

# 15th Sunday After Pentecost

(Proper 18, Year C)

REFRAIN

MODE 3

*♩ = c. 152*

Organ *mp*

(chanters or full men)

T  
B *mf* R. Lord, you\_\_\_ have searched\_ me\_\_\_ out and\_\_\_ known\_ me.

Organ *mp*

S  
A R. Lord, you\_\_\_ have searched\_ me\_\_\_ out and\_\_\_ known\_ me.

T  
B

Organ

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PSALM 139

*Domine, probasti*

TONE 3-a (simple)  
ancient reciting tone  
*Antiphonale Monasticum* (1933)

(chanters)

T B *mf* 1-b. You know my sit - ting down and my ri - sing up; \*

Organ *mp*

5 you dis - cern my thoughts from a - far.

*mf* 2. You trace my jour - neys and my rest - ing pla - ces \* and

S A *mf* 2. You trace my jour - neys and my rest - ing pla - ces \* and

T B *mf* 2. You trace my jour - neys and my rest - ing pla - ces \* and

$\text{♩} = \text{c. } 92$

10 are ac - quain - ted with all my ways.

are ac - quain - ted with all my ways.

are ac - quain - ted with all my ways.

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$\text{♩} = \text{c. } 152$

S  
A

*mf* R. Lord, you have searched me out and known me.

T  
B

Organ

*mp*

S  
A

*mf* 3. In - deed, there is not a word on my lips,

Organ

16

S  
A

but you, O Lord, know it al - to - ge - ther.

Organ

$\text{♩} = \text{c. } 92$

S  
A

*mf* 4. You press up - on me be - hind and be - fore \* and

T  
B

4. You press up - on me be - hind and be - fore \* and

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21

lay your hand up - on me.

*♩ = c. 152*

S  
A

*mf* R. Lord, you have searched me out and known me.

T  
B

*♩ = c. 152*

Organ *mp*

T  
B

*mf* 5. Such know - ledge is too won - der - ful for me;

Organ *mp*

T  
B

it is so high that I can - not at - tain to it.

Organ

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♩ = c. 92

S  
A 13. I will thank you be - cause I am mar - vel - ous - ly made.

*mf* 13. I will thank you be - cause I am mar - vel - ous - ly made.

T  
B

32 your works are won - der - ful, and I know it well.

your works are won - der - ful, and I know it well.

♩ = c. 152

S  
A *mf* R. Lord, you have searched me out and known me.

T  
B

♩ = c. 152

Organ *mp*

♩ = c. 92

S  
A 14. My bo - dy was not hid - den from you, \* while

*mf* 14. My bo - dy was not hid - den from you, \* while

14. My bo - dy was not hid - den from you, while

T  
B

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41

I was be - ing made in se - cret and

44

wo - ven in the depths of the earth.

*♩* = c. 152

S  
A

*mf* R. Lord, you have searched me out and known me.

T  
B

Organ

*mp*

*♩* = c. 152

S  
A

*mf* 15-a. Your eyes be - held my limbs,

Organ

*mp*

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49

yet un - fin - ished in the womb; \*

all of them were writ - ten in your book.

Detailed description: This block contains the first two systems of a musical score. The first system, labeled '49', features a vocal line with lyrics 'yet un - fin - ished in the womb; \*' and a piano accompaniment. The second system, labeled '50', continues the vocal line with lyrics 'all of them were writ - ten in your book.' and the piano accompaniment. Both systems are in a key with two flats and a 4/4 time signature.

$\text{♩} = \text{c. } 92$

S  
A

*mf* 15-b. They were fa - shioned day \_\_\_\_\_ by day,

T  
B

Detailed description: This block shows a SATB vocal setting. The tempo is marked as quarter note = c. 92. The vocal parts (Soprano, Alto, Tenor, Bass) are shown with their respective lyrics. The piano accompaniment is in a key with two flats and a 4/4 time signature. The lyrics are '15-b. They were fa - shioned day \_\_\_\_\_ by day,'.

55

when as yet there was none \_\_\_\_\_ of them.

when as yet there was \_\_\_\_\_ none \_\_\_\_\_ of \_\_\_\_\_ them.

when as yet there was \_\_\_\_\_ none \_\_\_\_\_ of \_\_\_\_\_ them.

when as yet there was \_\_\_\_\_ none \_\_\_\_\_ of \_\_\_\_\_ them.

Detailed description: This block contains the final system of the musical score, labeled '55'. It features a vocal line with lyrics 'when as yet there was none \_\_\_\_\_ of them.' and a piano accompaniment. The lyrics are repeated on four lines, with some words underlined. The piano accompaniment is in a key with two flats and a 4/4 time signature.

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$\text{♩} = \text{c. } 152$

S  
A

*mf* R. Lord, you have searched me out and known me.

T  
B

Organ

*mp*

$\text{♩} = \text{c. } 152$

T  
B

*mf* 16. How deep I find your thoughts, O God! \*

Organ

*mp*

61

how great is the sum of them! \_\_\_\_\_

$\text{♩} = \text{c. } 92$

S  
A

*mf* 17. If I were to count them, they would be

T  
B

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65

more in num - ber than the sand; to  
than the sand.

68

count them all, my life span would need to be like yours.  
count them all, my life span would need to be like yours.

$\text{♩} = \text{c. } 152$

S  
A  
*mf* R. Lord, you have searched me out and known me.  
T  
B  
Organ  
*mp*  
 $\text{♩} = \text{c. } 152$

$\text{♩} = \text{c. } 92$

S  
A  
*mf* 18. Oh, that you would slay the wick - ed, O God! \*  
18. Oh, that you would slay the wick - ed, O God! \*  
18. Oh, that you would slay the wick - ed, O God! \*  
T  
B  
18. Oh, that you would slay the wick - ed, O God! \*

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77 you that thirst for blood de - part from me.  
you that thirst for blood de - part from me.

*mf* *R.* Lord, you have searched me out and known me. (end)

*mp* (end)

ALLELUIA

TONE 8

*♩ = c. 152*

S  
A

*mf*

T  
B

(chanters or full men) Al - le - lu - ia,

*♩ = c. 152*

Organ  
*mp*

T  
B

(full men) al - le - lu - ia, al - le - lu - ia.

Organ

S  
A

*mf* (all) Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

T  
B

Organ  
*mp*

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$\text{♩} = c. 92$

S  
A  
T  
B

Vs. Je - sus turned to the crowd and said:  
 Vs. Je - sus turned to the crowd and said:  
 Vs. Je - sus turned to the crowd and said:

90

who - ev - er does not car - ry the cross and

93

fol - low me can - not be my dis - ci - ple.

97  $\text{♩} = c. 152$  (end)

(all) Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

$\text{♩} = c. 152$  (end)

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(or this)

♩ = c. 108

Organ *mp (ad lib)*

S  
A *mf* Al - - - le - lu - ia.

Organ *mp (ad lib)*

S  
A *mf* Al - - le - lu - ia, al - - le - lu - ia.

T  
B

101 *a little faster (solo chanter with organ, or quartet ad lib.)*

*mf* Je - sus turned to the crowd and said:

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102

*poco rall.* *a tempo*

who - ev - er does not car - ry the Cross and fol - low me

can - not be my dis - ci - ple.

103

can - not be my dis - ci - ple.

*tempo primo* *(end)*

104

*mf* Al - le - lu - ia, al - le - lu - ia.

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(or this, the proper Gregorian melody for the XV Sunday after Pentecost)

*♩ = c. 160 with movement, but do not rush*

Organ *mp*

T B *mf* Al - le - - lu - - - ia. \_\_\_\_\_

Organ *mp*

S A *mf* Al - le - - lu - - - ia. \_\_\_\_\_

T B \_\_\_\_\_

Organ \_\_\_\_\_

108

(ah) \_\_\_\_\_ (ah) \_\_\_\_\_

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109

(traditionally sung thus ... it is sufficient to have a few sopranos or tenors  
sing the repercussions very lightly whilst the rest of the choir sustains the tied eighth notes)

110

♩ = c. 92 (solo quartet ad lib.)

S  
A

Vs. Je - sus turned to the crowd and said:

T  
B

Vs. Je - sus turned to the crowd and said:

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115

who - ev - er does not car - ry the cross and

Musical score for measures 115-117. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music is written for voice and piano. The lyrics are: "who - ev - er does not car - ry the cross and".

118

fol - low me can - not be my dis - ci - ple.

Musical score for measures 118-122. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music is written for voice and piano. The lyrics are: "fol - low me can - not be my dis - ci - ple.". The piece concludes with a 6/4 time signature change.

*♩ = c. 160 with movement, but do not rush*

S  
A  
*mf* Al - le - lu - ia.

T  
B

*♩ = c. 160 with movement, but do not rush*

Organ  
*mp*

Musical score for the Alleluia. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, and an Organ part. The key signature is three sharps (F#, C#, G#). The tempo is marked "♩ = c. 160 with movement, but do not rush". The organ part is marked "mp". The lyrics are "Al - le - lu - ia.". The piece concludes with a fermata.

123

(ah) (ah)

Musical score for measures 123-127. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music is written for voice and piano. The lyrics are "(ah) (ah)".

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124

(traditionally sung thus ... it is sufficient to have a few sopranos or tenors  
sing the repercussions very lightly whilst the rest of the choir sustains the tied eighth notes)

125

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