

Vespers of the First Sunday of Lent

Hymn: *Audi benigne Conditor*

1 O kind Cre - a - tor, bow thine ear To mark the
2 Our hearts are o - pen, Lord, to thee: Thou know - est
3 Our sins are man - y, this we know; Spare us, good
4 Give us the self - con - trol that springs From dis - ci -
5 We pray thee, Ho - ly Trin - i - ty, One God, un -

1 cry, to know the tear Be - fore thy throne of mer - cy spent In
2 our in - fir - mi - ty; Pour out on all who seek thy face A -
3 Lord, thy mer - cy show; And for the hon - or of thy name Our
4 pline of out - ward things, That fast - ing in - ward se - cret - ly The
5 chang - ing U - ni - ty, That we from this our ab - sti - nence May

1 this thy ho - ly fast of Lent.
2 bun - dance of thy par - d'ning grace.
3 faint - ing souls to life re - claim.
4 soul may pure - ly dwell with thee.
5 reap the fruits of pen - i - tence. A - men.

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Wor - ship your Lord — and — God; serve — him — a - lone.

Ant. 1

II

Antiphonal psalmody for Ant. 1. The score is in G major (one sharp) and 4/4 time. It features a vocal line on a treble clef and a piano accompaniment on a grand staff. The piano part begins with a fermata on a G chord in the right hand and a G2 note in the left hand. The vocal line starts with a quarter rest followed by a series of eighth and quarter notes. The piece concludes with a fermata on a G chord in the right hand and a G2 note in the left hand.

This — is the time — when you can win — God's — fa -

Ant. 2

VIII

Antiphonal psalmody for Ant. 2. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line on a treble clef and a piano accompaniment on a grand staff. The piano part begins with a fermata on a B-flat chord in the right hand and a B-flat2 note in the left hand. The vocal line starts with a quarter rest followed by a series of eighth and quarter notes. The piece concludes with a fermata on a B-flat chord in the right hand and a B-flat2 note in the left hand.

vor, the day — when you — can be saved.

Continuation of the musical score for Ant. 2. It features a vocal line on a treble clef and a piano accompaniment on a grand staff. The piano part begins with a fermata on a B-flat chord in the right hand and a B-flat2 note in the left hand. The vocal line starts with a quarter rest followed by a series of eighth and quarter notes. The piece concludes with a fermata on a B-flat chord in the right hand and a B-flat2 note in the left hand.

Now we must go up — to Je - ru - sa - lem where all — that

Ant. 3

I f

Antiphonal psalmody for Ant. 3. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line on a treble clef and a piano accompaniment on a grand staff. The piano part begins with a fermata on a B-flat chord in the right hand and a B-flat2 note in the left hand. The vocal line starts with a quarter rest followed by a series of eighth and quarter notes. The piece concludes with a fermata on a B-flat chord in the right hand and a B-flat2 note in the left hand.

has been writ - ten a - bout — the Son of Man will be — ful - filled.

Continuation of the musical score for Ant. 3. It features a vocal line on a treble clef and a piano accompaniment on a grand staff. The piano part begins with a fermata on a B-flat chord in the right hand and a B-flat2 note in the left hand. The vocal line starts with a quarter rest followed by a series of eighth and quarter notes. The piece concludes with a fermata on a B-flat chord in the right hand and a B-flat2 note in the left hand.

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Responsory

℣. - ℞. Lis - ten to us, O Lord, and have mer - cy, for we have sinned a -

The first system of musical notation consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

gainst you. ℣. Christ Je - sus, hear our hum - ble pe - ti - tions, ℞. for

The second system continues the musical notation. It includes a repeat sign (double bar line with dots) in both the vocal and piano parts. The vocal line has a melodic phrase that is repeated. The piano accompaniment provides harmonic support with chords and moving lines.

we have sinned a - gainst you. ℣. Glo - ry to the Fa - ther, and

The third system of musical notation continues the piece. The vocal line features a melodic phrase with a fermata over the word 'Father'. The piano accompaniment continues with its characteristic rhythmic and harmonic patterns.

to the Son, and to the Ho - ly Spir - it. ℞. Lis - ten to us, O

The fourth system of musical notation continues the piece. The vocal line has a melodic phrase with a fermata over the word 'Spir'. The piano accompaniment continues with its characteristic rhythmic and harmonic patterns.

Lord, and have mer - cy, for we have sinned a - gainst you.

The fifth and final system of musical notation concludes the piece. The vocal line ends with a melodic phrase and a fermata. The piano accompaniment provides a final harmonic resolution.

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Mag. Watch — o - ver us, — e - ter - nal Sav - ior;

do not let the cun - ning temp - ter seize — us. We place — all — our trust — in

your — un - fail - ing help.