

ENTRANCE ANTIPHONS

for Congregation and Schola or Cantor
with Organ Accompaniment

Richard Rice

Musical settings copyright © 2011 by Richard Rice (RiceScores.com)
All rights reserved.

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

Psalm verses copyright © 1963 by The Grail, England.

3rd Ebooks Edition, March 2011

Contents

Sundays of Advent	2
Christmas Season	10
Ash Wednesday and the Sundays of Lent	32
Easter Season.....	50
Sundays of the Year	74
Solemnities.....	156
Tunes for the <i>Gloria Patri</i>	194
Appendix: Congregational Responses	

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.

This third ebooks edition corrects a few of the responses, and provides an updated version for inclusion in the new edition of *The St. Michael Hymnal*. For ongoing updates, visit RiceScores.com.

— Richard Rice
March 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 ev - er 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.

The first system of the antiphon consists of a vocal line and piano accompaniment. The vocal line begins with a whole 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.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour with some ties. The piano accompaniment maintains the same rhythmic and harmonic structure.

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

The third system continues the antiphon and includes a double bar line. The vocal line and piano accompaniment follow the same pattern as the previous systems.

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

The fourth and final system of the antiphon concludes with a double bar line. The vocal line and piano accompaniment end on a sustained chord.

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.

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.

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

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

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

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.

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

forth__ the work_____ of his hands.____ Day__ un - to day__ takes up the sto - ry

and night__ un - to night__ makes known__ the mes - sage. No__ speech,__ no

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

Christmas Vigil

Tone VI

cf Ex 16: 6, 7 v. Ps 23: 1-3; 7, 8, 10

R. To - day you will know that the Lord is com - ing to save__ us.

1. The__ Lord's__ is the earth__ and its full - ness, the world__ and

all__ its__ peo - ples. It is he__ who set it on the seas;

on the wa - ters he made__ it__ firm. Who shall climb__ the moun - tain

of the Lord? Who shall stand in his ho - ly place? R.

2. O gates, lift high your heads; grow high - er an - cient doors. Let him

en - ter, the king of glo - ry! Who is the king of glo - ry?

The Lord, the might - y, the val - iant, the Lord, the val - iant

in war: he is the king of glo - ry. R.

Entrance Antiphon
Christmas Midnight Mass

Tone I

Ps 2: 7: 1-3; 7-9

R. The Lord__ said to me: You are my Son; this day have I be-got-ten you.

1. Why__ this tu - mult a - mong__ na - tions, a - mong peo - ples this

use - less mur - mur - ing? They a - rise,__ the kings__ of the earth,

princ - es plot__ a - gainst the Lord__ and his A - noint - ed: Come,__ let__ us

break ___ their ___ fet - ters, come, ___ let ___ us cast ___ off their yoke. R.

2. The Lord ___ said to me: ___ You ___ are my ___ Son. It is I ___ who have be -

got - ten you this day. ___ Ask ___ and I ___ shall be - queath ___ you the na - tions,

put the ends ___ of the earth ___ in your pos - ses - sion. With a rod ___ of

iron ___ you will break ___ them, shat - ter them like a pot - ter's jar. R.

Entrance Antiphon
Christmas Mass at Dawn

Tone VIII

cf Is 9: 2 v. Ps 92: 1, 2; 3, 4

R. A light will shine on us this day: the Lord is born for us.

1. The Lord__ is king,__ with maj - es - ty en-robbed; the Lord__ has

robbed__ him - self with might. The world__ you made__ firm__ not__ to be__ moved;

your__ throne__ has stood__ firm__ from of old. From__ all__ e - ter - ni - ty,

O — Lord, — you — are. R.

2. The wa - ters have lift - ed up, — O — Lord, the wa - ters have

lift - ed up — their — voice. Great - ter than the roar — of might - y wa - ters,

more — glo - rious than the surg - ing of the sea, the Lord — is

glo - rious — on — high. R.

Entrance Antiphon
Christmas Mass during the Day

Tone VIII

Is 9: 6 v. Ps 97: 1-2; 3, 4

R. A child — is born — for us, a son — is giv - en to us.

1. Sing — a new — song — to the Lord for — he — has

worked — won - ders. His right — hand — and his ho - ly — arm

has brought — sal - va - tion. The Lord — has made —

known — his sal - va - tion; has shown — his jus - tice to the na - tions. R.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "known — his sal - va - tion; has shown — his jus - tice to the na - tions. R." The piano accompaniment features a right hand with a flowing eighth-note melody and a left hand with a steady bass line.

2. All — the ends — of the earth — have — seen the sal - va - tion of

The second system continues the musical score. The vocal line begins with the number "2." followed by the lyrics: "All — the ends — of the earth — have — seen the sal - va - tion of". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

our — God. Shout — to the Lord — all — the earth,

The third system of the musical score. The vocal line lyrics are: "our — God. Shout — to the Lord — all — the earth,". The piano accompaniment includes a double bar line, indicating a measure rest or a change in the accompaniment.

ring — out — your — joy. Sing — psalms — to the Lord — with the harp,

The fourth system of the musical score. The vocal line lyrics are: "ring — out — your — joy. Sing — psalms — to the Lord — with the harp,". The piano accompaniment continues with the same melodic and harmonic patterns.

with the sound — of mus - ic. R.

The fifth and final system of the musical score. The vocal line lyrics are: "with the sound — of mus - ic. R." The piano accompaniment concludes the piece with a final chord.

Entrance Antiphon
Holy Family

Tone VII

Ps 67: 6, 7 (Graduale) v. 2, 5; 6, 7, 36

R. God is in his ho - ly dwell - ing; he will give a home__ to the lone - ly.

1. Let__ God__ a - rise,__ let his foes__ be scat - tered. Let those who

hate__ him flee__ be - fore__ him. O__ sing__ to the Lord,__ make mus - ic

to his name; make a high - way for him__ who rides__ on the clouds.

Re - joi - ce in the Lord, ex - ult at his pres - ence. R.

2. Fa - ther of the or - phan, de - fend - er of the wid - ow, such is

God in his ho - ly place. God gives the lone - ly a home to live in;

he leads the pris - on - ers forth in - to free - dom. God is to be

feared in his ho - ly place. He gives strength and pow - er to his peo - ple. R.

The musical score is written in G major (one sharp) and 4/4 time. It consists of five systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line with chords and moving lines in the right hand. The lyrics are placed below the vocal line, with hyphens indicating syllables across notes.

Entrance Antiphon

Holy Family

Tone VII

Lk 2: 16 (Missal) v. Ps 67: 2, 5; 6, 7, 36

The shep-herds found Ma - ry and Jo - seph, and the babe_ ly - ing in a man - ger.

1. Let_ God_ a - rise, let his foes_ be scat - tered. Let those who

hate_ him flee_ be - fore_ him. O_ sing_ to the Lord, make mus - ic

to his name; make a high - way for him_ who rides_ on the clouds.

Re - jice in the Lord, ex - ult at his pres - ence. R.

2. Fa - ther of the or - phan, de - fend - er of the wid - ow, such is

God in his ho - ly place. God gives the lone - ly a home to live in;

he leads the pris - on - ers forth in - to free - dom. God is to be

feared in his ho - ly place. He gives strength and pow - er to his peo - ple. R.

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: "Re - jice in the Lord, ex - ult at his pres - ence. R." followed by "2. Fa - ther of the or - phan, de - fend - er of the wid - ow, such is God in his ho - ly place. God gives the lone - ly a home to live in; he leads the pris - on - ers forth in - to free - dom. God is to be feared in his ho - ly place. He gives strength and pow - er to his peo - ple. R." The score is divided into five systems, each with a vocal line and a piano accompaniment.

Entrance Antiphon
Jan. 1, Octave of Christmas — Mary, Mother of God
 (or see Christmas Mass at Dawn)

Tone VII

Sedulius v. Ps 44: 2, 3; 14, 15, 16, 18

R. Hail, — ho - ly Moth - er, who brought forth — the king of hea - ven and earth.

1. My — heart — o - ver - flows — with no - ble words. To the king — I must

speak — the song — I have made. You are the fair - est — of the chil - dren of men

and gra - cious - ness — is poured — up - on your lips; be - cause — God — has —

blessed__ you for__ ev - er - more. R.

2. The__ daugh - ter of the king__ is clothed__ in splen - dor, her robes__ em -

broid - ered with pearls__ set in gold. She is led__ to the king__ with her

maid - en com - pan - ions; they__ pass__ with - in the pal - ace__ of the king.

May this song__ make__ your__ name__ for ev - er re - mem - bered. R.

Entrance Antiphon
Second Sunday after Christmas

Tone VIII

Wis 18: 14 v. Ps 92: 1, 2; 3, 4

R. Your all - pow - er - ful Word, O Lord, leaped down from heav - en.

1. The Lord is king, with maj - es - ty en-robbed; the Lord has

robbed him - self with might. The world you made firm not to be moved;

your throne has stood firm from of old. From all e - ter - ni - ty,

O Lord, you are. R.

The first system of the musical score 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 "O Lord, you are. R." with a repeat sign at the end. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature, providing harmonic support for the vocal line.

2. The wa - ters have lift - ed up, O Lord, the wa - ters have

The second system continues the musical score. The vocal line begins with a fermata over the first measure, followed by the lyrics "2. The wa - ters have lift - ed up, O Lord, the wa - ters have". The piano accompaniment continues with a steady harmonic accompaniment.

lift - ed up their voice. Great - ter than the roar of might - y wa - ters,

The third system continues the musical score. The vocal line has the lyrics "lift - ed up their voice. Great - ter than the roar of might - y wa - ters,". The piano accompaniment features a more active bass line in the lower register.

more glo - rious than the surg - ing of the sea, the Lord is

The fourth system continues the musical score. The vocal line has the lyrics "more glo - rious than the surg - ing of the sea, the Lord is". The piano accompaniment maintains the harmonic structure.

glo - rious on high. R.

The fifth and final system of the musical score. The vocal line concludes with the lyrics "glo - rious on high. R." and a repeat sign. The piano accompaniment concludes with a final chord.

Entrance Antiphon
Epiphany

Tone I

1 Chr 29: 12 v. Ps 71: 1-3; 7, 10

R. King - ship is his, and gov - ern - ment and pow'r.

1. O God, — give — your judg - ment to — the king, to a king's —

son — your jus - tice, that he — may judge — your peo - ples in jus - tice

and your poor — in right — judg - ment. May the moun - tains bring forth —

peace — for the peo - ple and the hills — jus - tice. R.

2. In his — days — jus - tice shall flour - ish and peace — till the

moon — fails. — The kings — of Tar - shish and the sea — coasts

shall pay — him trib - ute. The kings — of She - ba and Se - ba

shall bring — him — gifts. R.

The musical score is written in a single system with a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano accompaniment features a steady bass line and a more active treble line with some grace notes. The vocal line is simple and follows the lyrics. The score is divided into five systems, each with a vocal line and piano accompaniment. The lyrics are: "peace — for the peo - ple and the hills — jus - tice. R."; "2. In his — days — jus - tice shall flour - ish and peace — till the"; "moon — fails. — The kings — of Tar - shish and the sea — coasts"; "shall pay — him trib - ute. The kings — of She - ba and Se - ba"; "shall bring — him — gifts. R.".

Entrance Antiphon

Baptism of the Lord

Tone I

Ps 44: 8 (Graduale) 2, 3, 4; 7, 8

R. God, — your God, — has a-noint-ed you with the oil — of — glad - ness.

1. My heart — o - ver - flows — with no - ble words. To the king — I must speak the

songs — I have made. — You are — the fair - est of the chil - dren of men

and gra - cious - ness is poured — up - on your lips. — O might - y one, gird — your

sword up - on your thigh; in splen-dor and state, ride on in tri - umph. R.

2. A scep - ter of jus - tice is the scep - ter of your king - dom.

Your love is for jus - tice; your ha - tred for e - vil.

There - fore God, your God, has a - noint - ed you with the oil of

glad - ness a - bove oth - er kings. R.

Entrance Antiphon

Baptism of the Lord

Tone VIII

cf Mt 3: 17 (Missal) v. Ps 44: 2, 3; 7-8

R. This is my be - lov - ed Son, with him I am well pleased.

1. My heart o - ver - flows with no - ble words. To the king I must

speak the song I have made. You are the fair - est of the

chil - dren of men and gra - cious - ness is poured up - on your lips:

be - cause God _____ has _____ blessed _____ you for _____ ev - er - more. R.

2. Your throne, _____ O God, _____ shall en - dure _____ for ev - er. A scep - ter of

jus - tice is the scep - ter of your king - dom. Your love _____ is for jus - tice; your

ha - tred for e - vil. There - fore God, _____ your God, _____ has a - noint - ed you

with the oil _____ of _____ glad - ness a - bove _____ oth - er kings. R.

Entrance Antiphon

Ash Wednesday

(also Thirty-first Sunday of the Year, C)

Tone I

cf Wis 11: 24 v. Ps 56: 2-3; 5-6

R. Lord, — you o - ver - look the sins of men to bring them to re - pent - ance.

The first system of the antiphon consists of a vocal line and piano accompaniment. The vocal line begins with a whole 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.

1. Have mer - cy on me, — God, have mer - cy for in you — my

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest at the beginning, followed by eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern.

soul has tak - en ref - uge. In the shad - ow of your wings — I take ref - uge

The third system continues the vocal line and piano accompaniment. The vocal line has a whole rest at the beginning, followed by eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern.

till the storms — of de - struc - tion pass — by. — I — call — to

The fourth system continues the vocal line and piano accompaniment. The vocal line has a whole rest at the beginning, followed by eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern.

God the Most High, to God who has always been my help. R.

2. My soul lies down among lions, who would de-

your the sons of men. Their teeth are spears and arrows,

their tongue a sharpened sword. O God, arise above the

heavens; may your glory shine on earth. R.

Entrance Antiphon
First Sunday of Lent

Tone VIII

Ps 90: 15 v. 1-3; 14-16

R. When he calls ___ to me, I will an - swer.

1. He ___ who dwells ___ in the shel - ter of the Most ___ High and a - bides ___ in the

shade ___ of the Al - might - y, says ___ to the Lord: ___ My ___ ref - uge,

my strong - hold, ___ my God ___ in whom ___ I ___ trust! It is he ___ who will ___

free — you from the snare of the fow - ler who seeks — to de - stroy — you. R.

2. Since he clings — to me — in love, — I will free — him; pro - tect — him

for he knows — my — name. When he calls — I — shall an - swer: I am with — you.

I will save — him from dis - tress — and give him glo - ry. With — length — of life — I

will con - tent — him; I shall let — him see — my sav - ing — pow'r. R.

Entrance Antiphon
Second Sunday of Lent

Tone IV

Ps 24: 6 v. 1-3; 4-5

R. Re - mem - ber your mer - cies, Lord, your ten - der - ness from a - ges past.

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 Lent, alt.
 (Transfiguration, Graduale)

Tone VIII

Ps 26: 8 v. 1, 2; 7-8, 9

R. My heart has prompt-ed me to seek your face, O Lord.

1. The Lord ___ is my light ___ and my ___ help; whom ___ shall ___

I ___ fear? The Lord ___ is the strong - hold of my ___ life;

be - fore ___ whom ___ shall I shrink? When ___ e - vil - do - ers

draw — near, it is they — who stum - ble and fall. R.

2. O Lord, — hear — my voice — when I — call; have — mer - cy and

an - swer. Of you — my heart — has spo - ken: Seek — his face.

It is — your face, — O Lord, that I seek; hide — not your face. Dis - miss —

not — your ser - vant in an - ger; you have been — my — help. R.

Entrance Antiphon
Third Sunday of Lent

Tone VII

Ps 24: 15 v. 1-3; 15-17

R. My eyes — are ev - er fixed — on the Lord.

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. My__ eyes__ are__ al - ways on__ the Lord; for he res - cues__ my

feet__ from the snare. Turn__ to__ me__ and have mer - cy

for I__ am lone - ly and poor. Re - lieve__ the an - guish of

my__ heart and set me free__ from my__ dis - tress. R.

Entrance Antiphon
Third Sunday of Lent, alt.

Tone VI

Ez 36: 23 v. 24, 25, 26; 27-28

R. I will prove my ho - li - ness through you.

1. I will take ___ you a - way from a - mong the na - tions, gath - er you from

all the for - eign lands. I will sprin - kle clean ___ wa - ter up - on ___ you

to cleanse ___ you from all ___ your im - pur - i - ties. I will give ___ you a

new heart and place a new spirit with - in you. R.

2. I will put my spirit with - in you and make you

live by my statutes, care - ful to ob - serve my de - crees.

You shall live in the land I gave your fathers; you shall

be my people, and I will be your God. R.

Entrance Antiphon
Fourth Sunday of Lent

Tone VI

cf Is 66: 10 v. Ps 121: 1-2, 4; 6-7, 9

R. You will find con - tent - ment at her con - sol - ing breasts.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a whole 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.

1. I re - joiced ___ when I ___ heard ___ them ___ say: Let ___ us go ___ to ___

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic pattern.

God's ___ house. And ___ now ___ our feet ___ are stand - ing with - in ___ your

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic pattern.

gates, ___ O Je - ru - sa - lem. For Is - ra - el's law ___ it is,

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic pattern.

there to praise the Lord's name. R.

2. For the peace of Je - ru - sa - lem pray: Peace be in your homes!

May peace reign in your walls, in your pal - ac - es, peace!

For love of the house of the Lord I will ask for your good. R.

Entrance Antiphon
Fifth Sunday of Lent

Tone IV

Ps 42: 1 v. 1, 2; 3, 4

R. Give me jus - tice, O God, and de - fend my cause.

1. De - fend me, O God, and plead my cause a - gainst a

god - less na - tion. From de - ceit - ful and cun - ning men

res - cue me, O God. Since you, O God, are my strong - hold,

why — have you re - ject - ed me? — R.

2. O send — forth — your light — and your truth; let — these — be

my — guide. Let them bring — me to your ho - ly moun - tain

to the place — where you — dwell. And I — will come — to the

al - tar of God, the God — of my — youth. — R.

Entrance Antiphon

Holy Thursday

Tone IV

cf Gal 6: 14 v. Ps 66: 2-4; 5-6

R. We should glo - ry in the cross of our Lord — Je - sus Christ.

1. O God, — be gra - cious and bless — us and let — your face — shed its

light — up - on — us. So will your ways — be known — up - on — earth

and all — na - tions — learn — your sav - ing help. Let the peo - ples

praise — you, O — God; let all — the peo - ples praise — you. — R.

2. Let the na - tions — be glad — and ex - ult for you rule — the

world — with — jus - tice. With fair - ness you rule — the peo - ples,

you guide — the na - tions on — earth. Let the peo - ples praise — you,

O — God; let all — the peo - ples praise — you. — R.

Entrance Antiphon
Easter Sunday

Tone IV

Ps 138: 18 v. 1, 2, 3-4; 5-7

R. I am ris - en: I am with you once — more, al - le - lu - ia.

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, O Lord, — through — and through. — R.

2. Be - hind — and be - fore — you — be - siege — me, your hand — ev - er

laid — up - on — me. Too won - der - ful for me, this know - ledge,

too — high, — be - yond — my reach. O where — can I go — from your

spir - it, or where — can I flee — from your face? — R.

Entrance Antiphon

Easter Sunday, alt.

Tone VIII

Lk 24: 34 (Missal) v. Ps 138: 1-3; 4-6

R. The Lord has in - deed__ ris - en, al - le - lu - ia.

1. O__ Lord,__ you__ search__ me and you know__ me, you__ know__ my

rest - ing and my ris - ing, you dis - cern__ my pur - pose from a - far.

You__ mark__ when I walk__ or__ lie__ down, all my ways__ lie

o - pen be - fore — you. R.

2. Be - fore — ev - er a word — is on my — tongue you — know — it,

O — Lord, — through and through Be - hind — and be - fore — you — be - siege — me,

your — hand — ev - er laid — up - on — me. Too — won - der - ful for

me, — this know - ledge, too high, — be - yond — my — reach. R.

Entrance Antiphon
Second Sunday of Easter

Tone VI

1 Pet 2: 2 v. Ps 80: 2-4; 6, 7, 8

R. Like new-born chil-dren you should thirst for milk, al-le-lu-ia.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a rest followed by a quarter note G4, then a series of eighth notes: A4, Bb4, C5, D5, E5, F5, G5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

1. Ring out your joy to God our strength, shout in triumph

The second system continues the musical score. The vocal line has a rest, followed by a quarter note G4, then eighth notes: A4, Bb4, C5, D5, E5, F5, G5. The piano accompaniment continues with similar rhythmic patterns.

to the God of Ja-cob. Raise a song and sound the tim-brel,

The third system continues the musical score. The vocal line has a rest, followed by a quarter note G4, then eighth notes: A4, Bb4, C5, D5, E5, F5, G5. The piano accompaniment continues with similar rhythmic patterns.

the sweet-sound-ing harp and the lute; blow the trum-pet at the

The fourth system continues the musical score. The vocal line has a rest, followed by a quarter note G4, then eighth notes: A4, Bb4, C5, D5, E5, F5, G5. The piano accompaniment continues with similar rhythmic patterns.

new moon, when the moon is full, on our feast. R.

2. A voice I did not know said to me: I freed your shoulder

from the burden; your hands were freed from the load.

You called in distress and I saved you; at the waters of

Me-ri-bah I tested you. R.

Entrance Antiphon
Second Sunday of Easter, alt.

Tone VI

Ezr 2: 36 v. Ps 80: 2-4; 6, 7, 8

R. Re - joice — in the glo - ry that is yours, al - le - lu - ia.

1. Ring — out — your joy — to God — our — strength, shout — in tri - umph

to the God — of — Ja - cob. Raise a song — and sound — the tim - brel,

the sweet - sound - ing harp — and the lute; blow the trum - pet at the

new moon, when the moon is full, on our feast. R.

2. A voice I did not know said to me: I freed your shoulder from the burden; your hands were freed from the load.

You called in distress and I saved you; at the waters of Me-ri-bah I tested you. R.

Entrance Antiphon
Third Sunday of Easter

Tone VIII

Ps 65: 2 v. 1-3; 4-5, 6, 7

R. Praise — the glo - ry of his name, al - le - lu - ia.

1. Cry out — with joy — to God — all the earth, O — sing —

to the glo - ry of his name. O ren - der him — glo - rious — praise.

Say — to God: — How tre - men - dous your — deeds! Be - cause — of the

great - ness of your strength your en - e - mies cringe ___ be - fore ___ you. R.

2. Be - fore ___ you all ___ the earth ___ shall ___ bow; shall ___ sing ___ to

you, ___ sing ___ to your name! Come ___ and see ___ the works ___ of ___ God,

tre - men - dous his ___ deeds a - mong ___ men. Let ___ our joy ___ be ___ in ___ him;

he rules ___ for ev - er by ___ his ___ might. R.

Entrance Antiphon
Fourth Sunday of Easter

Tone VIII

Ps 32: 5 v. 1-3; 4-6

R. The earth__ is full of the good-ness of the Lord, al-le-lu-ia.

1. Ring out__ your joy__ to the Lord,__ O you__ just; for praise__ is

fit - ting for loy - al hearts. Give__ thanks__ to the Lord__ up - on the harp,

with a ten - stringed lute__ sing__ him__ songs. O__ sing__ him a

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

2. For the word — of the Lord — is faith - ful and all — his

works — to be trust - ed. The Lord — loves — jus - tice and — right

and fills — the earth — with his love. By his word — the heav - ens —

were — made, by the breath — of his mouth — all the stars. R.

Entrance Antiphon
Fifth Sunday of Easter

Tone VI

Ps 97: 1 v. 1-2; 3, 4-5

R. Sing___ to the Lord a new___ song, al - le - lu - ia.

1. Sing___ a new___ song___ to the Lord for he___ has worked___ won - ders.

His___ right___ hand and his ho - ly___ arm have brought___ sal - va - tion.

The Lord___ has made known___ his sal - va - tion; has shown___ his

jus - tice to the na - tions. R.

2. All the ends of the earth have seen the sal -

va - tion of our God. Shout to the Lord all the earth,

ring out your joy. Sing psalms to the Lord with the harp

with the sound of music. R.

Entrance Antiphon
Sixth Sunday of Easter

Tone I

cf Is 48: 20 v. Ps 65: 1-2, 3, 4; 5-6, 7

R. Speak out with a voice of joy: the Lord has set his people free, al - le - lu - ia.

1. Cry out with joy to God all the earth, O sing to the

glo - ry of his name. O ren - der him glo - rious praise.

Say to God: How tre - men - dous your deeds! Be - fore you

all the earth shall bow; shall sing to you, sing to your praise. R.

2. Come and see the works of God, tremendous his

deeds among men. He turned the sea into dry land,

they passed through the river dryshod. Let our joy then be

in him; he rules for ever by his might. R.

Entrance Antiphon

Ascension

Tone VII

Acts 1: 11 v. Ps 46: 2-4; 6-8

R. The Lord_ will re - turn, just as you have seen_ him as - cend, al - le - lu - ia.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 7/8. The vocal line begins with a quarter rest followed by a quarter note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

1. All_ peo - ples, clap_ your_ hands, cry_ to God_ with

The second system of music continues the vocal line and piano accompaniment. The vocal line has eighth notes: C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment continues with a consistent eighth-note bass line and chords.

shouts_ of joy! For the Lord, the Most_ High, we must_ fear,

The third system of music continues the vocal line and piano accompaniment. The vocal line has eighth notes: C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment continues with a consistent eighth-note bass line and chords.

great_ king_ o - ver all the earth. He sub - dues_ peo - ples_

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has eighth notes: C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment continues with a consistent eighth-note bass line and chords.

un - der us and na - tions un - der our ___ feet. R.

2. God ___ goes ___ up ___ with ___ shouts ___ of joy; the Lord ___ goes up ___ with

trum - pet blast. Sing ___ praise ___ for ___ God, ___ sing ___ praise,

sing ___ praise ___ to our king, ___ sing ___ praise. God ___ is king ___ of ___

all ___ the earth, Sing ___ praise ___ with all ___ your ___ skill. R.

Entrance Antiphon
Seventh Sunday of Easter
 (if not Ascension)

Tone I

Ps 26: 9 v. 1, 2; 7-9

R. I seek__ your face,__ Lord; do not hide__ from__ me, al - le - lu - ia.

The first system of musical notation consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 7/8. The vocal line begins with a quarter rest followed by a quarter note G4, then a series of eighth notes: A4, Bb4, C5, D5, E5, F5, G5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

1. The Lord__ is my light____ and my__ help; whom__ shall__ I

The second system continues the vocal line and piano accompaniment. The vocal line continues with eighth notes: G5, F5, E5, D5, C5, Bb4, A4, G4. The piano accompaniment maintains its rhythmic pattern.

fear?____ The Lord__ is the strong - hold of my____ life;

The third system includes a double bar line and a repeat sign. The vocal line continues with eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The piano accompaniment continues with its characteristic eighth-note bass line.

be - fore whom__ shall__ I shrink?____ When e - vil do - ers draw__ near,

The fourth system concludes the piece. The vocal line continues with eighth notes: G5, F5, E5, D5, C5, Bb4, A4, G4. The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

it is they who stum - ble and fall. R.

2. O Lord, hear my voice when I call; have mer -

cy and an - swer. Of you my heart has spok - en:

Seek his face. It is your face, O Lord, that

I seek; hide not your face. R.

Entrance Antiphon

Pentecost, Vigil

(see also Third Sunday of Lent, alt.)

Tone VII

cf Rom 5: 5; 10: 11 v. Ps 102: 1-3; 19, 20, 21

R. The love of God has been poured in - to our hearts

by his Spir - it liv - ing in us, al - le - lu - ia.

1. My soul, give thanks to the Lord, all my be - ing,

bless his ho - ly name. My soul, give thanks to the Lord

and nev - er for - get all his bless - ings. It is he who for -

gives _____ all your guilt, who heals _____ eve - ry one _____ of your ills. R.

2. The _____ Lord _____ has _____ set _____ his sway _____ in heav - en and his king - dom is

rul - ing o - ver all. Give _____ thanks _____ to the Lord, _____ all _____ his an - gels,

might - y in pow'r, _____ ful - fill - ing _____ his _____ word. Give _____ thanks _____ to the

Lord, _____ all _____ his _____ hosts, his ser - vants who do _____ his _____ will. R.