

TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

ENTRANCE ANTIPHON.

- i -

4. With-in_ your will, O Lord, * all__ things are es- tab-lished and there__

1548

is__ none that_ can re - sist your_ will. For you__ have made

all__ things, the heav- en and the earth, and all_ that is__

held__ with- in__ the cir- cle of heav- en; you are the Lord of all.

Organ accompaniment by Fr. Samuel F. Weber, O.S.B.

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2017

TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

ENTRANCE ANTIPHON.

- ii -

4. With-in your will, O Lord, * all things are es- tab-lished and there is_ none that

1549

can re- sist your will. For you have made all_ things, the heav-en and the earth, and all

that is held with-in the cir- cle of heav-en; you are the Lord of all.

2017

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TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

VERSE ONE.

4. Bless- ed are those whose way is blame-less, * who walk in the law

1550

Musical notation for the first system of the organ accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with chords and moving lines. There are various musical symbols such as slurs, ties, and dynamic markings.

of the Lord.

Musical notation for the second system of the organ accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The notation shows the continuation of the organ accompaniment from the first system, with similar melodic and harmonic structures.

2017

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TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

VERSE TWO.

4. Your words have I hid- den in my heart, * that I_ may not sin

1551

a- gainst you.

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TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

VERSE THREE.

4. Up- hold me by your prom- ise, and I_ shall live. * Let my hope not

1552

be_ in vain.

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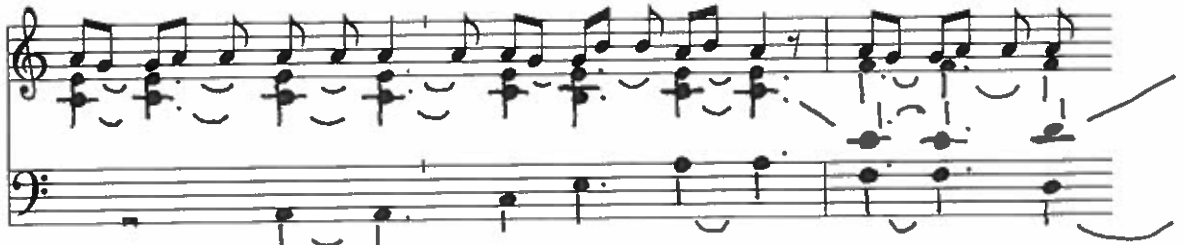
TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

ENTRANCE ANTIPHON.

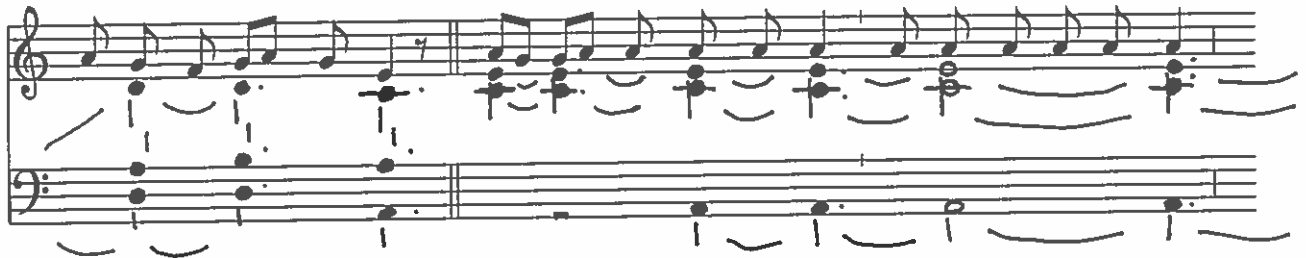
- iii -

4. With- in_ your will, O Lord, * all things are es- tab-lished and there is none

1553



that can re- sist your will. For you have made all things, the heav- en and the earth,



and all that is held with-in the cir- cle of heav- en; you are the Lord of all.



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TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

ENTRANCE ANTIPHON.

Or:

4. With- in_ your will, O Lord, * all things are es- tab-lished and there is none

1554

The first system of musical notation consists of two staves, treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 4/4. The system concludes with a double bar line.

that can re- sist your will. For you have made all things, the heav-en and the earth,

The second system of musical notation continues the piece. It features a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a steady accompaniment. The system ends with a double bar line.

and all that is held with-in the cir- cle of heav- en; you are the Lord of all.

The third system of musical notation is the final system on the page. It consists of two staves, treble and bass clef. The treble staff has a melodic line with various note values and rests. The bass staff provides a supporting accompaniment. The system concludes with a double bar line.

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TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

ENTRANCE ANTIPHON.

- iv -

4. With- in your will, O Lord, * all things are es- tab-lished and there is none

1555

The first system of musical notation consists of a treble clef staff and a bass clef staff. Above the treble staff, a vocal line is written with a series of eighth notes and rests, corresponding to the lyrics. The organ accompaniment is written in the bass staff, featuring a steady eighth-note accompaniment in the right hand and a simpler bass line in the left hand.

that can re- sist your will. For you have made all things, the heav-en and the earth,

The second system of musical notation continues the vocal line and organ accompaniment from the first system. The vocal line includes a 7-measure rest before the final phrase. The organ accompaniment maintains the same rhythmic pattern.

and all that is held with- in the cir- cle of heav- en; you are the Lord of all.

The third system of musical notation concludes the entrance antiphon. The vocal line ends with a double bar line. The organ accompaniment also concludes with a double bar line.

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TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

OFFERTORY ANTIPHON.

- i -

2. There was a man * in the land of Hus, whose name was

1556

Musical notation for the first line of the antiphon, including treble and bass staves with lyrics "2. There was a man * in the land of Hus, whose name was". The music is in G major and 4/4 time, featuring a simple harmonic accompaniment.

Musical notation for the second line of the antiphon, including treble and bass staves with lyrics "Job, simple, and upright, and fearing". The music continues with the same harmonic accompaniment.

Musical notation for the third line of the antiphon, including treble and bass staves with lyrics "God, whom Satan besought that he might tempt,". The music continues with the same harmonic accompaniment.

Musical notation for the fourth line of the antiphon, including treble and bass staves with lyrics "and power was given him from the Lord over his possessions and". The music continues with the same harmonic accompaniment.

Musical notation for the fifth line of the antiphon, including treble and bass staves with lyrics "his flesh; and he destroyed all his substance and his children;". The music concludes with a final cadence.

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2017

1556

and wound- ed his flesh al - so with a grie- vous ul- cer.

VERSE ONE.

2. O that my sins, where- by I have de- served

1557

wrath, and the ca- lam - i - ty the ca-lam-

i- ty the ca-lam - i - ty that I

suf - fer would ap- pear heav - i - er. There was a man.

2017

TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

OFFERTORY ANTIPHON. VERSE TWO

1558

2. For what is my strength, that I _____ can hold

out? Or, what is my end, that I _____ should keep pa-tience? There

was a man.

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TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

OFFERTORY ANTIPHON.

- iii -

2. There was a man in the land of Hus, whose name was Job, * sim-ple and

1559

up-right, and fear-ing God, whom Sa-tan be-sought that he might tempt, and

pow-er was giv-en him from the Lord o-ver his pos-ses-sions and his flesh; and he

destroyed all his substance and his child-ren; and wound-ed his flesh al- so with a

a grie-vous ul- cer.

3017

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TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

OFFERTORY ANTIPHON. VERSE THREE

1560

2. For my strength is not the strength of stones, nor is

my flesh of brass. There was a man.

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TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

OFFERTORY ANTIPHON. VERSE ~~THREE~~ Four

1561

2. For my eye _____ shall not _____ re- turn _____ to see _____

good _____ things. There was a man.

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TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

COMMUNION ANTIPHON.

- i -

5. The Lord is good * to those who hope in him, to the soul that seeks him.

1562

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a vocal melody with various note values including quarter, eighth, and sixteenth notes, along with rests and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

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TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

COMMUNION ANTIPHON.

- ii -

5. The Lord is good * to those who hope in him, to the soul that seeks him.

1563



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TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

COMMUNION. VERSE ONE.

5. I will praise you with an up-right heart, * when I have learned your just de-crees.

1564

The musical score is written for organ in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, often beamed together, and includes a fermata over the final note. The bass staff provides a harmonic accompaniment with chords and moving lines, also featuring some beaming and fermatas. The piece concludes with a double bar line.

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TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

COMMUNION. VERSE TWO.

5. With all my heart I seek you, * let me not wander from your commandments.

1565



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TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

COMMUNION. VERSE THREE.

5. I will take de-light in your sta-tutes; * I will not for-get your words.

1566

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a vocal line with lyrics written below it. The lower staff is in bass clef with the same key signature and time signature, providing organ accompaniment. The music is written in a traditional style with various note values, rests, and phrasing slurs.

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TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

COMMUNION. VERSE FOUR.

5. Deal boun- ti- f'ully with your ser- vant, * that I may live and ob-serve your words.

1567

The musical score is written on two staves, Treble and Bass clef, in the key of D major (one sharp). The music consists of a series of chords and melodic lines, with some notes beamed together. The number 1567 is printed to the left of the first staff.

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TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

COMMUNION.

- iii -

5. The Lord is good to those who hope in him, * to the soul that seeks him

1568

Musical score for the Communion antiphon, consisting of two staves (treble and bass clef) and a 4/4 time signature. The score includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The melody is written in the treble staff, and the bass staff provides accompaniment. The score concludes with a double bar line.

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TWENTY-SEVENTH SUNDAY IN ORDINARY TIME

COMMUNION.

- iv -

5. The Lord is good to those who hope in him, * to the soul that seeks him

1569

The musical score is written for organ in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, including some grace notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

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