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HOW TO USE THIS BOOK

Welcome to *Spirit & Psalm*, OCP’s annual, contemporary psalm and Gospel acclamation resource! *Spirit & Psalm* combines:

- Contemporary musical settings by many of the writers found in OCP’s popular contemporary hymnal, *Spirit & Song*.
- Verbatim texts from the *Lectioary for Mass*.
- The same convenient, liturgical organization and ease of use pioneered by OCP’s popular *Respond & Acclaim* series.

Pair it with *Spirit & Song*, or any other parish music missal or hymnal, to infuse a more contemporary musical sound into the Liturgy of the Word.

Responses, Acclamations, Verses

Most of the “refrains” in this volume—labeled “Response” or “Acclamation,” depending on the liturgical moment—are written for cantor/assembly and two-part harmony. These two-part harmonies can usually be performed with the upper voice sung an octave lower (typically by tenors/baritones), and the bottom voice sung at pitch (typically by altos). Feel free to experiment with other voicing options as appropriate for your musicians.

The responsorial psalm verses and the Gospel verse are designed to be proclaimed by a cantor.

Music Notation

Although *Spirit & Psalm* uses mostly conventional music notation, you will observe that the psalm verses are set in a somewhat unusual format. This notational style is designed for flexibility; the verses may be sung in either a metered style more typical of contemporary psalmody, or they may be freely chanted in much the same the manner as *Respond & Acclaim*. More on that below, but first, there are also a few nonstandard markings that you will encounter.

Omission Marks

As is often the case in the *Lectioary*, a single psalm may have one or two verses that contain significantly fewer words than the other verses. In these situations, the cantor part is marked with (----), a convention that will be familiar to *Respond & Acclaim* users. *Spirit & Psalm* couples those markings with large square brackets [] around the entire musical passage that is to be omitted. These omitted segments can be as short as one measure or as long as eight measures, so be sure to scan ahead to see where the omitted passage ends.

In Example 1 on the next page—taken from the Book of Daniel (Daniel 3, p. 221)—the cantor will skip the bracketed measures for the second through fifth verses, singing directly from the end of the first system to the beginning of the third system.

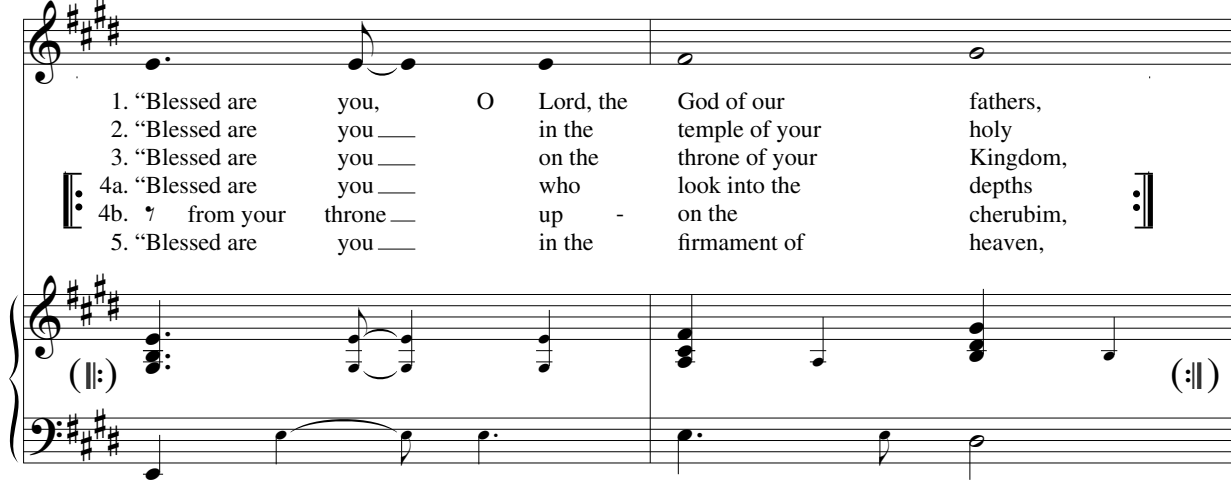
Lyric Repeat Marks

When a single psalm has one verse with many more words than the other verses, a segment of music must be repeated. Unlike traditional repeat signs, which indicate that a musical segment is always repeated on every verse, these “lyric repeat marks” are meant to show that the music is only repeated for a specific verse. Thus, in Example 1 (shown on the next page), only the first part of the fourth verse will be repeated (indicated by the labels “4a” and “4b”). Additional examples of these nonstandard repeats can be found on pp. 68–69 (Psalm 104)—where a segment of the third verse is actually repeated twice—and p. 111 (Psalm 91) and p. 303 (Psalm 113).

Example 1. Daniel 3:52, 53, 54, 56 (p. 221).

VERSES


<p>(:) (D) E</p>	<p>(Em/D) F#m/E</p>	<p>(A/C#) B/D#</p>	<p>(:)</p>
------------------------	-------------------------	------------------------	--------------



1. "Blessed are you, O Lord, the God of our fathers,
 2. "Blessed are you ___ in the temple of your holy
 3. "Blessed are you ___ on the throne of your Kingdom,
 4a. "Blessed are you ___ who look into the depths
 4b. 7 from your throne ___ up - on the cherubim,
 5. "Blessed are you ___ in the firmament of heaven, :||

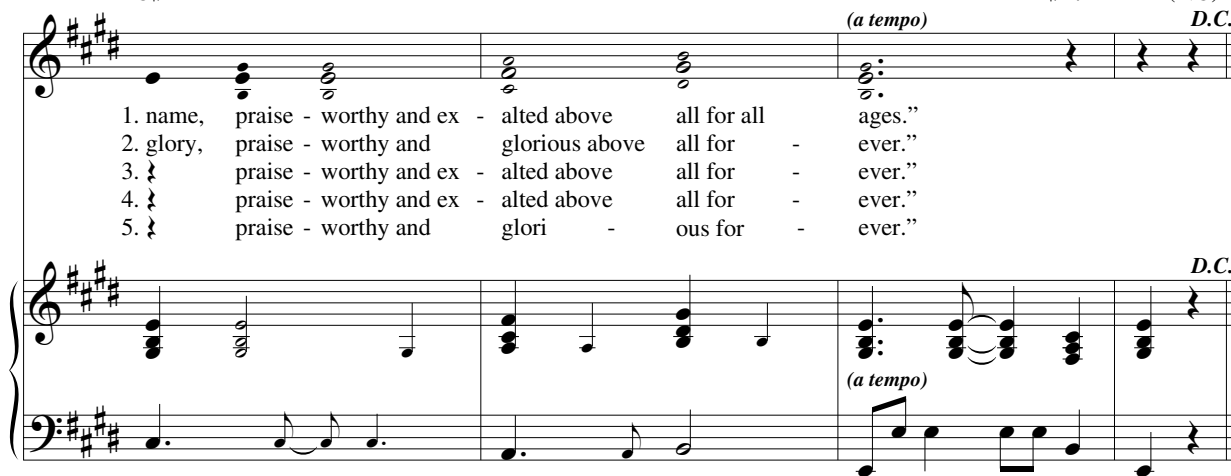
(Verse 1 only)

<p>(Bm7) C#m (opt. harmony)</p>	<p>(G) A</p>	<p>(A) B</p>	<p>(D) E</p>	<p>(Em/D) F#m/E</p>	<p>(A/C#) B/D#</p>
---	------------------	------------------	------------------	-------------------------	------------------------



1. praise - worthy and ex - alted above all for - ever; and blessed is your holy and glorious
 2-5. (-----)

<p>(Bm7) C#m</p>	<p>(G) A</p>	<p>(A) B</p>	<p>(D) E (a tempo)</p>	<p>(Em/A) F#m/B</p>	<p>(D) E (NC) D.C.</p>
----------------------	------------------	------------------	--------------------------------	-------------------------	--------------------------------



1. name, praise - worthy and ex - alted above all for all ages."
 2. glory, praise - worthy and glorious above all for - ever."
 3. 3 praise - worthy and ex - alted above all for - ever."
 4. 3 praise - worthy and ex - alted above all for - ever."
 5. 3 praise - worthy and glori - ous for - ever." D.C.

Metered Verse Option

The first way to perform the psalm verses is to sing them metrically. The pianist and other instrumentalists continue to play in the same meter and pacing as the response, playing all the notes—both full-size and cue-size. The cantor forms the words into a rhythm that fits with the meter being played by the instruments. In this style, there is not one “correct” vocal rhythm, but rather many possibilities. The goal for the cantor is to chant the words in a natural rhythm, and to arrive at the next measure along with the instruments. It may help to think of the next measure as a “target” or goal—the rhythm of the words within a measure is less significant than is arriving at the next measure at the same time as the instrumentalists. Those familiar with Gelineau psalmody may find this style quite intuitive. Example 2 shows one possible realization of the first verse of Daniel 3 (compare to [Example 1](#)).

Example 2. Metered verse interpretation, from Daniel 3 (p. 221); this is only one of many rhythmic possibilities.

VERSES

(D) E	(Em/D) F#m/E	(A/C#) B/D#
----------	-----------------	----------------

Chanted Verse Option

When proclaiming psalm verses in a chanted style, the cantor freely intones the words of the psalm verse without being confined to a meter. In this situation, the keyboardist plays only the full-size notes (omitting all the cue-size notes), holding them beneath the cantor in a typical accompanied-chant style. Note that the full-size notes usually align with the chord changes written for guitarists. Example 3 shows how a chanted performance would be realized for the first system of Daniel 3 (compare to [Example 1](#)).

Example 3. Chanted verse interpretation, from Daniel 3 (p. 221); cue notes omitted from accompaniment.

VERSES

(D) E	(Em/D) F#m/E	(A/C#) B/D#
----------	-----------------	----------------

Occasionally, there are passing chords that are intended to be used only when the verses are sung metrically; these are enclosed in square brackets, and may be omitted for the chanted verse option (see pp. [9](#), [68](#), [73](#), [83](#), [87–88](#), [93](#), [207](#), [223–24](#), [257](#), [271](#), [285](#), [297–98](#), and [341](#)).

Toward the end of the chanted verses is the directive “(a tempo)”, where instruments resume the metered rhythm and pacing, as a way of leading easily back into the metered response (see the last two measures of [Example 1](#)).

Melodic Interpretation

The “hybrid” chant/metrical psalm verses in this resource are kept intentionally simple melodically. As cantors become more comfortable with the style, some improvisation around the melody is appropriate, particularly as the verses progress. The recording library offers some examples of this.

Introductions

Throughout this book, there are some cases of written-out introductions to the Responsorial Psalms and Gospel Acclamations. The majority of the settings, however, do not have introductions. In these cases, you may play the entire response (or acclamation) as an instrumental introduction.

Liturgy Preparation Assistance

Recordings

To aid parish musicians in learning these new psalm and gospel settings, a 5-disc box set **recording is available** (edition 30139523). Complete versions of every psalm and Gospel acclamation in the entire book have been recorded (all verses!), offering a performance example for cantors to emulate or use as a jumping-off place for their own interpretation.

Indexes

Scriptural, alphabetical, ritual and **composer** indexes are provided for easy reference.

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FIRST SUNDAY OF ADVENT

December 2, 2018

Responsorial Psalm: Psalm 25:4-5, 8-9, 10, 14 (3)

Jesse Manibusan

RESPONSE (♩ = ca. 82)

Melody

To you, O Lord, I lift my soul. To you, O

Harmony

C Em7

Fmaj7 G

Lord, I lift my soul.

1, Final

D.C. (Fine)

To Verses

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Gospel Acclamation: Psalm 85:8

Bobby Fisher

ACCLAMATION (♩ = 122-136)

C C/E F C/E G/B G C C/E F C/E C G Am

Melody

Al - le - lu - ia, — al - le - lu - ia. — Al - le - lu - ia, — al - le - lu - ia.

Harmony

C C/E F C/E G/B G Am C C/E F C/E C G C

Al - le - lu - ia, — al - le - lu - ia. — Al - le - lu - ia, — al - le - lu - ia.

VERSE

Am F D/F# F/G G F/G G D.C.

Show us, Lord, — your love; and grant us your — sal - va - tion.

D.C.

(G) A	(G/D) A/E	(D) E	(Bm7) C#m7
----------	--------------	----------	---------------

1. we were like men dream - ing. Then our mouth was filled with
 2. LORD has done great things for them." The LORD has done great things for
 3. torrents in the southern des - ert. Those who sow in
 4. carrying the seed to be sown, they shall come back re -

(Cadd9) D add9	(Gadd9) A add9	(A sus4) B sus4 <i>(a tempo)</i>	(A) B	(A sus2) B sus2	(A) B <i>D.C.</i>
-------------------	-------------------	--	----------	--------------------	-------------------------

1. laughter, and our tongue with re - joicing.
 2. us; we are glad in - deed.
 3. tears shall reap re - joicing.
 4. joicing, carrying their sheaves.

D.C.

Gospel Acclamation: Luke 3:4, 6

Tom Booth

INTRO (♩ = ca. 112)

D

ACCLAMATION: 1st time Cantor/All; after verse: All

Melody

D A/C# C G (All)

Al - le - lu - ia, — al - le - lu - ia, — al - le - lu - ia. Al - le -

Harmony

D A/C# C

1 G to Verse Final G D

lu - ia, — al - le - lu - ia, — al - le - lu - ia. Pre - ia.

1 to Verse Final

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 Music: *Mass of the Desert*; © 2011, 2016, 2017, Tom Booth. Published by OCP. All rights reserved.

VERSE

E Gadd9 E Gadd9 D/F# E

(Pre -) pare the way of the Lord, make straight his paths: all flesh shall

Gadd9 E Gadd9

see the sal - va - tion of God. *Melody D.S.*
Harmony Al - le - D.S.

A musical score for a verse, consisting of a vocal line and a piano accompaniment. The key signature is D major (two sharps). The vocal line is written in a single treble clef staff. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "(Pre -) pare the way of the Lord, make straight his paths: all flesh shall see the sal - va - tion of God. Al - le -". Above the vocal line, guitar chords are indicated: E, Gadd9, E, Gadd9, D/F#, E. Above the piano accompaniment, guitar chords are indicated: Gadd9, E, Gadd9. The score ends with a double bar line and the markings "Melody D.S." and "Harmony Al - le - D.S.".

FIFTH SUNDAY OF EASTER

May 19, 2019

Responsorial Psalm: Psalm 145:8–9, 10–11, 12–13 (54) [or: Alleluia]

Ben Walther

RESPONSE (♩ = ca. 92)

Melody

Bm7 D/A G D/F#

I will praise your name for ev - er, my

Harmony

Em7 A7

1, Final G/D D D.C. (Fine)

2-4 G/D D

king — and my God.

1, Final D.C. (Fine)

2-4

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MAY 19, 2019

FIFTH SUNDAY OF EASTER, cont. (2)

VERSES

Bm7 A D Bm7 A

1. 7 The LORD is gracious and merciful, slow to anger and of
 2. Let all your works give you thanks, O LORD, 7 and let your faithful ones —
 3. Let them make known your might 7 to the chil - dren of

D G A

1. great kindness. 7 The LORD is good to all and com -
 2. bless you. Let them dis - course of the glo - ry of your kingdom and
 3. Adam, 7 and the glorious splen - dor of your kingdom. Your

Bm7 A D G

1. (-----)
 2. (-----)
 3. kingdom is a kingdom for all ages, and your do - minion en - dures through

Em7 A (a tempo) D.C.

1. passionate toward all his works.
 2. speak of your might.
 3. all gen - er - ations.

D.C.

MAY 19, 2019

FIFTH SUNDAY OF EASTER, cont. (3)

Gospel Acclamation: John 13:34

Josh Blakesley and Leland G. "Grae" McCullough, IV

INTRO (♩. = ca. 58)

Capo 2: (D/G) E/A (D/A) E/B (G) (A/G) (G) (A/G)
A B/A A B/A

ACCLAMATION

Melody (D) E (G) A
Al - le - lu - ia, al - le - lu - ia,

Harmony

(Bm7) C#m7 (A/C#) B/D# (G) A (A/G) B/A (G) A (A/G) B/A Final (D) E
al - le - lu - ia. (I) D.S. (to Verse) Fine

Final (D) E Fine

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Music: Mass of Restoration; © 2012, 2016, 2017, Joshua Blakesley and Leland G. "Grae" McCullough, IV. Published by OCP. All rights reserved.

MAY 19, 2019

FIFTH SUNDAY OF EASTER, cont. (4)

VERSE

(D(no3)) (Dsus2) (Dmaj7(no3)) (D(no3))
 E(no3) Esus2 Emaj7(no3) E(no3)

I give you a new com - mand - ment, ___ says the Lord: _____

(Bm7) (A) (F#m) (G add9) (A/G) (G add9/B) (A/C#) D.S.
 C#m7 B G#m7 A add9 B/A A add9/C# B/D#

Love one an - oth - er ___ as I have loved you. _____

D.S.

The image shows a musical score for a verse. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'I give you a new commandment, ___ says the Lord: _____'. Above the vocal line are four sets of chord symbols: (D(no3)) E(no3), (Dsus2) Esus2, (Dmaj7(no3)) Emaj7(no3), and (D(no3)) E(no3). The piano accompaniment is in the key of D major (two sharps) and 4/4 time. The second system also has a vocal line and piano accompaniment. The vocal line continues with 'Love one another ___ as I have loved you. _____'. Above the vocal line are seven sets of chord symbols: (Bm7) C#m7, (A) B, (F#m) G#m7, (G add9) A add9, (A/G) B/A, (G add9/B) A add9/C#, and (A/C#) B/D#. The system ends with 'D.S.' (Da Capo). A large 'SAMPLE' watermark is overlaid diagonally across the entire page.

JUNE 8, 2019

PENTECOST SUNDAY: AT THE VIGIL MASS (EXTENDED FORM), cont. (2)

(G/B)
B \flat /D
(A/C \sharp)
C/E
(D)
F

1. ξ he foils the de - signs of peoples. But the
 2. people he has chosen for his own in - heritance. γ From
 3. (-----)

(Bm7)
Dm7
(A)
C
(G)
B \flat

1. plan of the LORD stands for - ever; the de - sign of his heart,
 2. heaven the LORD looks down; γ he sees all man -
 3. fashioned the heart of each, he who knows all their

(Em7)
Gm7
(A sus4)
C sus4
(a tempo)
(A)
C
D.C.

1. through all gener - ations. _____
 2. (-----) kind. _____
 3. (-----) works. _____

D.C.

JUNE 8, 2019

PENTECOST SUNDAY: AT THE VIGIL MASS (EXTENDED FORM), cont. (3)

Responsorial Psalm (following the second reading):

Scott Soper

Daniel 3:52, 53, 54, 55, 56 (62)

RESPONSE (♩ = ca. 96)

Capo 2: (Gadd9) A add9 (A) B (D) E (Em/D) F#m/E

Melody

Glo - ry and praise _____ for ev - er! _____

Harmony

1, Final (D) E (☺)	D.C. (Fine)	2-6 (D) E	(Em/A) F#m/B	to Verses
-----------------------------	----------------	-----------------	-----------------	-----------

1, Final (☺)	D.C. (Fine)	2-6	to Verses
-----------------	----------------	-----	-----------

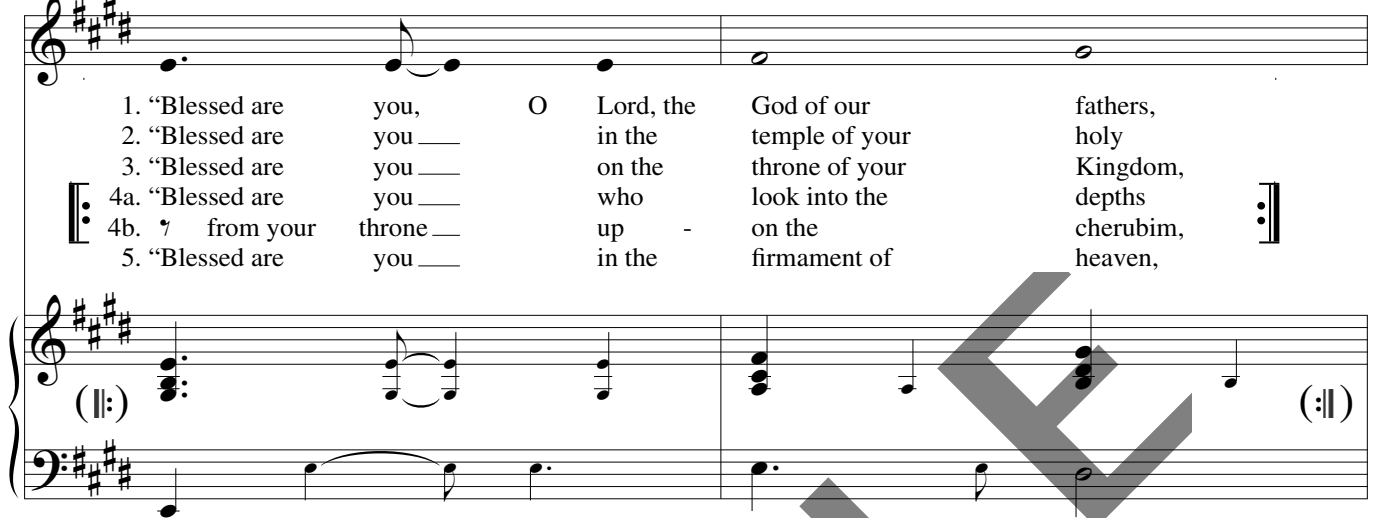
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JUNE 8, 2019

PENTECOST SUNDAY: AT THE VIGIL MASS (EXTENDED FORM), cont. (4)

VERSES

	(:) (D) E		(Em/D) F#m/E		(A/C#) B/D#	(:)
--	----------------	--	-----------------	--	----------------	-------



1. "Blessed are you, O Lord, the God of our fathers,
 2. "Blessed are you — in the temple of your holy
 3. "Blessed are you — on the throne of your Kingdom,
 4a. "Blessed are you — who look into the depths
 4b. ♪ from your throne — up — on the cherubim,
 5. "Blessed are you — in the firmament of heaven, (:||)


(Verse 1 only)

	(Bm7) C#m (opt. harmony)		(G) A		(A) B		(D) E		(Em/D) F#m/E		(A/C#) B/D#	(:)
--	--------------------------------	--	----------	--	----------	--	----------	--	-----------------	--	----------------	-------



1. praise - worthy and ex - alted above all for - ever; and blessed is your holy and glorious
 2-5. (-----)

	(Bm7) C#m		(G) A		(A) B		(D) E (a tempo)		(Em/A) F#m/B		(D) E (NC) D.C.
--	--------------	--	----------	--	----------	--	-----------------------	--	-----------------	--	-----------------------



1. name, praise - worthy and ex - alted above all for all ages."
 2. glory, praise - worthy and glorious above all for - ever."
 3. ♪ praise - worthy and ex - alted above all for - ever."
 4. ♪ praise - worthy and ex - alted above all for - ever."
 5. ♪ praise - worthy and glori - ous for - ever."
 (a tempo) D.C.

JUNE 8, 2019

PENTECOST SUNDAY: AT THE VIGIL MASS (EXTENDED FORM), cont. (5)

Responsorial Psalm (following the third reading):

Sarah Hart

Psalm 107:2-3, 4-5, 6-7, 8-9 (62) [or: Alleluia.]

RESPONSE (♩ = ca. 106)

Capo 1: (Am) B♭m (Dm/F) Ebm/G♭ (Cadd9) Dbadd9 (F) G♭

Melody

Give thanks, give thanks, give thanks to the Lord;

Harmony

(Am) B♭m (G sus4) Absus4 (D7) Eb7 (◡)

his love is ev - er - last - ing.

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JUNE 8, 2019

PENTECOST SUNDAY: AT THE VIGIL MASS (EXTENDED FORM), cont. (6)

VERSES

(Fadd9)
G♭add9
(Cmaj7/E)
D♭maj7/F

1. Let the re - deemed of the LORD say,
 2. They went a - stray in the desert wilderness; the
 3. They cried to the LORD in their dis - tress;
 4. Let them give thanks to the LORD for his mercy and his

(Fadd9)
G♭add9
(Cmaj7/E)
D♭maj7/F

1. those whom he has re - deemed from the hand of the foe
 2. way to an in - hab - it - ed city they did not find.
 3. from their straits he res - cued them.
 4. won - drous deeds to the children of men, Be-cause he

(Dm7)
E♭m7
[(Cadd9)]
D♭add9
(G/B)
A♭/C

1. gathered from the lands, from the
 2. Hun - gry and thirsty, their
 3. led them by a di - rect way to
 4. satisfied the long - ing soul and

JUNE 8, 2019

PENTECOST SUNDAY: AT THE VIGIL MASS (EXTENDED FORM), cont. (7)

(Dm7) E \flat m7 (C) D \flat (F) G \flat (Gsus4) A \flat sus4 (a tempo) D.C.

1. east and the west, from the north and the south. _____
 2. life was wast - ing a - way with - in them. _____
 3. reach an _____ in - hab - it - ed city. _____
 4. filled the hun - gry soul with good things. _____

***Responsorial Psalm (following the fourth reading):**

Steve Angrisano

Psalm 104:1-2, 24, 35, 27-28, 29, 30 (62) [or: Alleluia.]

RESPONSE (♩ = ca. 102)

Capo 3: (D) F (G) B \flat (D) F (A) C (Bm) Dm (Em7) Gm7 (A) C (D) F

Melody

Lord, send out your Spir - it, and re - new the face of the earth.

Harmony

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*This psalm is also assigned to the ordinary form of Pentecost Sunday: At the Vigil Mass.

JUNE 8, 2019

PENTECOST SUNDAY: AT THE VIGIL MASS (EXTENDED FORM), cont. (8)

VERSES

(G)
B \flat
(D/A)
F/C
(A)
C
(D)
F

1. γ Bless the LORD, O my soul! O LORD, my God, you are
 2. How mani - fold are your works, O LORD! In wisdom you have
 3. γ Creatures all look to you to give them food in
 4. γ If you take away their breath, they perish γ and re - turn

(G)
B \flat
(Em7)
Gm7
(D/F#)
F/A
(G)
B \flat
(A sus4)
C sus4
(A)
C

1. great in - deed! You are clothed with majesty and glo - ry,
 2. wrought them all— the earth is full of your crea - tures;
 3. due time. When you give it to them, they gather it;
 4. to their dust. When you send forth your spirit, they are cre - a - ted,

(Em7)
Gm7
(D/F#)
F/A
(A sus4)
C sus4
(a tempo)
D.C.

1. γ robed in light as with a cloak. _____
 2. γ bless the LORD, O my soul! Al - le - luia. _____
 3. γ when you open your hand, they are filled with good things.
 4. and you re - new the face of the earth. _____

D.C.

JUNE 8, 2019

PENTECOST SUNDAY: AT THE VIGIL MASS (EXTENDED FORM), cont. (9)

Gospel Acclamation:

Jesse Manibusan and Tony Gómez

ACCLAMATION (♩ = ca. 138)

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JUNE 8, 2019

PENTECOST SUNDAY: AT THE VIGIL MASS (EXTENDED FORM), cont. (10)

VERSE

Am7 D

Come, Ho - ly Spir - it, fill the hearts of your faith - ful and

Am7 Em7 A sus4 A D.C.

kin - dle in them the fire of your love.

D.C.

The musical score is written in D major (two sharps) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and a more active treble line with chords and moving lines. The lyrics are: "Come, Holy Spirit, fill the hearts of your faithful and kindle in them the fire of your love." The score includes a large diagonal watermark reading "SAMPLE".

OUR LORD JESUS CHRIST, KING OF THE UNIVERSE

November 24, 2019

Responsorial Psalm: Psalm 122:1-2, 3-4, 4-5 (162)

Steve Angrisano

RESPONSE (♩ = ca. 128)

Capo 3: (D)
F

(A/D)
C/F

(G/D)
B♭/F

Melody

Let us go re-joic - ing to the house of the Lord.

Harmony

(D)
F

(G/A)
B♭/C

(D.C.)
to Verses

Final
(D)
F

(D.C.)
to Verses

Final

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NOVEMBER 24, 2019

OUR LORD JESUS CHRIST, KING OF THE UNIVERSE, cont. (2)

VERSES

(A) C (G) B \flat (D) F (A) C

1. I re - joiced be - cause they said to me, "We will go up to the
 2. Je - rusalem, built as a city with com - pact unity. To
 3. Ac - cording to the de - cree for Israel, to give thanks to the

(G) B \flat (D) F (Bm7) Dm7 (A) C

1. house of the LORD." And now we have set foot with - in your
 2. it the tribes go up, the tribes (-----
 3. name of the LORD. In it are set up judgment

(G) B \flat (G) B \flat (A) C
 (a tempo) D.C.

1. gates, O Je - ru - salem.
 2. -----) of the LORD. _____
 3. seats, seats for the house of Da - vid. D.C.

(a tempo)

NOVEMBER 24, 2019

OUR LORD JESUS CHRIST, KING OF THE UNIVERSE, cont. (3)

Gospel Acclamation: Mark 11:9, 10

Tom Booth

INTRO (♩ = ca. 112)

ACCLAMATION: 1st time Cantor/All; after verse: All

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NOVEMBER 24, 2019

OUR LORD JESUS CHRIST, KING OF THE UNIVERSE, cont. (4)

VERSE

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment. The lyrics are: "Bless-ed is he who comes in the name of the Lord! Bless-ed is the king-dom of our fa-ther Da-vid that is to come! Al-le-". The first system has a vocal line with notes G4, A4, B4, C5, B4, A4, G4 and lyrics "Bless-ed is he who comes in the name of the". The piano accompaniment features a steady bass line and chords in the right hand. The second system has a vocal line with notes G4, A4, B4, C5, B4, A4, G4 and lyrics "Lord! Bless-ed is the king-dom of our fa-ther Da-vid". The piano accompaniment continues with similar harmonic support. The third system has a vocal line with notes G4, A4, B4, C5, B4, A4, G4 and lyrics "that is to come! Al-le-". The piano accompaniment concludes with a final chord. A large "SAMPLE" watermark is overlaid diagonally across the page.

E Gadd9 E

Bless-ed is he who comes in the name of the

Gadd9 D/F# E Gadd9

Lord! Bless-ed is the king-dom of our fa-ther Da-vid

E Gadd9

that is to come!

Melody D.S.

Harmony Al-le-

D.S.

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SPIRIT & PSALM

Responsorial Psalms and Gospel Acclamations
for use with the Second Typical Edition of the *Lectionary for Mass*
Year C: December 2, 2018–November 30, 2019

Concordat cum originali: † Alexander K. Sample, Archbishop of Portland in Oregon

Published with the approval of the Committee on Divine Worship,
United States Conference of Catholic Bishops.

Music © 2016, 2017, OCP, 5536 NE Hassalo, Portland, OR 97213-3638.

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Cover Art and Blank Page Art

Tango and Spice by Frank B. Shaner, frankbshanerart.com

Copyright law prohibits use of this publication beyond November 30, 2019.

Publisher: Wade Wisler

Director of Product Development: John Vogler

Music Development and Outreach Director: Pedro Rubalcava

Editorial Board: Scot Crandal, Craig Kingsbury, Rick Modlin, Daniel Partridge, Eric Schumock,
Scott Soper, Angela Westhoff-Johnson

Engraving Manager: Eric Nordin

Typesetter, Music Engraver: Eric Nordin

Engraving assistance: Ward Baxter

Art Director/Graphic Designer: Judy Urben

© 2018, OCP

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Spirit & Psalm 2019: edition SR-191

5-hole punched edition: edition SD-191

Spirit & Psalm 2019 eBook: edition 30139524

CD [5-CD set]: edition 30139523