

# **SUNDAY XXX THROUGH THE YEAR**

## **'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

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**Acknowledgements**

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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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# SUNDAY XXX THROUGH THE YEAR

## Introit

*Laetetur cor.*

*Psalm 104 : 3-4*

*Antiphon :*

4 A. Let hearts re-joice \* who search for the Lord. Seek the Lord and his strength, seek

Musical notation for the first part of the antiphon. It consists of two staves: a treble staff and a bass staff. The time signature is 4/4. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#).

al-ways the face of the Lord.

Musical notation for the second part of the antiphon. It consists of two staves: a treble staff and a bass staff. The time signature is 4/4. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#).

# Sunday XXX Through the Year

## Introit

*Psalm Verse*

*Confitemini Domino.*

*Ps 104 : 1*

4 A \*. O give thanks to the Lord, and call up- on his Name ; \* make known his deeds

Musical notation for the first line of the Introit. It consists of a vocal line (treble clef) and an organ accompaniment (bass clef). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The organ accompaniment provides a harmonic foundation with chords and moving lines.

a- mong all the na- tions.

Musical notation for the second line of the Introit. It consists of a vocal line (treble clef) and an organ accompaniment (bass clef). The vocal line continues with quarter notes D5, E5, and F5, followed by a half note G5. The organ accompaniment continues with harmonic support.

# Sunday XXX Through the Year

## Gloria Patri :

4 A \*. Glo- ry be to the Father, and to the Son, and to the Ho- ly Spir- it. \* As it was

Musical notation for the first part of the Gloria Patri. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with chords and moving lines. The music is in a 4/4 time signature and features a key signature of one flat (B-flat major or D minor).

in the beginning, is now and ev- er shall be, world with- out end. A- men.

Musical notation for the second part of the Gloria Patri. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with chords and moving lines. The music is in a 4/4 time signature and features a key signature of one flat (B-flat major or D minor).

## Introit

4 A. Let hearts re- joice \* who search for the Lord. Seek the Lord and his strength, seek

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 moving lines. The key signature has one sharp (F#), and the time signature is 4/4.

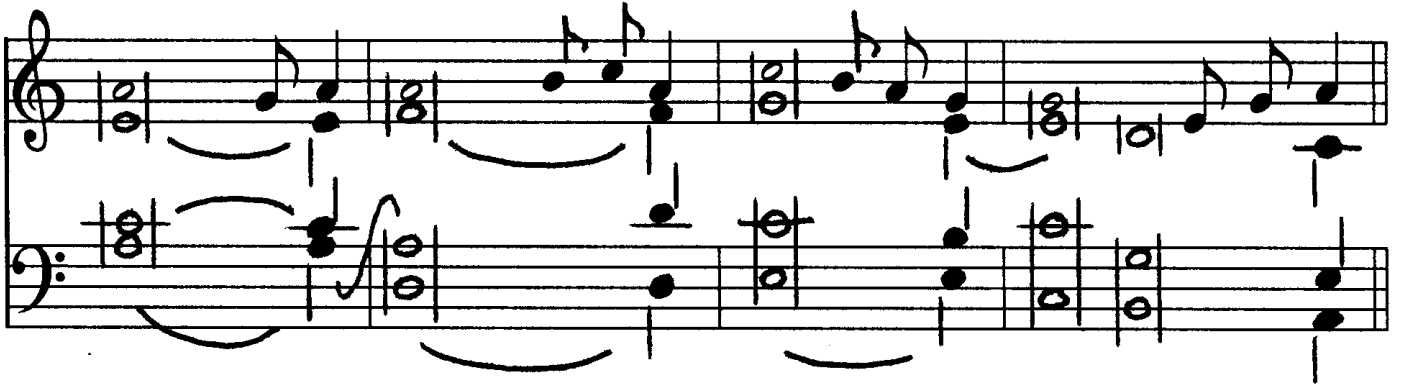
al- ways the face of the Lord.

The second system of musical notation also 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 moving lines. The key signature has one sharp (F#), and the time signature is 4/4. A handwritten '(h)' is written above the first note of the upper staff.

# Sunday XXX Through the Year

## Introit

Psalm Verses : Psalm 104, Mode 4



## Verses

*Confitemini Domino.*

*Ps 104*

1. O give thanks to the Lord, / and call upon *his Name* ;  
make known his deeds among *all the nations*.  
Sing to him, *sing his praise*,  
proclaim all his wonderful works. (R.)
2. Look to the Lord in *his strength* ;  
seek to *serve him constantly*.  
Recall the wondrous deeds that *he has wrought*,  
his portents, and the judgments he has uttered. (R.)
3. He, the Lord, is *our God* ;  
throughout the earth his *judgments prevail*.  
He remembers forever *his covenant*  
which he made binding for a thousand generations. (R.)
4. He led forth his people *with joy* ;  
with shouts of *joy, his chosen ones*.  
And he gave them the lands *of the nations*,  
that they might keep his statutes. (R.)

## Introit

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### *Metrical Psalm.*

Cf. Tietze, Christoph. *Hymn Introits for the Liturgical Year: The Origin and Early Development of the Latin Texts.* Chicago: Hillenbrand Books, 2005. ISBN 1-59525-011-5.

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### **PSALM 104 (C.M.)**

All thanks and praise to God the Lord !  
Extol his glorious Name,  
And sing to him your holy songs ;  
His mighty works proclaim.

Due honor unto him be giv'n ;  
In praise lift up your voice ;  
And in the worship of the Lord  
Let all the earth rejoice.

Because the Lord is great in strength,  
Seek him with all your heart ;  
To all who truly search for him  
He will his grace impart.

Think ye of all his wondrous works  
The marvels he hath done ;  
The perfect judgments of the Lord  
Remember them each one.

All glory to the Father be,  
And to his only Son ;  
All praise unto the Comforter,  
The Godhead, Three in One.

*Scottish Metrical Psalter, (1650)*



## Sunday XXX Through the Year

### Responsorial Psalm (A)

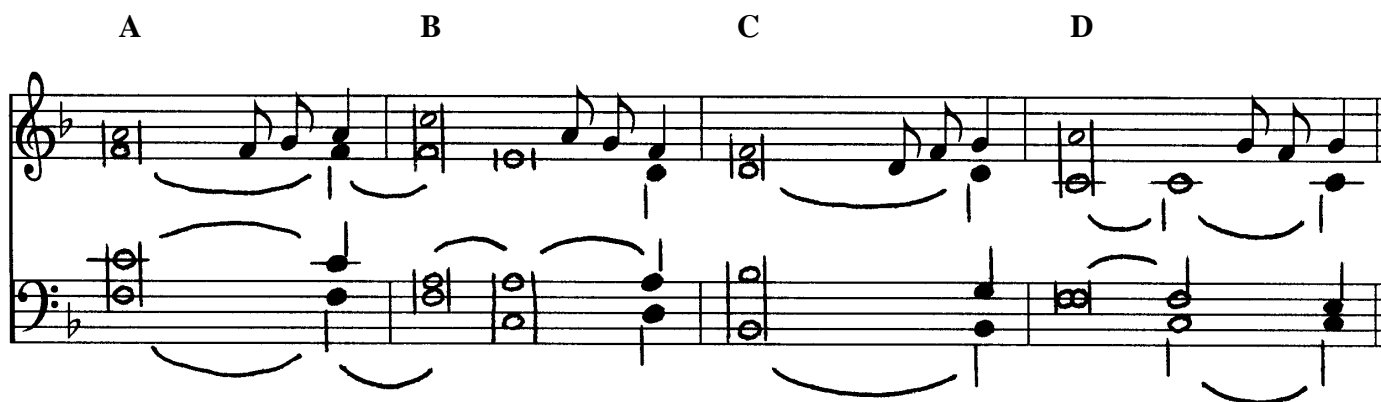
*Diligam te, Domine.*

*Is 5 : 7a*

5. I love you, O Lord my strength.



### Psalm Tone



### Verses

*Ps 17 : 2-3. 3-4. 47. 51*

- A** 1. I love you, O Lord, **my strength**,  
**D** O Lord, my rock, my fortress, my deliverer. (R)
2. My God, my **rock of refuge**,  
my shield, the horn of my **salvation**, my **stronghold** !  
Praised be the Lord, **I exclaim**,  
and I am safe from my enemies. (R)
3. The Lord lives / and **blessèd be my rock** !  
Extolled be **God my Savior**.  
You who gave great victories **to your king**  
and showed kindness to your anointed. (R)

## Responsorial Psalm

### Responsorial Psalm (B)

*Magnificavit Dominus.*

*Ps 125 : 3*

#### Refrain

5. **The Lord has done great things for us ; we are filled with joy.**



#### Psalm Tone



#### Verses

*Ps 125 : 1-2. 3-4. 4-5. 6*

1. When the Lord brought back the captives of **Zion**,  
we were *like men dreaming*.  
Then our mouth was *filled with laughter*,  
and our tongue *with rejoicing*. (R.)
2. Then they said *among the nations*,  
“The Lord has done great *things for them*.”  
The Lord has done great *things for us* ;  
we are *glad indeed*. (R.)
3. Restore our *fortunes, O Lord*,  
like the torrents in the southern **desert**.  
Those that *sow in tears*  
shall reap *rejoicing*. (R.)
4. Although they *go forth weeping*,  
carrying the seed to be sown,  
They shall come *back rejoicing*,  
carrying *their sheaves*. (R.)

## Sunday XXX Through the Year

### Responsorial Psalm (C)

*Pauper clamavit.*

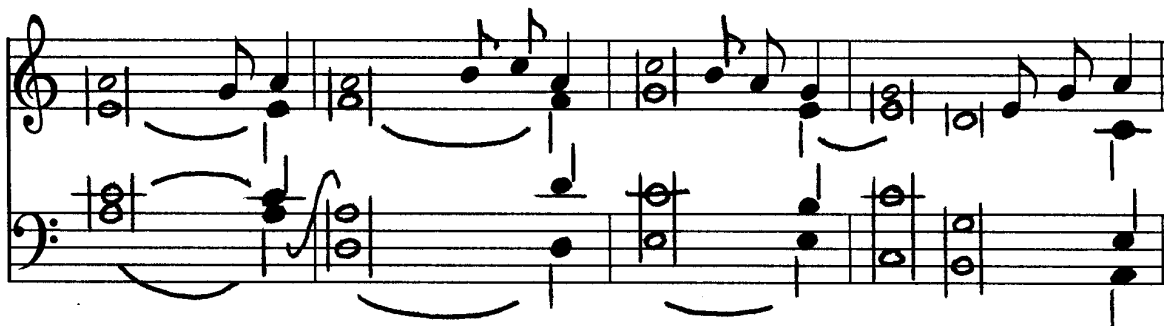
*Psalm 33 : 7a*

#### Refrain

#### 4. The Lord hears the cry of the poor.



#### Psalm Tone



#### Verses

*Psalm 33 : 1-3. 17-18. 19. 23*

1. I will bless the Lord at *all times* ;  
his praise shall be ever *in my mouth*.  
Let my soul glory *in the Lord* ;  
the lowly will hear me *and be glad*. (R.)
2. The Lord confronts the *evildoers*,  
to destroy remembrance of them *from the earth*.  
When the just cry out, / *the Lord hears* them,  
and from all their *distress* *he rescues* them. (R.)
3. The Lord is close to the *brokenhearted* ;  
and those who are crushed in spirit *he saves*.  
The Lord redeems the lives *of his servants* ;  
no one incurs guilt who takes *refuge in him*. (R.)

# Alleluia

## Alleluia

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

Musical score for the first Alleluia. It consists of a vocal line in G major (one flat) and a piano accompaniment. The vocal line begins with a quarter rest followed by the melody for "Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia." The piano accompaniment provides harmonic support with chords and moving lines.

*Or :*

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

Musical score for the second Alleluia. It consists of a vocal line in G major (one flat) and a piano accompaniment. The vocal line begins with a quarter rest followed by the melody for "Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia." The piano accompaniment provides harmonic support with chords and moving lines.

*Or :*

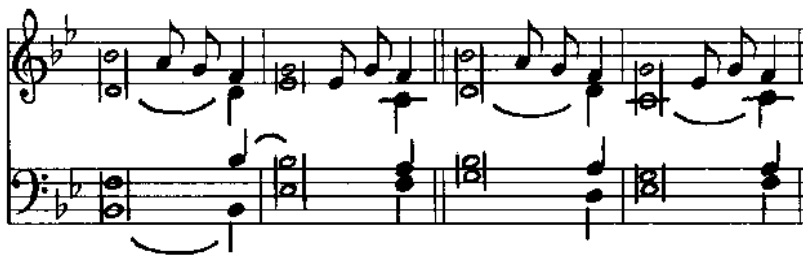
Organ accompaniment by Carlo Rossini

Musical score for the organ accompaniment by Carlo Rossini. It is written for a grand staff (treble and bass clefs) and includes a vocal line. The piece is marked "VIII." and begins with the lyrics "Al - le - lú - ia". The organ part features intricate chordal textures and melodic lines, with various ornaments and dynamics indicated.

## Sunday XXX Through the Year

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### MODE 8



#### Verse (A)

*Si quis diligit me.*

*John 14 : 23*

Whoever loves me will keep my word, *says the Lord*, \*  
and my Father will love him / and we will *come to him*.

#### Verse (B)

*Salvator noster Iesus Christus.*

*2 Tim 1 : 10*

Our Savior Jesus Christ *destroyed death* \*  
and brought life to light *through the Gospel*.

#### Verse (C)

*Deus erat in Christo.*

*2 Cor 5 : 19*

God was reconciling the world to himself *in Christ*, \*  
and entrusting to us the message *of salvation*.

# Sunday XXX Through the Year

## Offertory

*Domine, vivifica me.*

*Psalm 118 : 107. 125*

3. O Lord, \* for the sake of your promise give me life, that I may know your

Musical notation for the first part of the offertory. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a 3-measure rest, followed by a melodic line. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4.

de-crees.

Musical notation for the second part of the offertory. It consists of two staves: a treble staff and a bass staff. Both staves end with a double bar line, indicating the end of the phrase. The treble staff has a few notes before the bar line, and the bass staff has a few notes before the bar line.

## Verse

*Da mihi intellectum.*

*Psalm 118 : 34*

3. Give me discernment, that I may observe your law \* and keep it with all my heart.

Musical notation for the verse. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a 4-measure rest, followed by a melodic line. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4.

## SATB setting of Verse on p. 19.

## Sunday XXX Through the Year

### Communion (Option 1)

*Laetabimur in salutari tuo.*

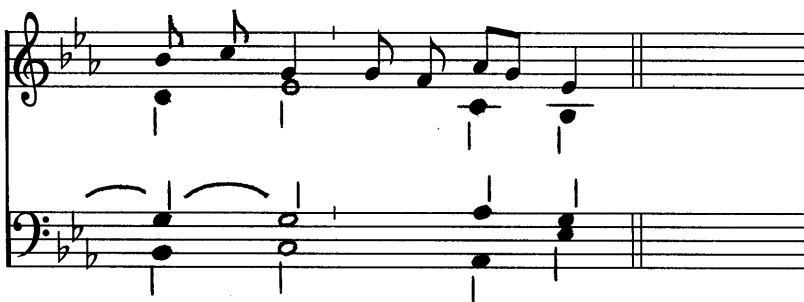
*Ps 19 : 6*

5. We will re-joice \* at the vic-to-ry of God and



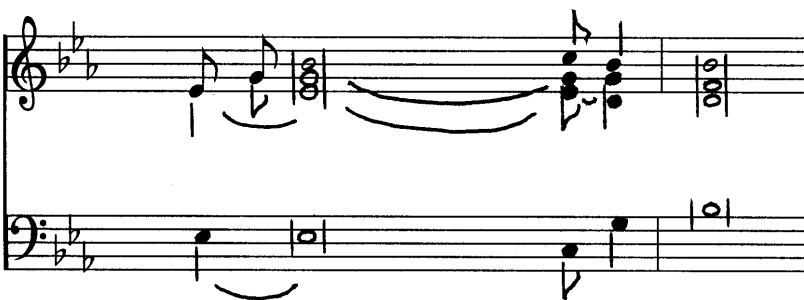
Musical notation for the first system, featuring a treble and bass staff with a key signature of two flats and a common time signature.

make our boast in his great name.



Musical notation for the second system, continuing the melody and accompaniment.

*Verse. Ps 19 : 1.* The Lord answer you in time of tri- al ; \* the name



Musical notation for the third system, including a fermata over the final note of the phrase.

of the God of Ja- cob de- fend you. *Ant.* We will.



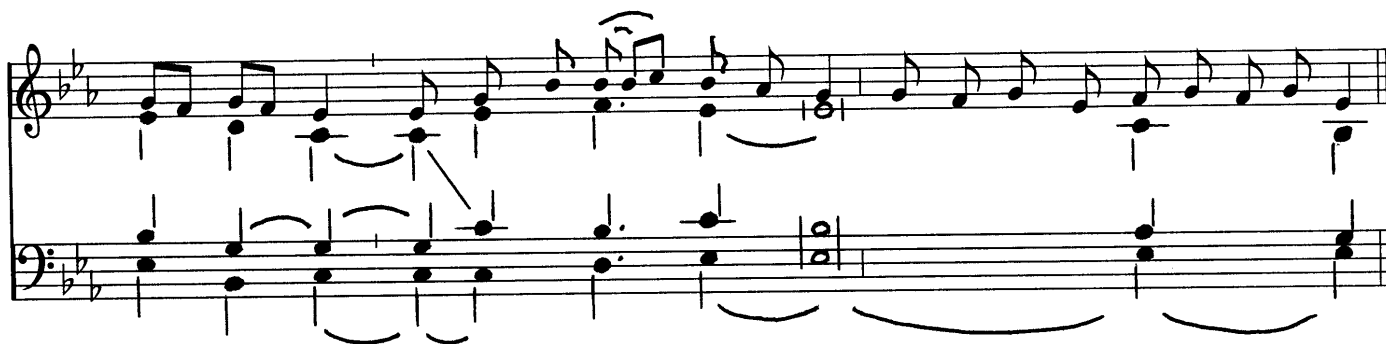
Musical notation for the fourth system, concluding the piece with a double bar line.

Communion (Option 2)

*Christus dilexit nos.*

*Eph 5 : 2*

5. Christ loved us \* and gave him-self up for us as a fra-grant of-fer-ing to God.



Musical score for the first line of text. It consists of a vocal line on a treble clef staff and an organ accompaniment on a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The organ accompaniment provides a harmonic foundation with chords and moving lines.

*Verse. Ps 19 : 1.* The Lord answer you in time of tri- al ; \* the name



Musical score for the second line of text. It consists of a vocal line on a treble clef staff and an organ accompaniment on a bass clef staff. The key signature has two flats. The vocal line features a half note G4, followed by quarter notes A4, B4, and a half note C5. The organ accompaniment continues with harmonic support.

of the God of Ja- cob de- fend you.



Musical score for the third line of text. It consists of a vocal line on a treble clef staff and an organ accompaniment on a bass clef staff. The key signature has two flats. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and a half note C5. The organ accompaniment provides harmonic support.

*Ant.* Christ loved us.



# Sunday XXX Through the Year

## Psalm during Communion

### Psalm Tone. Mode 5

Intonation † Flex Reciting tone Final

### Verses

*Exaudiat te Dominus.*

*Ps 19*

- Intonation* 1. The Lord answer you in time of **trial** ; \*  
the name of the God of **Jacob defend** you.
- Reciting tone* 2. May he send you help from the **holy** place, \*  
from Sion may **he sustain** you. (*Ant.*)
- Intonation* 3. May he remember all your **offerings** \*  
and graciously **accept** your **holocaust**.
- Reciting tone* 4. May he grant you what is **in** your heart \*  
and **fulfill** your **ev'ry** plan. (*Ant.*)
- Intonation* 5. May we shout for joy at your **victory** †  
and in the name of our God / raise the **standards**. \*  
The **Lord** grant **all** your prayers.
- Reciting tone* 6. Now I know that the Lord has given victory to his **anointed**, †  
that he has answered him from his holy **heaven** \*  
with the strength of his **victorious right** hand. (*Ant.*)
- Intonation* 7. Some are strong in chariots ; / some, in **horses** ; \*  
but we are strong in the **name** of the **Lord**, our God.
- Reciting tone* 8. O Lord, / grant victory **to** the king, \*  
and answer us when we **call upon** you. (*Ant.*)

## A NOTE ON THE PERFORMANCE OF THE INTROIT

*The settings given here are arranged for Prince of Peace Church, where they are performed thus :*

### ENTRANCE PROCESSION

1. The bell rings. All stand.
2. Celebrant and ministers begin the procession.
3. The choir sings the Introit Antiphon, Psalm Verse, *Gloria Patri*, and repeats the Introit Antiphon *recto tono*.

### INCENSATION OF THE ALTAR AND CRUCIFIX

4. The choir is concluding the Introit as the celebrant and ministers reach the altar. They reverence. The celebrant begins to fill the thurible with incense.
5. The organ intones the chorale melody for the metrical hymn, playing the whole melody through once.
6. Choir and congregation sing the metrical Psalm as the celebrant is incensing the altar and crucifix.
  - a. The whole Psalm may be sung in unison by all.
  - b. The choir may alternate with the congregation, singing the even number verses in unison, or in four part harmony, *a capella*. This is indicated in the program.
  - c. The organist may provide organ interludes. Festive instruments may be used on greater feasts. Varied hymn accompaniments are encouraged from verse to verse.

### AT THE CHAIR

7. The celebrant concludes the incensation, and takes his place at the chair. The metrical Psalm concludes.
  - a. The singing of the metrical Psalm is timed so as to conclude with the arrival of the celebrant at the chair.
  - b. Some verses of the metrical Psalm may be omitted if they are not needed. The final verse, the Doxology, is always included and never omitted.
  - c. The Introit covers the action of the entrance of celebrant and ministers and the incensation of the altar. The singing should not be unduly prolonged at this point, although it may continue a bit if necessary.

### PSALM VERSES

8. Psalm verses are provided for other communities if they choose not to use the metrical Psalm version. As indicated, the Introit Antiphon is repeated after the verses.

### ADAPTATION

9. Prince of Peace is a large church in the romanesque style that allows for an extended entrance rite. Smaller churches and communities will adapt this plan to suit their particular needs.

# Sunday XXX Through the Year

## Offertory

*Domine, vivifica me.*

*Psalm 118 : 107, 125*

3. O Lord, \* for the sake of your promise give me life, that I may know your

Musical notation for the first part of the offertory, featuring a treble and bass staff with a 3-measure rest and various melodic lines.

de-crees.

Musical notation for the second part of the offertory, showing a continuation of the melodic lines in treble and bass staves.

## Verse. SATB

*Da mihi intellectum.*

*Psalm 118 : 34, 40*

Give me discernment, that I may observe your law and keep it with all my heart.

Musical notation for the verse, SATB, showing a four-part setting of the text in treble and bass staves.

I long for your precepts in your justice give me life. Ant. O Lord.

Musical notation for the antiphon, featuring a treble and bass staff with a 3-measure rest and a "Unison + organ" instruction.

The Antiphon is repeated. Unison with organ accompaniment.

*Based on a Psalm Tone by Carlo Rossini.*

*Arranged by Samuel F. Weber, O.S.B.*

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