap he ráises the póor</p> <p>8 to sét him in the cómpany of prínces,<br/>yés, with the prínces of his péople.</p> <p>9 To the chíldless wífe he gives a hóme<br/>and gláddens her héart with chíldren.</p> <p>Glory to the Father and the Son<br/>and the Holy Spirit,<br/>as always before,<br/>so now and evermore. Amen! Ω</p> | <p>[6]</p> |
|--|---|--|------------|

Antiphon 3

7. Christ\_\_\_\_\_ died\_ for our sins \* and rose\_\_\_\_\_ that we\_ might

live.\_\_\_\_\_

V.1. Though he was in the form of God,\_\_\_\_\_ Je - sus did not snatch

at e-qual-i - ty with God.\_\_\_\_\_

Lord\_\_\_\_\_ Je - sus!

V.2. He emp-tied him-self, tak-ing the form of a ser vant, be-ing born\_ in

the like-ness of men.

Lord\_ Je - sus!

V.3. And be-ing found in hu - man form, he hum-bled him-self and be - came

o - be - di- ent\_ un - to death, ev - en death on a cross.

Lord\_ Je - sus!

V.4. There-fore God\_ has high - ly ex - alt - ed him\_ and

be stowed on\_ him the name that is a - bove\_ eve - ry\_

name.\_\_\_\_\_

Lord\_ Je - sus!



V.5. That at the name of Je - sus ev' ry knee should

The first system of music for V.5. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter and eighth notes, some with slurs. The bass clef accompaniment uses chords with slurs. The lyrics are: "V.5. That at the name of Je - sus ev' ry knee should".

bow, in heav - en and on earth and un - der the

The second system of music for V.5. The melody continues with quarter and eighth notes. The bass clef accompaniment consists of chords with slurs. The lyrics are: "bow, in heav - en and on earth and un - der the".

earth.

The third system of music for V.5. The melody concludes with a half note and a whole note. The bass clef accompaniment consists of chords with slurs. The lyrics are: "earth.".

Lord Je - sus!

The fourth system of music for V.5. The melody consists of quarter and eighth notes. The bass clef accompaniment consists of chords with slurs. The lyrics are: "Lord Je - sus!".

V.6. And ev' - ry tongue con - fess that Je - sus Christ is Lord, to

The first system of music for V.6. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter and eighth notes, some with slurs. The bass clef accompaniment uses chords with slurs. The lyrics are: "V.6. And ev' - ry tongue con - fess that Je - sus Christ is Lord, to".

the glo - ry of God the Fa - ther.

The second system of music for V.6. The melody continues with quarter and eighth notes. The bass clef accompaniment consists of chords with slurs. The lyrics are: "the glo - ry of God the Fa - ther.".

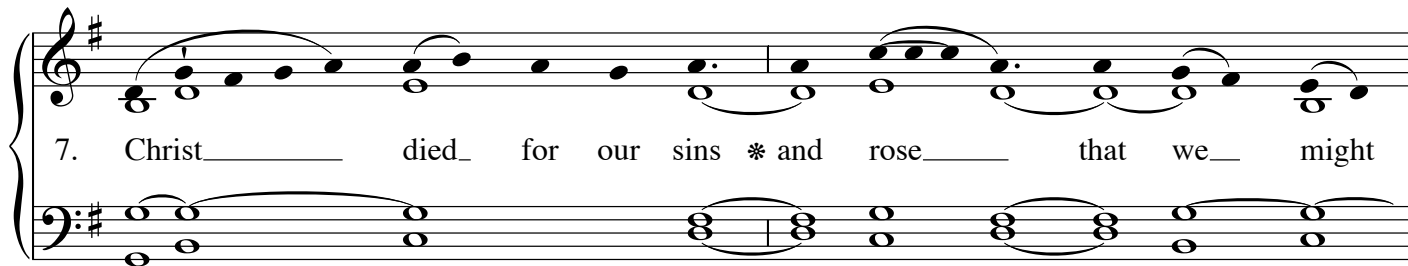
Je - sus Christ is Lord, to the glo - ry of God the

Fa - ther!

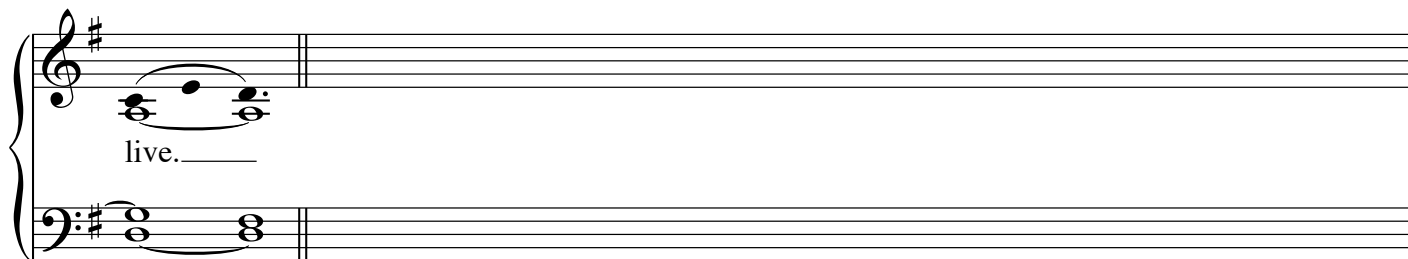
V.7. Glo - ry to the Fa - ther and the Son and the

Ho - ly Spir - it, as al - ways be - fore, so now and

ev - er more. A - men!

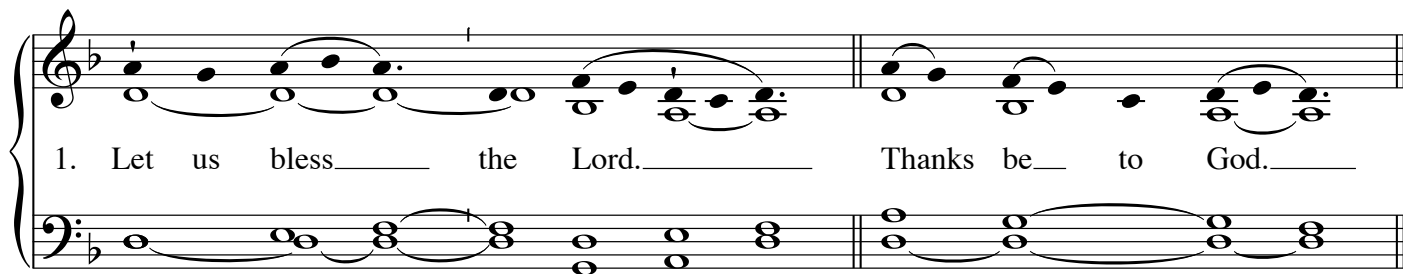


7. Christ \_\_\_\_\_ died\_ for our sins \* and rose\_\_\_\_\_ that we\_\_ might



live.\_\_\_\_\_

Closing Verse



1. Let us bless\_\_\_\_\_ the Lord.\_\_\_\_\_ Thanks be\_\_ to God.\_\_\_\_\_

Lauds of Sunday  
Week 4

Opening Verse

O Lord, o-pen my lips\_ and my mouth shall pro-claim your praise.

Antiphon 1

2. Al - le - lu - ia, \* al - le - lu - ia, al - le - lu - ia.

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**Psalm 148**  
*Cosmic praise*

- Práise the Lórd from the héavens,  
práise him in the héights.
- <sup>2</sup> Práise him, all his ángels,  
práise him, áll his hóst.
- <sup>3</sup> Práise him, sún and moon,  
práise him, shining stárs.
- <sup>4</sup> Práise him, highest héavens  
and the wáters abóve the héavens.
- <sup>5</sup> Let them práise the náme of the Lórd.  
He commáded: they were máde.
- <sup>6</sup> He fíxed them for éver,  
gave a lów which shall nótt pass awáy.

<sup>7</sup> Praise the Lórd from the éarth,  
séa creatures and all óceans,  
<sup>8</sup> fire and háil, snow and míst,  
stormy wínds that obéy his wórd;

<sup>9</sup> áll móuntains and hílls,  
all frúit trees and cédars,  
<sup>10</sup> béasts, wild and táme,  
réptiles and bírds on the wíng;

<sup>11</sup> áll éarth's kíngs and péoples,  
éarth's prínces and rúlers;  
<sup>12</sup> yóung men and máidens,  
old men togéther with chíldren.

<sup>13</sup> Let them práise the náme of the Lórd  
for he alóne is exálted.  
The spléndour of his náme  
réaches beyond héaven and éarth.

<sup>14</sup> He exálts the stréngth of his péople.  
He is the práise of all his sáints,  
of the sóns of Ísrael,  
of the péople to whóm he comes clóse.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 2

5. Let the faith - ful re - joice in their Lord, \* shout for joy, and take their rest, al - le - lu - ia.

2 to 4 Line Stanzas:

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5 or 6 Line Stanzas:

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**Psalm 149**

*Praise to the God of victories*

- Síng a new s<sup>o</sup>ng to the Lórd, [6]  
 his práise in the assémbly of the fáithful.  
<sup>2</sup> Let Ísrael rejóice in its Máker,  
 let Zíon's sons exúlt in their kíng.  
<sup>3</sup> Let them práise his náme with dáncing  
 and make músic with tímbrel and hárp.

- <sup>4</sup> For the Lórd takes delíght in his péople. [6]  
He crówns the póor with salvátion.
- <sup>5</sup> Let the fáithful rejóice in their glóry,  
shout for jóy and táke their rést.
- <sup>6</sup> Let the práise of Gód be on their líps  
and a twó-edged swórd in their hánd,
- <sup>7</sup> to déal out véngeance to the nátions [6]  
and púnishment on áll the péoples;
- <sup>8</sup> to bínd their kíngs in cháins  
and their nóbles in fétters of íron,
- <sup>9</sup> to cárry out the séntence pre-ordáined:  
this hónor is for áll his fáithful.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 3

8. In the midst of the flames \* the three chil - dren lift-ed up their

hands and praised the Lord of cre-a - tion. Al-le - lu - ia.

V.1. All things the Lord has made: glo-ri - fy and praise him

for - ev - er: an-gels of the Lord: all in the

heav - ens:

Glo - ri - fy the Lord.

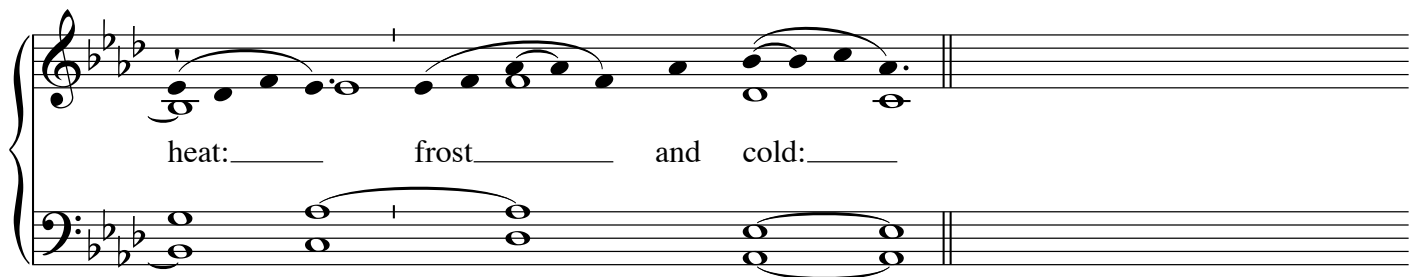


V.2. Wa-ters a - bove the heav - ens: pow-ers of the Lord;\_\_\_\_\_

sun\_ and\_ moon:\_\_\_\_\_ stars\_\_\_\_\_ of\_ heav - en:

Glo - ri - fy\_ the Lord.\_\_\_\_\_

V.3.Show-ers and dews:\_\_\_\_\_ all\_\_\_\_\_ the four\_\_\_\_\_ winds:\_\_\_\_\_ fire\_ and\_



heat:\_\_\_\_\_ frost\_\_\_\_\_ and cold:\_\_\_\_\_

Glo - ri - fy\_ the Lord.\_\_\_\_\_

V.4. Ice\_ and snow: nights and days: light and dark- ness:

light - ning and\_ clouds:

Glo - ri - fy\_ the Lord.

V.5. Let the earth\_ bless the Lord: glo - ri - fy and praise him

for-ev - er: moun-tains and\_ hills: all\_ that grows\_ on the

earth:

Glo - ri - fy the Lord.

V.6. Springs of wa - ter: seas and riv - ers: sea beasts

and all that live in the wa - ters: birds of heav - en:

Glo - ri - fy the Lord.

V.7. Beasts wild and tame: sons of men: O peo-ple

of Is - ra - el: glo-ri - fy and praise him for-ev - er:

Glo - ri - fy the Lord.

V.8. All priests of the Lord: ser-vants of the Lord: spir-its and

souls of the vir - tu - ous: de - vout and hum-ble-heart-ed men:

An-an-ia - h, Az-a - ri - ah, Mi - sha - el, chil-dren of the Lord:

glo-ri - fy and praise him for-ev - er:

Glo - ri - fy the Lord.

V.9. Let us bless the Fa-ther and Son with the Ho-ly Spir-it:

let us glo-ri-fy and praise him for-ev-er: Bless-ed are you, O

Lord, in the vault of heav-en: most high-ly ex-alt-ed

and glo-ri-fied for-ev-er.

8. In the midst of the flames \* the three chil-dren lift-ed up their

hands and praised the Lord of cre-a-tion. Al-le-lu-ia.

Closing Verse

1. Let us bless the Lord. Thanks be to God.

The image shows a musical score for a closing verse. It consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment starts with a half note G3, followed by a half note Bb3. The lyrics are: "1. Let us bless the Lord. Thanks be to God." There are four blank lines for lyrics: "bless\_\_\_\_", "the", "Lord.\_\_\_\_", and "God.\_\_\_\_".

Second Vespers of Sunday  
Week 4

Opening Verse

O God, \_\_\_ come to my as- sis - tance. O Lord, \_\_\_ make haste to help.

me. Glo-ry to the Fa-ther and the Son \_\_\_ and the Ho-ly Spir - it. As

al-ways be- fore, \_\_\_ so now and ev - er more. \_\_\_ A - men. \_\_\_

Al - le - lu - ia!

Antiphon 1

7. The Lord's rev-e-lation \* to my Mas-ter: "Sit on my right hand."

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**Psalm 109**

*The Messiah, king, priest and judge*

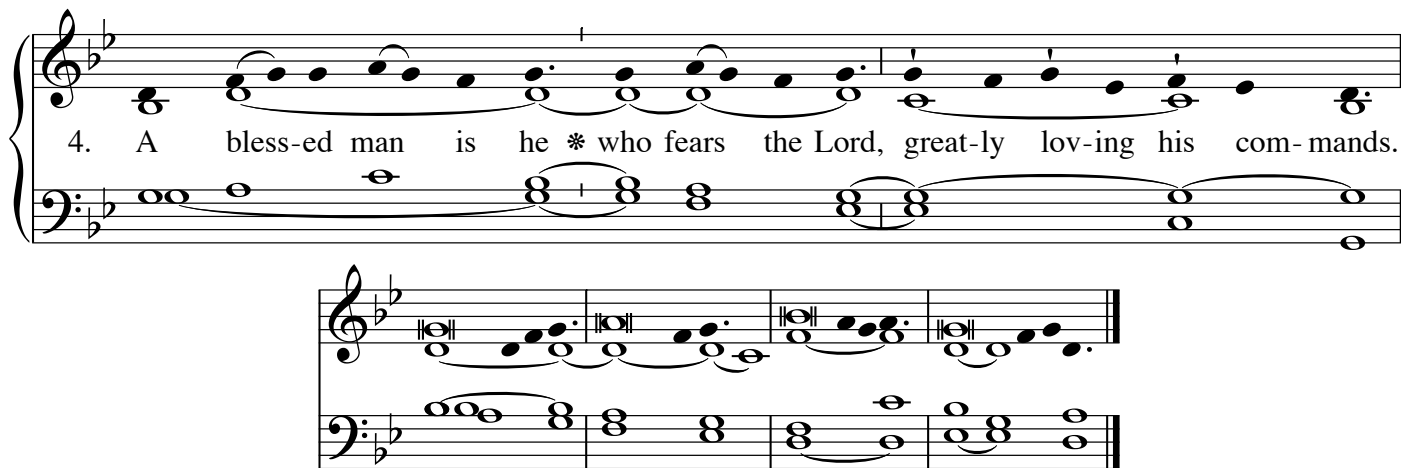
- <sup>1</sup> The Lórd's revelá-tion to my Máster:  
'Sít on my ríght:  
your fóes I will pút beneath your féet.'
- <sup>2</sup> The Lórd will wíeld from Zíon  
your scépter of pówer:  
rúle in the mídst of all your fóes.
- <sup>3</sup> A prínce from the dáy of your bírth  
on the hólý móuntains;  
from the wómb before the dáwn I begót  
you.
- <sup>4</sup> The Lórd has sworn an óath he will not  
chánge.  
'You are a príest for éver,  
a príest like Melchízedeck of óld.'

- <sup>5</sup> The Máster stánding at your ríght hand  
Will shatter kíngs in the dáy of his wráth.
- <sup>6</sup> Hé, the Júdge of the ná-tions,  
will héap high the bó-dies;  
héads shall be shá-tered far and wíde.
- <sup>7</sup> He shall drínk from the stréam by the  
wáyside  
and thérefore he shall líft up his héad.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω



Antiphon 2



4. A bless-ed man is he \* who fears the Lord, great-ly lov-ing his com-mands.

© Saint Meinrad Archabbey

**Psalm 111**

*The generous and upright man: an alphabetical psalm*

Happy the mán who féars the Lórd,  
who tákes delíght in all his commánds.

<sup>2</sup> His sóns will be pówerful on éarth;  
the chýldren of the úpright are bléssed.

<sup>3</sup> Ríches and wéalth are in his hóuse;  
his jústice stands fírm for éver.

<sup>4</sup> He is a líght in the dárkness for the úpright:  
he is génerous, mérciful and júst.

<sup>5</sup> The góod man takes píty and lénds,  
he condúcts his affáirs with hónor.

<sup>6</sup> The júst man will néver wáver:  
hé will be remémbred for éver.

<sup>7</sup> He has no féar of évil néws;  
with a fírm heart he trústs in the Lórd.

<sup>8</sup> With a stéadfast héart he will not féar;  
he will sée the dównfall of his fóes.

<sup>9</sup> Open-hánded, he gíves to the póor;  
his jústice stands fírm for éver.  
His héad will be ráised in glóry.

<sup>10</sup> The wícked man sées and is ángry,  
grinds his téeth and fádes awáy;  
the desíre of the wícked leads to dóom.

Glory to the Father and the Son  
and the Holy Spirit,  
as always before,  
so now and evermore. Amen! Ω

Antiphon 3

8. The Lord is king, \* let earth rejoice, al - le - lu - ia.

The musical score for Antiphon 3 consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, starting on a G4 and moving through a series of eighth and quarter notes. The piano accompaniment is in a bass register, providing a harmonic foundation with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 8/8.

Accompaniment: © Saint Meinrad Archabbey; All Rights Reserved.

Verse 1:

V.1. Sal - va - tion and glo - ry and pow - er be - long to our God,

The first line of the musical score for Verse 1 shows the vocal line and piano accompaniment. The vocal line begins on a G4 and moves through a series of notes, including a sharp sign (F#) above the staff. The piano accompaniment provides a steady harmonic accompaniment.

al - le - lu - ia! His judg - ments are true and just.

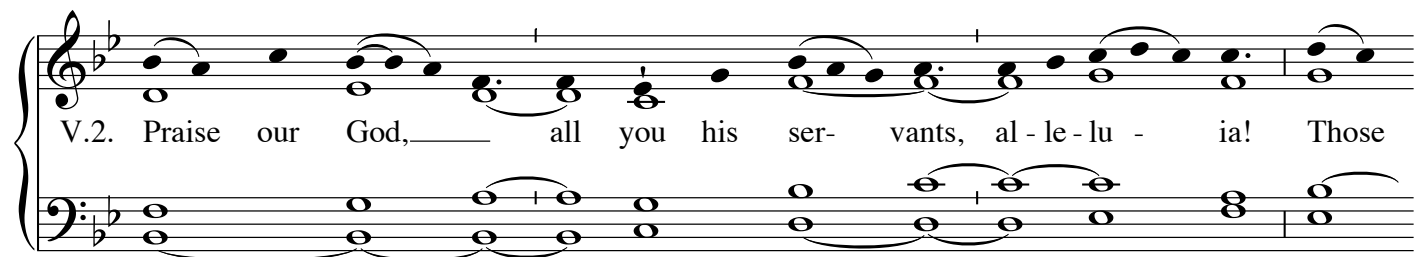
The second line of the musical score for Verse 1 continues the vocal line and piano accompaniment. The vocal line features a series of notes, including a sharp sign (F#) above the staff. The piano accompaniment continues to provide a steady harmonic accompaniment.

Refrain:

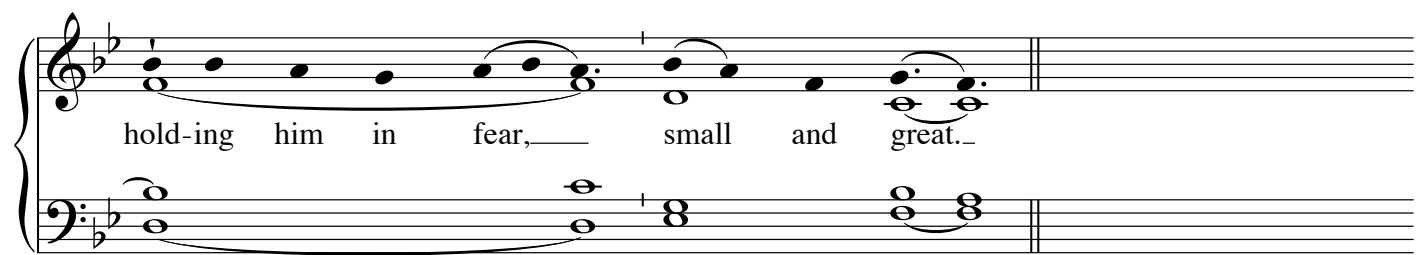
℞. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

The musical score for the Refrain consists of a vocal line and a piano accompaniment. The vocal line begins on a G4 and moves through a series of notes, including a sharp sign (F#) above the staff. The piano accompaniment provides a steady harmonic accompaniment.

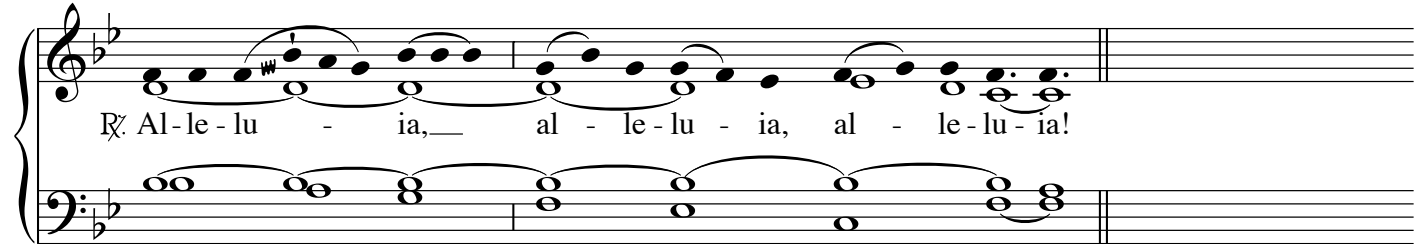
Verse 2:



V.2. Praise our God, all you his ser- vants, al - le - lu - ia! Those



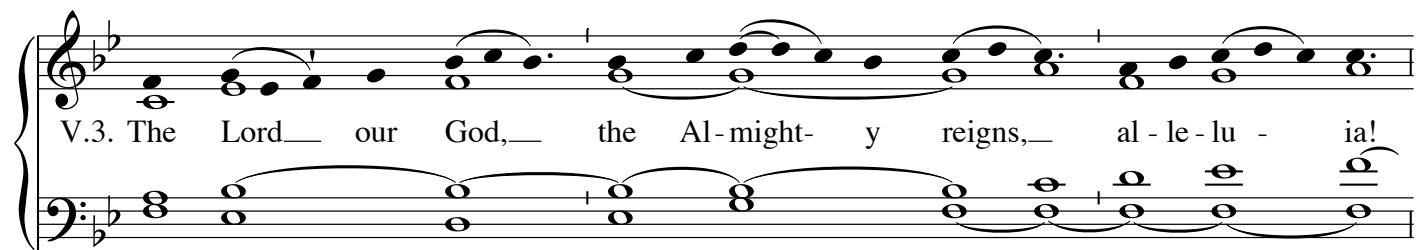
hold - ing him in fear, small and great.



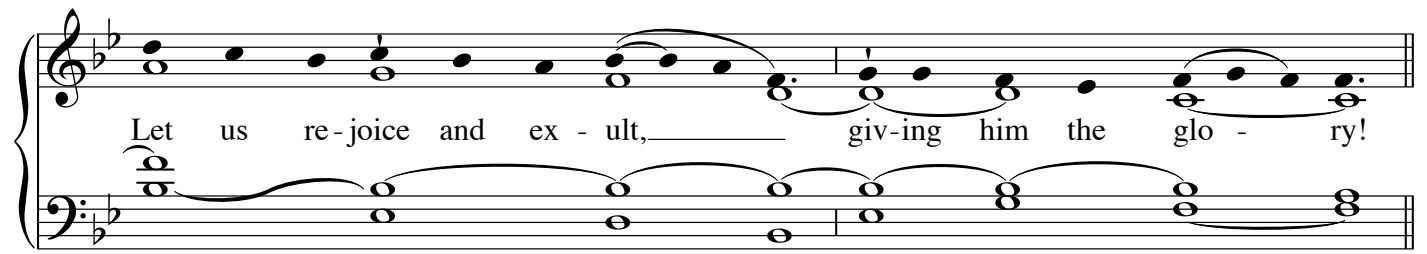
℞ Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

The first system of Verse 2 consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are "V.2. Praise our God, all you his ser- vants, al - le - lu - ia! Those". The piano accompaniment features a steady bass line with chords in the right hand. The second system continues the vocal line with the lyrics "hold - ing him in fear, small and great." and ends with a double bar line. The third system features a repeat sign (℞) and the lyrics "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!".

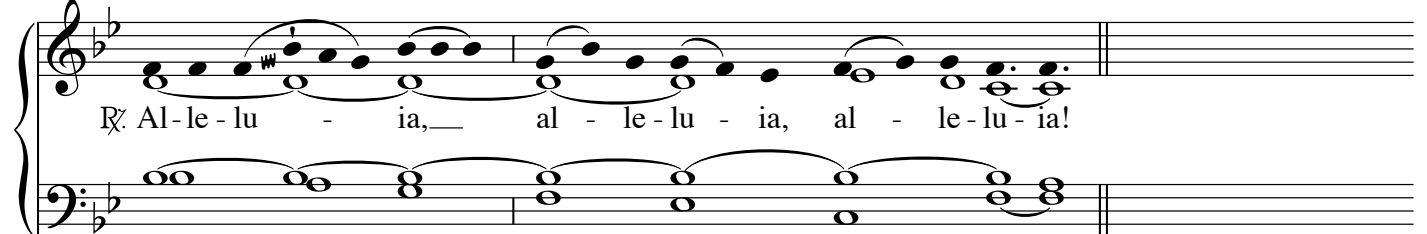
Verse 3:



V.3. The Lord our God, the Al - might - y reigns, al - le - lu - ia!



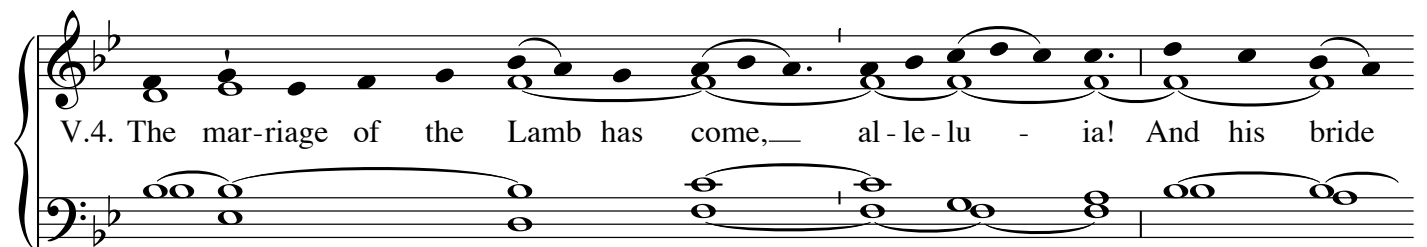
Let us re - joice and ex - ult, giv - ing him the glo - ry!




℞ Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

The first system of Verse 3 consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats, and a common time signature. The lyrics are "V.3. The Lord our God, the Al - might - y reigns, al - le - lu - ia!". The piano accompaniment features a steady bass line with chords in the right hand. The second system continues the vocal line with the lyrics "Let us re - joice and ex - ult, giv - ing him the glo - ry!". The third system features a repeat sign (℞) and the lyrics "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!".

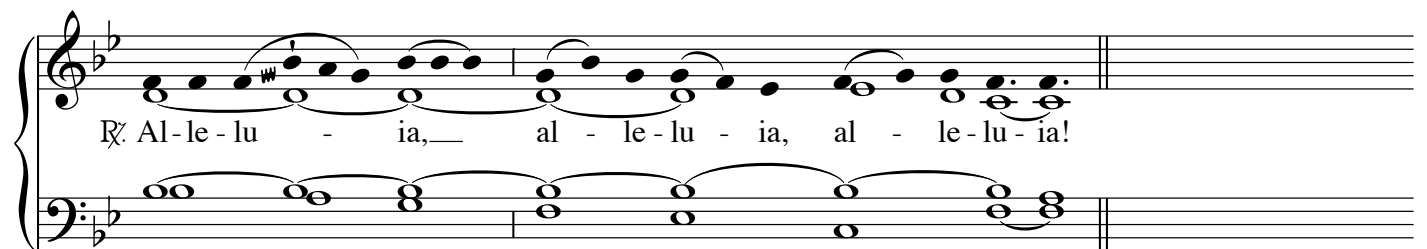
Verse 4:



V.4. The mar-riage of the Lamb has come, — al - le - lu - ia! And his bride



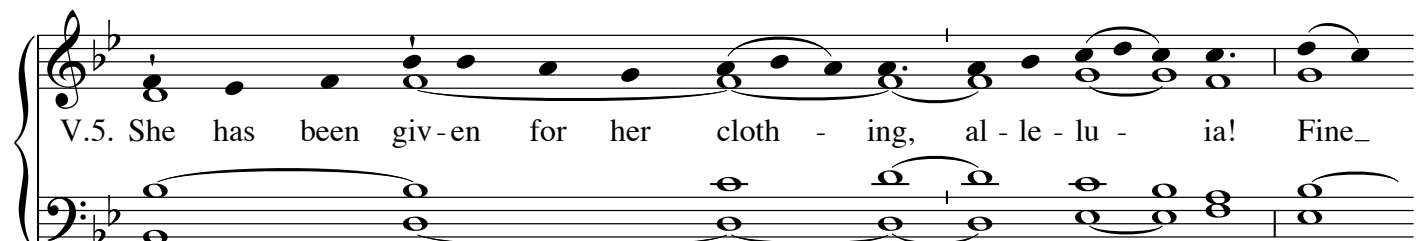
has made her-self read - y.



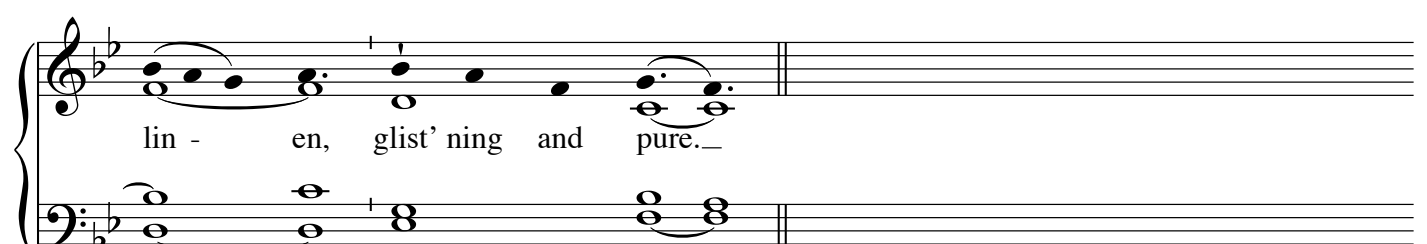
℞ Al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia!

The first system shows the vocal line and piano accompaniment for the first part of Verse 4. The second system continues the vocal line and piano accompaniment. The third system features a repeat sign (℞) and the vocal line with piano accompaniment for the 'Al-le-lu-ia' refrain.

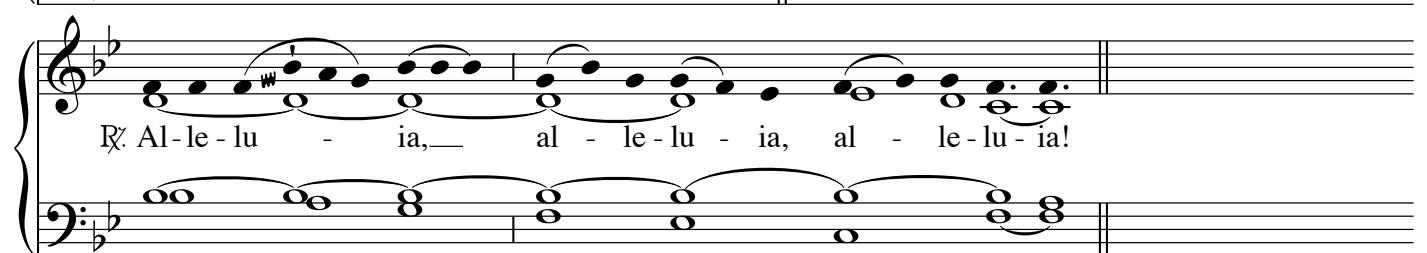
Verse 5:



V.5. She has been giv-en for her cloth - ing, al - le - lu - ia! Fine\_



lin - en, glist' ning and pure. —



℞ Al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia!

The first system shows the vocal line and piano accompaniment for the first part of Verse 5. The second system continues the vocal line and piano accompaniment. The third system features a repeat sign (℞) and the vocal line with piano accompaniment for the 'Al-le-lu-ia' refrain.

Verse 6:

V.6. Glo-ry to the Fa-ther and the Son\_ and the Ho-ly Spir-it,

The first line of music for Verse 6. It features a treble clef with a key signature of one flat (B-flat) and a common time signature. The melody is written in a soprano voice, with lyrics underneath. The piano accompaniment is in the bass clef, consisting of chords and moving lines. The lyrics are: "V.6. Glo-ry to the Fa-ther and the Son\_ and the Ho-ly Spir-it,"

as al-ways be-fore, so now\_ and ev-er-more.

The second line of music for Verse 6. It continues the melody and piano accompaniment from the first line. The lyrics are: "as al-ways be-fore, so now\_ and ev-er-more."

A-men!

The third line of music for Verse 6. It concludes the verse with a double bar line. The lyrics are: "A-men!"

8. The Lord\_ is\_ king, \*let earth re-joice, al-le-lu-ia.

The fourth line of music, which is the start of a new section. It features a treble clef with a key signature of one flat and a common time signature. The melody is in a soprano voice, and the piano accompaniment is in the bass clef. The lyrics are: "8. The Lord\_ is\_ king, \*let earth re-joice, al-le-lu-ia."

Closing Verse

1. Let us bless\_ the Lord. Thanks be\_ to God.

The Closing Verse section. It features a treble clef with a key signature of one flat and a common time signature. The melody is in a soprano voice, and the piano accompaniment is in the bass clef. The lyrics are: "1. Let us bless\_ the Lord. Thanks be\_ to God."







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