

ENTRANCE ANTIPHONS

for Congregation and Schola or Cantor
with Organ Accompaniment

Richard Rice

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Antiphon texts adapted from *The Sacramentary* (1985); English translation prepared
by the International Commission on English in the Liturgy.

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PREVIEW COPY

Foreword

As one more addition to the growing repertoire of sung English Propers, I submit this collection of *Entrance Antiphons* for the Sundays and Solemnities of the Church Year.

From the official texts, as found in the *Graduale Romanum* and the *Roman Missal*, I have extracted short refrains suitable for congregational singing. The formulaic modal melodies will be familiar to those who have sung my Responsorial Psalm settings (Chabanel Responsorial Psalm Project, chabanelpsalms.org). In the few cases where the texts of the *Graduale* and *Missal* differ, I have included both options, and leave the choice up to the music director.

Verses may be sung by a schola or cantor. The melodies are loosely adapted from the *Invitatory* tones found in the *Liber Hymnarius* (1983), and the verses follow their three-part structure. Texts for the verses are taken from *The Psalter* (The Grail, 1963). Because I have kept the refrains short, I have also tried to include the full text of the authentic *Introit* chant as one of the verses whenever possible.

For each of the five modes represented in the collection, I have included a setting in English of the *Gloria Patri*, traditionally sung as the final verse. Its use is optional, and should depend on the length of the procession.

— Richard Rice
February 2011

Entrance Antiphon
First Sunday of Advent

Tone VIII

Ps 24: 3 v. 1-3; 4-5

R. No one who waits for you is ever put to shame.

1. To you, O Lord, I lift up my soul. I trust you,

let me not be dis - ap - point - ed; do not let my en - e - mies tri - umph.

Those who hope in you shall not be dis - ap - point - ed, but on - ly

those who wan - ton - ly break faith. R.

2. Lord, make me know your ways. Lord, teach me your paths.

Make me walk in your truth, and teach me: for you are

God my sav - ior. In you I hope all day long

be - cause of your good - ness, O Lord. R.

Entrance Antiphon
Second Sunday of Advent

Tone VII

cf Is 30: 19 v. Ps 79: 2-3; 5-6, 8

R. Peo- ple of Zi - on, the Lord will come — to save all na - tions.

Musical notation for the first system, featuring a vocal line and a piano accompaniment in G major.

1. O — shep - herd of Is - ra - el, hear — us, you — who lead —

Musical notation for the second system, featuring a vocal line and a piano accompaniment in G major.

Jo - seph's — flock, shine — forth — from your cher - u - bim — throne

Musical notation for the third system, featuring a vocal line and a piano accompaniment in G major.

up - on — E - phra - im, Ben - ja - min, Ma - nas - seh. O — Lord, — rouse —

Musical notation for the fourth system, featuring a vocal line and a piano accompaniment in G major.



up your might. O Lord, come to our help. R.

2. Lord God of hosts, how long will you frown on

your people's plea? You have fed them with tears for their bread,

an abundance of tears for their drink. God of hosts,

bring us back; let your face shine on us and we shall be saved. R.

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into five systems, each with a vocal line and a piano accompaniment. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the entire page.

Entrance Antiphon
Third Sunday of Advent

Tone I

Phil 4: 4 v. Ps 84: 2-4; 5, 7-8

R. Re - jice__ in the Lord__ al - ways; the Lord__ is__ near.

Musical notation for the first system, including a vocal line and a piano accompaniment. The key signature is one flat (G minor) and the time signature is 7/8.

1. O Lord,__ you__ once fa - vored your__ land and re - vived__ the

Musical notation for the second system, including a vocal line and a piano accompaniment.

for - tunes of Ja - cob. you for - gave__ the guilt__ of your peo - ple

Musical notation for the third system, including a vocal line and a piano accompaniment.

and cov - ered all__ their sins. You a - vert - ed__ all__ your rage,

Musical notation for the fourth system, including a vocal line and a piano accompaniment.

you calmed the heat___ of your an - ger. R.

2. Re - vive___ us now,___ God___ our help - er! Put an end___ to your

griev - ance a - gainst___ us. Will you not___ re - store___ a - gain___ our life

that your peo - ple may re - joice___ in___ you?___ Let us see,___ O

Lord, your mer - cy and give___ us your sav - ing help. R.

Entrance Antiphon

Fourth Sunday of Advent

Tone I

Is 45: 8 v. Ps 18: 2-4, 5; 5, 6, 7

R. Let the clouds rain down the Just One, and the earth bring forth a Sav - ior.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a whole rest, followed by a series of quarter and eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

1. The heav-ens pro-claim the glo - ry of God and the fir - ma-ment shows

The second system continues the vocal line and piano accompaniment. The vocal line has a slight upward inflection. The piano accompaniment features a steady rhythmic pattern with some chordal textures.

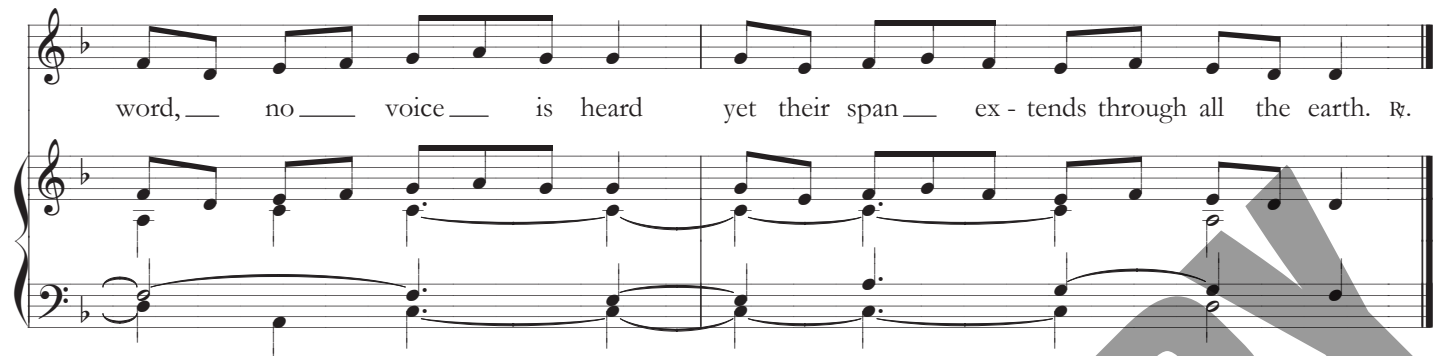
forth the work of his hands. Day un - to day takes up the sto - ry

The third system continues the vocal line and piano accompaniment. The vocal line has a slight downward inflection. The piano accompaniment maintains the same rhythmic and harmonic structure.

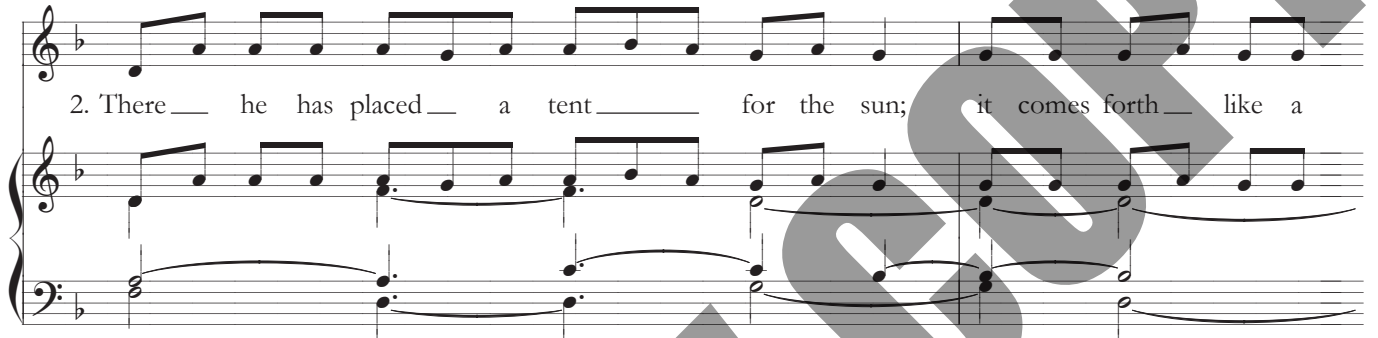
and night un - to night makes known the mes - sage. No speech, no

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a final note. The piano accompaniment ends with a sustained chord.

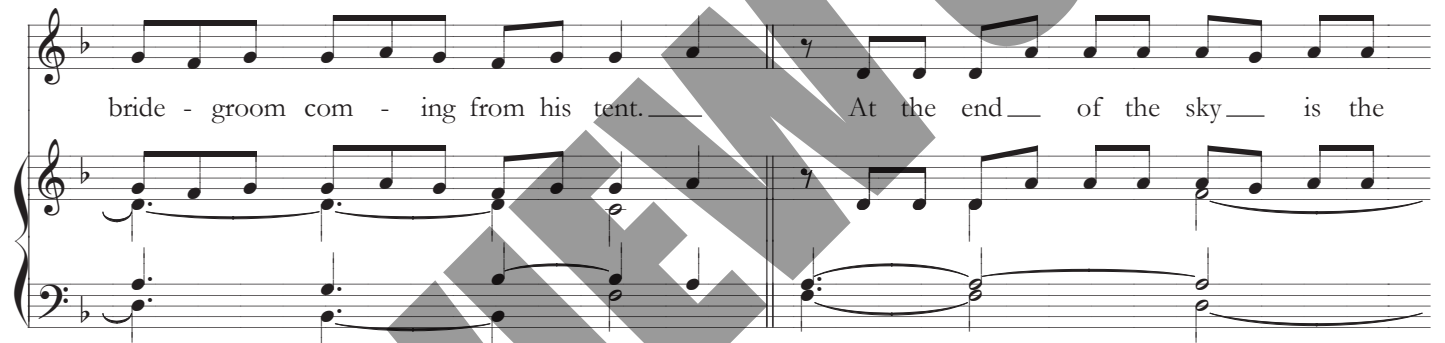
word, no voice is heard yet their span extends through all the earth. R.



2. There he has placed a tent for the sun; it comes forth like a



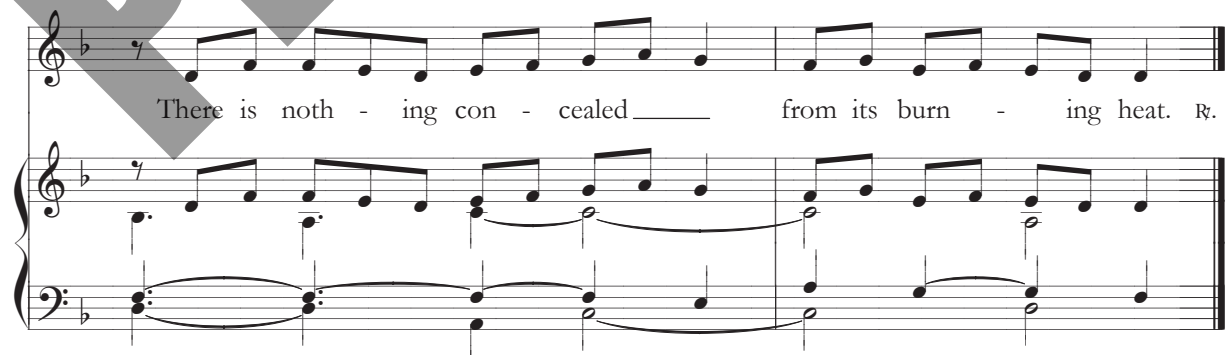
bride - groom coming from his tent. At the end of the sky is the



rising of the sun; to the furthest end of the sky is its course.



There is nothing concealed from its burning heat. R.



Entrance Antiphon
Mar. 19 — Saint Joseph, Husband of the Virgin Mary

Tone I

Lk 12: 42 (Missal) v. Ps 91: 2-4; 11-13

R. The Lord has put his faith-ful ser - vant in charge__ of his house - hold.

Musical notation for the first system, including vocal line and piano accompaniment.

1. It is good__ to give thanks____ to the Lord, to make mus - ic to your

Musical notation for the second system, including vocal line and piano accompaniment.

name, — O Most — High, — to pro - claim__ your love__ in the morn - ing

Musical notation for the third system, including vocal line and piano accompaniment.

and your truth____ in the watch - es of the night. — On the ten - stringed__ lyre —

Musical notation for the fourth system, including vocal line and piano accompaniment.

and the lute, with the mur - mur - ing sound of the harp. R.

2. To me you give the wild - ox - 's strength; you a - noint me

with the pur - est oil. My eyes looked in tri - umph on my foes;

my ears heard glad - ly of their fall. The just will flour - ish like the

palm - tree and grow like a Leb - a - non ce - dar. R.

Entrance Antiphon
June 29 – Saint Peter and Saint Paul, Day

Tone IV

Missal v. Ps 138: 1, 2, 3-4; 7-8, 13

R. They be - came — the friends — of — God.

1. O Lord, — you search — me and you know — me, you know — my rest - ing

and my ris - ing. You mark — when I walk — or lie — down,

all my ways — lie — o - pen to — you. Be - fore — ev - er a

word__ is on my tongue you know__ it, Lord,__ through__ and through.____ R.

2. O where__ can I go__ from your spir - it, or where__ can I

flee__ from your__ face? If I climb__ the heav - ens, you__ are__ there.

If I lie__ in the grave,__ you__ are there. For it was you__ who cre -

a - ted my be - ing, knit__ me to - geth - er in my moth - er's womb.____ R.

Entrance Antiphon

Nov. 1 — All Saints

Tone I

Graduale v. Ps 32: 1-3; 12-13, 15

℞. Let us all re-joice in the Lord, as we hon-or all the saints.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a rest followed by the lyrics "Let us all re-joice in the Lord, as we hon-or all the saints." The piano accompaniment consists of chords and moving lines in both hands.

1. Ring out your joy to the Lord, O you just, for praise is

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Ring out your joy to the Lord, O you just, for praise is". The piano accompaniment continues with similar harmonic support.

fit - ting for loy - al hearts. Give thanks to the Lord up - on the harp,

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "fit - ting for loy - al hearts. Give thanks to the Lord up - on the harp,". The piano accompaniment continues with similar harmonic support.

with a ten - stringed lute sing him songs. O sing him a

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "with a ten - stringed lute sing him songs. O sing him a". The piano accompaniment continues with similar harmonic support.

song — that is new, play — loud - ly, with — all your skill. R.

2. They are hap - py, whose God — is — the Lord, the peo - ple

he has cho - sen for his own. From the heav - ens the Lord — looks — forth,

he sees — all the chil - dren of men, — he who shapes — the hearts —

of — them all and con - sid - ers — all their deeds. R.

Entrance Antiphon

Dec. 8 – Immaculate Conception of the Virgin Mary

Tone IV

Is 61: 10 v. Ps 29: 2–3, 4; 11–12, 13

R. He has clothed me in the garment of salvation.

1. I will praise you, Lord, you have rescued me and have not let my

enemies rejoice over me. O Lord, I cried to you for help

and you, my God, have healed me. O Lord, you have

raised my soul from the dead. R.

2. The Lord listened and had pity. The Lord came to

my help. For me you have changed my mourning into dancing,

you removed my sackcloth and girded me with joy. So my

soul sings psalms to you unceasingly. R.

The remaining pages of this full score
are not contained in this preview file.



The entirety of the full score is available
for purchase on the St. Michael Hymnal website.