

1 November

SOLEMNITY OF ALL SAINTS

'Proper' of the Mass

Set to Gregorian Psalm-tones
With Organ Accompaniment

by

Samuel F. Weber, O.S.B.



2005

The 'Proper' of the Mass
for Sundays and Solemnities of the Liturgical Year
commissioned by
Prince of Peace Catholic Church,
Taylors, SC.

2005

Acknowledgements

The English translation of the Psalm responses, the Gospel Acclamation verses, from *The Lectionary for Mass* © 1968, 1981, 1997, ICEL ; the English translation of the Entrance and Communion Antiphons from *The Roman Missal* © 1973 ICEL, Washington, D.C. All rights reserved.

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Translation of the Offertory Verse based on the *Douai-Reims version*.

Harmonizations of Latin Psalm tones adapted by the editor from the settings of Carlo Rossini in his classic work '*Proper*' of the Mass for the Entire Liturgical Year, 1933 ff., and from the various harmonizations of Achille Bragers.

English tones and harmonizations by Samuel F. Weber, O.S.B.

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On the cover : MEDIEVAL CHOIR, Anonymous woodcut from *Der Spiegel des Menschlichen lebens*. Augsburg, 1479.

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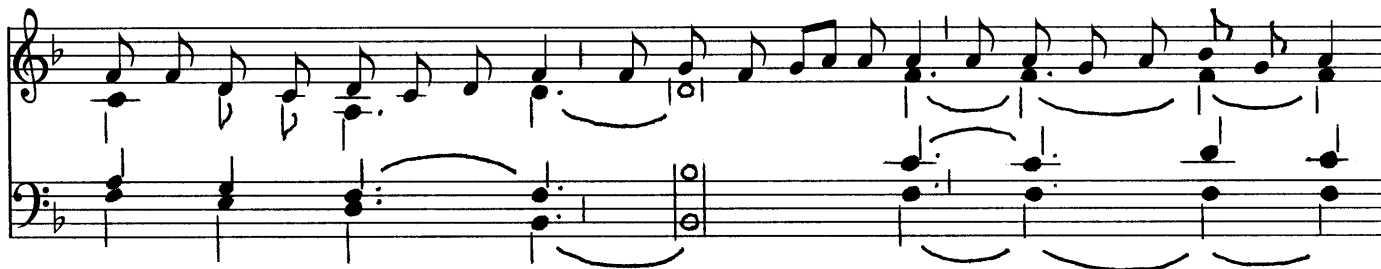
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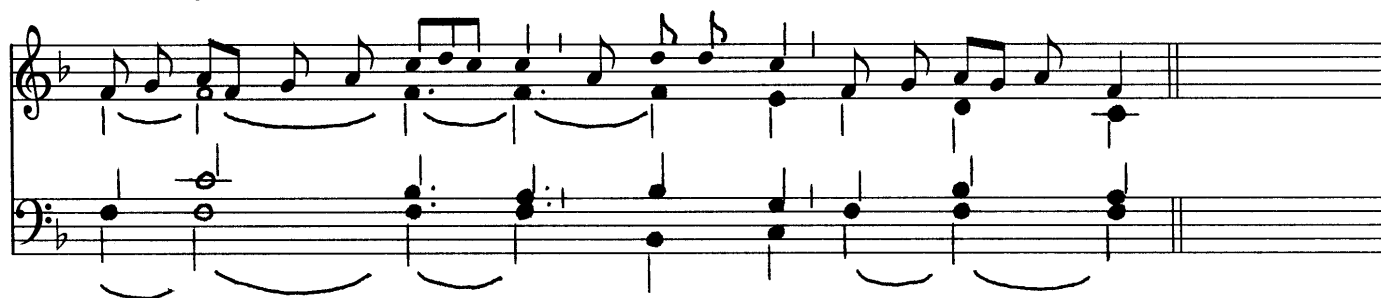
SOLEMNITY OF ALL SAINTS

Introit. 6

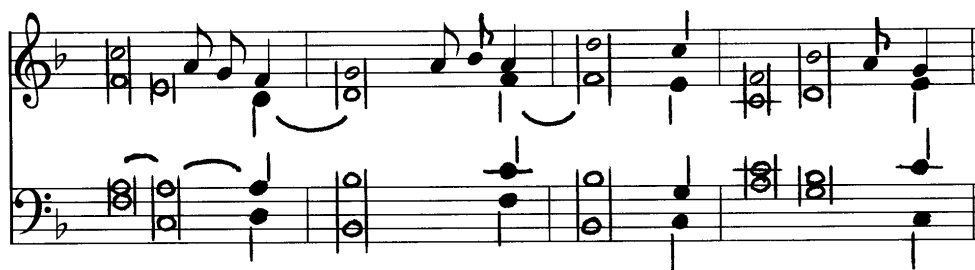
6. Let us all re-joice in the Lord * and keep a fes- ti- val in hon- or of all the saints.



Let us join with the an- gels in joy-ful praise to the Son of God.



PSALM 32 SATB or unison with organ accompaniment



1. Rejoice, you | **just**, in the Lord ;
praise for the upright is fitting.
Give thanks to the Lord on the **harp** ;
with a ten-stringed | **lyre** / chant *his* praises. (R)
2. The eyes of the Lord are up- | **on those who fear** him,
upon those who hope in **his love**.
May your love be upon us, O **Lord**,
who have | **put** our hope in **you**. (R)

I November. Solemnity of All Saints

Introit

Psalm Verse

Exsultate iusti in Domino.

Ps 32 : 1-2

6. Re- joice in the Lord, O you just ; praise be- fits the up- right. * Give praise to the Lord with

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a vocal melody with eighth and sixteenth notes, some with slurs and accents. The lower staff is in bass clef with the same key signature, providing organ accompaniment with chords and moving lines, also featuring slurs.

the lyre, make mel- o- dy to him with the harp of ten strings.

The second system of musical notation also consists of two staves in the same key signature and clefs as the first system. The vocal line continues with a melodic phrase that concludes with a double bar line. The organ accompaniment provides harmonic support with sustained chords and moving lines, also ending with a double bar line.

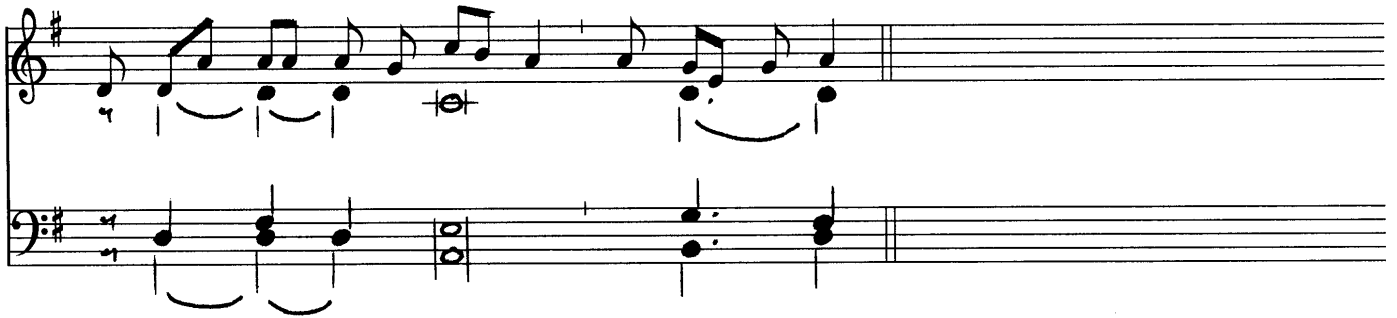
15 August. Assumption of BVM

Responsorial Psalm

Astiti regina.

Psalm 44 : 10

7. The queen stands at your right hand, ar- rayed in gold.



Psalm Tone



Verses

Ps 44 : 10. 11. 12. 16

1. Hear, O daughter, and **see** ; | *turn your ear*, *
forget your people and your | *father's house*. (R)
2. So shall the king *desire your beauty* ; *
for | he is *your lord*. (R)
3. They are borne in with *gladness and joy* ; *
they enter the palace | of *the king*. (R)

15 August. Assumption of BVM

Alleluia

5. Al- le- lu- ia. *ij.*

Verse

5. Mar- y is tak- en up to heav- en; a chor- us of an- gels

ex- ults.

15 August. Assumption of BVM

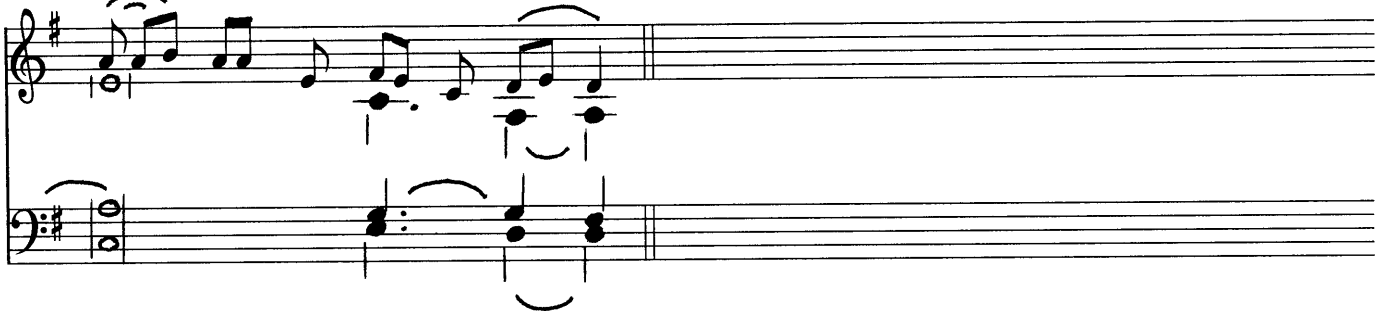
OFFERTORY

Assumpta est Maria.

7. Mar- y * has been tak- en up in- to heav- en, the an- gels are re- joic- ing :



prais- ing, they bless the Lord.



Melody by Columba Kelly, O.S.B. Harmonization by Samuel F. Weber, O.S.B.

Psalm Tone



Verses

Ps 148

1. Praise the Lord *from the heavens*, *
praise him | in *the heights*.
Praise him, *all his angels*,
praise him, | all *his host*. (R.)
2. Let them praise the name *of the Lord*, *
for he a- | lone is *exalted*.
The splendor *of his name*, *
reaches beyond | heaven *and earth*. (R.)


I November. Solemnity of All Saints

Communion

Beati mundo corde.

Matthew 5 : 8-10

1. Bless-ed are the pure in heart,* for they shall see God. Bless-ed are the peace-mak-ers,



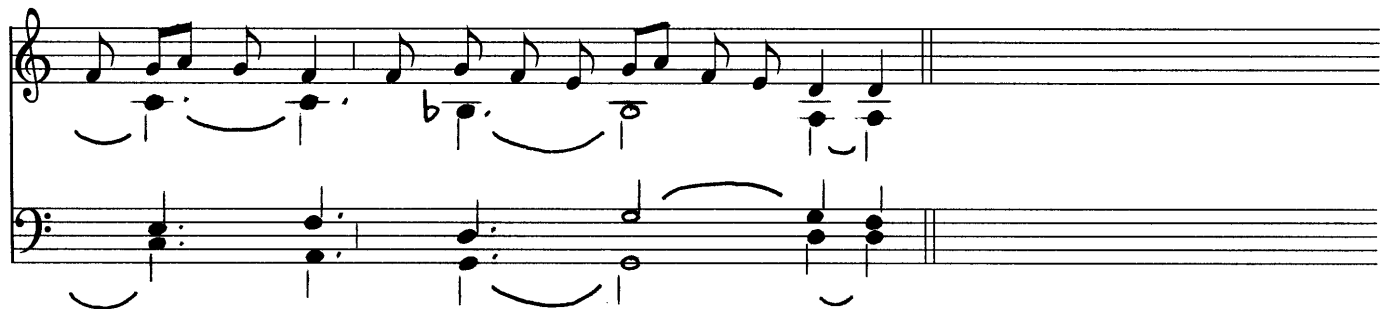
The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes, some with slurs. The lower staff is in bass clef and contains a harmonic accompaniment with chords and single notes, also featuring slurs.

for they shall be called child-ren of God. Bless-ed are they who suf-fer per-se-cu-tion



The second system of musical notation continues the melody and accompaniment from the first system. It features similar rhythmic patterns and harmonic structures, with a key signature change to one flat (B-flat) indicated by a flat symbol on the bass staff.

for jus-tice' sake, for theirs is the king-dom of heav-en.



The third system of musical notation concludes the chant with a final cadence. The melodic line ends with a double bar line, and the accompaniment provides a solid harmonic base.

Text from the *Roman Missal*, 1964. Melody by Columba Kelly, O.S.B. Harmonization by Samuel F. Weber, O.S.B.