

Roman Gradual • 20th Sunday in Ordinary Time, Year C

(or any Mass during Ordinary Time; cf. *Ordo Cantus Missae* p. 27)

Melody and Translation approved by the USCCB Committee on Divine Worship for liturgical use in the United States of America.

COMMUNION ANTIPHON (Matthew 6:33 w/ Psalm 33) • "Primum quaerite regnum Dei, et omnia adiciuntur vobis, dicit Dominus."

R. Seek first the king-dom of God, and all things shall be add-ed to you, says the Lord.

Musical notation for the first line of the antiphon, featuring a treble and bass clef with a key signature of one flat and a 7/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: "Seek first the king-dom of God, and all things shall be add-ed to you, says the Lord."

C-Natural in brackets may be omitted; when that happens bring the tenor to a unison in the bass (D-Natural).

V. I will bless the Lord *at* all times; al - ways shall his praise be *in* my mouth.

Musical notation for the second line of the antiphon, featuring a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: "I will bless the Lord at all times; always shall his praise be in my mouth."

Let my soul be glo - ri - fied *in* the Lord: let the hum - ble hear *and* re - joice.

Musical notation for the third line of the antiphon, featuring a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: "Let my soul be glorified in the Lord: let the humble hear and rejoice."

V. O mag - ni - fy the Lord with me; and let us ex - tol his *name* to - geth - er. Taste and see, how

Musical notation for the fourth line of the antiphon, featuring a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: "O magnify the Lord with me; and let us exalt his name together. Taste and see, how

good *is* the Lord; bless - ed is the man who flees to *him* for ref - uge.

Musical notation for the fifth line of the antiphon, featuring a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: "good is the Lord; blessed is the man who flees to him for refuge."

V. Fear the Lord, all *you* his saints, for there is not want to *those* who fear him. The pow - er - ful have be - come

Musical notation for the sixth line of the antiphon, featuring a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: "Fear the Lord, all you his saints, for there is not want to those who fear him. The powerful have become

poor and *have* gone hun - gry; but those who seek the Lord shall not be de - priv - ed of *an - y* good.

Musical notation for the seventh line of the antiphon, featuring a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: "poor and have gone hungry; but those who seek the Lord shall not be deprived of any good."

Bulletin Insert and vocalist score

Melody and Translation approved by the
USCCB Committee on Divine Worship for
liturgical use when sung in USA dioceses.

Bulletin insert must credit the *Chaumonot
Composers Group* and reprint accurately.

Two staves of musical notation in G major, 4/4 time. The first staff contains the melody for the first line of text, and the second staff contains the melody for the second line of text. The lyrics are: "R. Seek first the king-dom of God, and all things shall be add-ed to you, says the Lord."

Two staves of musical notation in G major, 4/4 time. The first staff contains the melody for the third line of text, and the second staff contains the melody for the fourth line of text. The lyrics are: "V. I will bless the Lord at all times; al-ways shall his praise be in my mouth."

Two staves of musical notation in G major, 4/4 time. The first staff contains the melody for the fifth line of text, and the second staff contains the melody for the sixth line of text. The lyrics are: "Let my soul be glo-ri-fied in the Lord: let the hum-ble hear and re-joice."

Two staves of musical notation in G major, 4/4 time. The first staff contains the melody for the seventh line of text, and the second staff contains the melody for the eighth line of text. The lyrics are: "V. O mag-ni-fy the Lord with me; and let us ex-tol his name to-geth-er. Taste and see, how

Two staves of musical notation in G major, 4/4 time. The first staff contains the melody for the ninth line of text, and the second staff contains the melody for the tenth line of text. The lyrics are: "good is the Lord; bless-ed is the man who flees to him for ref-uge."

Two staves of musical notation in G major, 4/4 time. The first staff contains the melody for the eleventh line of text, and the second staff contains the melody for the twelfth line of text. The lyrics are: "V. Fear the Lord, all you his saints, for there is not want to those who fear him. The pow-er-ful have be-come

Two staves of musical notation in G major, 4/4 time. The first staff contains the melody for the thirteenth line of text, and the second staff contains the melody for the fourteenth line of text. The lyrics are: "poor and have gone hun-gry; but those who seek the Lord shall not be de-priv-ed of an-y good."

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General Instruction of the Roman Missal: (Notice the American version elevates the "Spoken Propers" alongside the Gradual Propers.)

In the Dioceses of the United States of America, there are four options for singing at Communion: (1) the antiphon from the Missal or the antiphon with its Psalm from the *Graduale Romanum*, as set to music there or in another musical setting; (2) the antiphon with Psalm from the *Graduale Simplex* of the liturgical time; (3) a chant from another collection of Psalms and antiphons, approved by the Conference of Bishops or the Diocesan Bishop, including Psalms arranged in responsorial or metrical forms; (4) some other suitable liturgical chant (cf. no. 86) approved by the Conference of Bishops or the Diocesan Bishop. This is sung either by the choir alone or by the choir or a cantor with the people.

Page 27, 1988 Ordo Cantus Missae (given approval by Archbishop Bugnini on June 24th, 1974):

In omnibus Missis de Tempore eligi potest pro opportunitate, loco cuiusvis cantus diei proprii, alius ex eodem tempore.

Translation: At all seasonal Masses, to replace any chant proper to the day, another from the same season can be selected for the sake of convenience. [Note: "Seasonal Masses" refers to Proper of the Season (TEMPORALE) rather than the Proper of the Saints (SANCTORALE). For example, the Communion antiphon from the 16th Sunday in Ordinary Time (Year A) can be used for any Sunday or Weekday during Ordinary Time.]

Page 12, 1988 Ordo Cantus Missae (given approval by Archbishop Bugnini on June 24th, 1974):

Asteriscus post numerum psalmi positus, indicat antiphonam non esse e psalterio sumptam, ideoque psalmum propositum esse ad libitum. Quo in casu, alius psalmus, si magis placuerit, substitui potest, exempli gratia psalmus 33, qui ad communionem ex antiqua traditione adhibetur. Quando psalmus 33 indicatur ut psalmus ad communionem, nulli plerumque versus selecti proponuntur, quia singuli valde conveniunt.

Translation: An asterisk placed after the number of the psalm denotes that the antiphon has not been taken from the psalter and that the psalm suggested is therefore *ad libitum*. In this case, if it appears more appropriate, another psalm may be substituted, as for example, Psalm 33, which by ancient tradition has been used for communion. When Psalm 33 is indicated for communion, no special verses are proposed since all are equally appropriate.