

2 November

ALL SOUL'S DAY

'Proper' of the Mass

Set to Gregorian 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

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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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Introit

Requiem aeternam.

4 Esdras 2 : 34. 35

6. E- ter- nal rest * grant un- to them, O Lord, and let per- pe- tu- al light shine up- on them.

Psalm Verse

Te decet hymnus.

Ps 64 : 2-3

To you a hymn is due in Sion, O God ; to you must our vows be ful-filled in Je- ru- sa-

lem.* Hear my prayer ; to you all flesh must come.

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Introit

At the Repetition of the Introit Antiphon

6. Eternal rest grant unto them, O Lord, and let perpetual light shine up- on them.

The image shows a musical score for an organ and voice. It consists of two staves: a treble clef staff for the organ and a bass clef staff for the voice. The key signature has one flat (B-flat). The organ part features a series of chords and melodic lines, with a prominent sustained chord in the left hand. The voice part is a simple melody with a few notes and rests, corresponding to the Latin text above. The score is written in a clean, black-and-white style.

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Responsorial Psalm

Dominus pascuit me.

Psalm 22

2. The Lord is my shep-herd ; there is noth-ing I shall want.



Psalm Tone



Verses

Ps 22

1. The Lord is my shepherd ; / I *shall not want*.
In verdant pastures he gives *me repose* ;
beside restful waters *he leads me* ;
he re- | freshes *my soul*. (℞)
2. He guides me in right paths *for his name's sake*.
Even though I walk in *the dark valley*
I fear no evil ; / for you are *at my side*
With your rod and your staff that | give *me courage*. (℞)
3. You spread the table *before me*
in the sight *of my foes* ;
you anoint my *head with oil* ;
my | cup *overflows*. (℞)
4. Only goodness and *kindness follow me*
all the days *of my life* ;
and I shall dwell in the house *of the Lord*
for | years *to come*. (℞)

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Alleluia

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



Or :

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



Or :

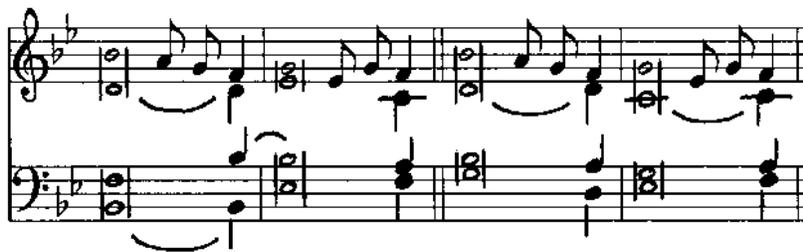
Organ accompaniment by Carlo Rossini

VIII.



Al - le - lú - ia

MODE 8



Verse

Jesus Christus est primogenitus.

Apocalypse 1 : 5a. 6b

Jesus Christ is the firstborn of the dead ; *
to him be glory and power, forever and ever.

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Offertory

De profundis.

Psalm 129 : 1. 2

2. Out of the depths * have I cried to you, O Lord ; Lord, hear

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a vocal melody with various note values including eighth and sixteenth notes, and rests. The lower staff is in bass clef and provides organ accompaniment with chords and moving lines. The system concludes with a double bar line.

my voice. Out of the depths have I cried to you, O Lord.

The second system of musical notation continues the vocal melody and organ accompaniment from the first system. It features similar rhythmic patterns and harmonic support, ending with a double bar line.

Offertory

Quia apud Dominum.

Psalm 129 : 7

2. Be-cause with the Lord there is mer- cy : and with him plentiful re-demp-tion : * and he will

The third system of musical notation shows a vocal line with a more spacious, chordal texture. The organ accompaniment consists of sustained chords and simple rhythmic patterns. The system ends with a double bar line.

redeem Israel from all his in- i- qui- ties. *Ant.* Out of the depths.

The fourth system of musical notation continues the vocal line and organ accompaniment. The vocal line has a more melodic quality, while the organ accompaniment provides harmonic support. The system concludes with a double bar line.

SATB setting of Verse on p. 8.

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Suggested performance practice :

1. Offertory Antiphon : " Out of the depths, " p. 14, unison with organ accompaniment
2. Psalm Verse in chant : " Let your ears, " p. 19, unison with organ accompaniment
3. Psalm Verse in harmony : " Because with the Lord, " p. 19, SATB a cappella (or unison with organ accompaniment)
4. Offertory Antiphon : " Out of the depths, " p. 14, unison with organ accompaniment

Offertory

Sustinuit anima mea.

Psalm 129 : 5

2. Let your ears be at- ten- tive * to the voice of my sup- pli- ca- tion.

Verse. SATB

Quia apud Dominum misericordia.

Psalm 129 : 7-8

Because with the Lord there is mercy : and with him plen- ti- ful re- demp- tion.

and he will redeem Israel from all his in- i- qui- ties. *Ant. Out.*

The Antiphon is repeated. Unison with organ accompaniment.

Based on a Harmony Psalm Tone by Carlo Rossini.

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

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Communion

Lux aeterna.

4 Esdras 2 : 35. 34

8. May light e- ter- nal * shine up- on them, O Lord : with your saints for ev- er, for

Musical notation for the first line of the Communion text. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The text "8. May light e- ter- nal * shine up- on them, O Lord : with your saints for ev- er, for" is written below the staves.

you are mer- ci- ful. ∇ E- ter- nal rest grant un- to them, O Lord, * and let per- pet-

Musical notation for the second line of the Communion text. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The text "you are mer- ci- ful. ∇ E- ter- nal rest grant un- to them, O Lord, * and let per- pet-" is written below the staves.

u- al light shine up- on them. With your saints for ev- er, for you are mer- ci- ful.

Musical notation for the third line of the Communion text. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The text "u- al light shine up- on them. With your saints for ev- er, for you are mer- ci- ful." is written below the staves.

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

Verse : Arrangement of Psalm Tone and harmonization by Samuel F. Weber, O.S.B.

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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.

MASS FOR THE DEAD

bu

INTROIT
Mode 6

Ré - qui - em* ae - tér - nam do - na e - is - do - mi -

- ne: et lux per - pé - tu - a lú - ce - at e - is

Ps. Te de - cet hy - mnus De - us in Si - on, et ti - bi red - dé - tur vo - tum in Je - rú - sa - lem: *

ex - áu - di o - ra - ti - ó - nem me - am, ad te o - mnis ca - ro vé - ni - et. Ré - qui - em.

KYRIE
Mode 6

Ký - ri - e * e - lé - i - son. *íj.* Chri - ste e - lé - i - son. *íj.*

Ký - ri - e e - lé - i - son. *ff* Ký - ri - e
 e - lé - i - son. *ff* * e - lé - i - son.

GRADUAL
 Mode 2
 Ré - qui - em * ae - tér - nam do - na e - is

Dó - mi - ne: et lux per - pé -

tu - a. Iú - ce - at e - is.

62-TRACT, MASS FOR THE DEAD

Ÿ. In me - mó - ri - a ae - tér -

- na e - rit ju -

- stus: ab au - di - ti - ó - ne ma - la

* non ti - me - bit.

Ab - sol - ve, * Dó - mi - ne, á - ni - mas ó - mni - um fi - dé - li - um de - fun - ctó -

TRACT
Mode
8

64 - DIES IRAE, MASS FOR THE DEAD

SEQUENCE
"Dies irae",
Mode 1

1 Di - es i - rae, di - es il - la, Sol - vet sae - clum in fa - vli - la: Te - ste Da - vid cum Si - byl - la.
2 Quantus tre - mor est fu - tu - rus, Quan - do ju - dex est ven - tu - rus, Cun - cta stri - cte di - scus - su - rus!

3 Tu - ba mi - rum spar - gens so - num Per se - pul - cra re - gi - ó - num, Co - get o - mnes an - te thro - num.
4 Mors stu - pé - bit et na - tú - ra, Cum re - sur - get cre - a - tú - ra, Ju - di - cán - ti re - spon - sí - ra.

5 Li - ber scri - ptus pro - fe - ré - tur, In quo to - tum con - ti - né - tur, Un - de mun - dus ju - di - cé - tur.
6 Ju - dex er - go cum se - dé - bit, Quid - quid la - tet ap - pa - ré - bit: Nil in - vi - tum re - ma - né - bit.

7 Quid sum mi - ser tunc di - ctú - rus? Quem pa - tró - num ro - ga - tú - rus? Cum vix ju - stus sit se - cú - rus.
8 Rex tre - mén - dae ma - je - stá - tis, Qui sal - ván - dos sal - vas gra - tis, Sal - va me, fons pi - e - tá - tis.

9 Re-cor-dá-re Je - su pi - e, Quod sum cau-sa tu-ae vi-ae: Ne me per - das il - la di - e.
 10 Quaerens me se di - sti las-sus: Red - e - mi-sti cru-cem pas-sus: Tan-tus la - bor non sit cas-sus.

11 Ju - ste ju - dex ul - ti - ó - nis, Do - num fac re - mis - si - ó - nis, An - te di - em ra - ti - ó - nis.
 12 In - ge - mí - sso, tam - quam re - us: Cul - pa ru - bet vul - tus me - us: Sup - pli - cá - ti par - ce De - us.

13 Qui Ma - ri - am ab - sol - ví - sti, Et la - tró - nem ex - au - dí - sti, Mi - hi quo - que spem de - dí - sti.
 14 Pre - ces me - ae non sunt dig - nae: Sed tu bo - nus fac be - ní - gne, Ne per - én - ni cre - mer i - gne.

15 In - ter o - ves lo - cum prae - sta, Et ab hoe - dis me se - que - stra, Stá - tu - ens in par - te dex - tra.
 16 Con - fu - tá - tis ma - le - dí - ctis, Flam - mis á - cri - bus ad - dí - ctis: Vo - ca me cum be - ne - dí - ctis.

66-OFFERTORY, MASS FOR THE DEAD

17 O - ro sup-plex et ac-ci - nis, Cor con-tri-tum qua-si ei - nis: Ge-re cu-ram me-i fi - nis.

18 La-cri-mó - sa di - es il - la, Qua-re-sur-get ex fa-vil - la. 19 Ju-di-can-dus ho - mo re-us:

Hu-ic er-go par - ce De-us. 20 Pi-e Je-su Dó-mi-ne, do-na e - is ré-qui-em. A - - men.

Dó-mi - ne Je-su Chri-ste, * Rex gló - - ri - ae, Í - be - ra á - ni-mas

OFFERTORY
Mode
2

ó - mni-um fi - dé - li - um de - fun-ctó - rum de poe-nis in - fér - ni, et de pro-fún-do la - cu:

li-be-ra e-as de o-re Je-hu-nis, ne ab-sór-be-at e-as tár-ta-rus, ne ca-dant in ob-scúrum:

OFFERTORY, MASS FOR THE DEAD--67

sed sí-gni-fer san-ctus Mi-chael re-præ-sén-tet é-as in lu-cem san-ctam:

* Quam o-lim A-bra-hæ pro-mí-si-sti, et sé- - - - - mi-ni e-jus.

¶ Hó-sti-as et pre-cés ti-bi Dó-mi-ne lau-dis of-fé-ri-mus: tu sú-sci-pe pro a-ni-má-bus il-lis,

qua-rum hó-di-e me-mó-ri-am fá-ci-mus: fac e-as, Dó-mi-ne, de mor-te trans-í-re ad vi-tam *

Repeat: *Quam o-lim*

7. Ré-qui-em ae-tér-nam dona e-is Dó-mi-ne, et lux per-pé-tu-a lú-ce-at e-is. * Cum san-ctis tu-is in ae-tér-num, qui-a pi-us es.

ABSOLUTION AFTER MASS - 69

ABSOLUTION AFTER MASS

After Mass, the priest goes to the bier and commences the Absolution. The Prayer "Non intres" is said, and at its conclusion, the "Libera" is intoned and continued by the choir.

Lí-be-ra me, Dó-mi-ne, * de mor-te ae-tér-na, in di-e

LIBERA ME
Mode
1

il-la tre-mén-da: * Quando coe-li mo-vén-di sunt et ter-ra:

+ Dum vé-ne-ris ju-di-cá-re saé-cu-lum per i-gnem.

241

GRADUAL

4 Esdras 2, 34-35.

Tone 'in directum'.
(J.H.D.)

Réquiem aetér - nam do - na e - is, Dó - mi - ne: *

et lux perpétua lú - ce - at e - is.

V. In memória ae - tér - na e - rit ju - stus: *

ab auditióne mala non ti - mé - bit.

TRACT

Absólve, Dómine, ánimas ómnium fidélium de - fun - ctó - rum *

ab omni vínculo deli - - - - - ctó - rum.

V. Et grátia tua illis suc - cur - rén - te, *

mereántur evádere iudícium ulti - - - - - ó - nis.

V. Et lu - cis ae - tér - nae * beatitúdi - ne pér - fru - i.

96*

Missa pro Defunctis.

cu-lo de-li-ctó-rum. V. Et grá-ti-a tu-a il-lis
succurrén-te, me-re-ántur e-váde-re ju-
dí-ci-um ulti-ó-nis. V. Et lu-cis actér-
nae be-a-ti-tú-di-ne* pér-fru-i.

Sequent.

I-es i-rae, di-es il-la, Solvet saeclum in faví-la :
Teste Da-vid cum Si-býlla. Quantus tremor est fu-túrus, Quan-
do ju-dex est ventúrus, Cuncta stricte discussúrus! Tuba
mi-rum spar-gens sonum Per sepúl-era re-gi-ónum, Coget

Missa pro Defunctis.

97*

o-mnes ante thronum. Mors stupé-bit et na-tú-ra,
Cum re-súrget cre-a-tú-ra, Ju-di-cán-ti responsú-ra. Li-
ber scriptus pro-fe-ré-tur, In quo to-tum conti-né-tur, Unde
mundus ju-di-cé-tur. Ju-dex ergo cum se-dé-bit, Quidquid
la-tét appa-ré-bit : Nil inúl-tum remané-bit. Quid sum mi-
ser tunc dictú-rus? Quem patró-num roga-tú-rus? Cum vix ju-
stus sit se-cúrus. Rex tremé-dae ma-jestá-tis, Qui salvá-dos
salvas gra-tis, Salva me, fons pi-e-tá-tis. Re cordá-re

98* Missa pro Defunctis.

Je-su pi-e, Quod sum causa tu-ae vi-ae : Ne me per-
 das il-la di-e. Quaerens me, se-dí-sti lassus : Red-e-
 misti cru-cem passus : Tantis la-bor non sit cassus. Juste
 ju-dex ul-ti-ó-nis, Do-num fac remis-si-ó-nis, Ante di-em
 ra-ti-ó-nis. Inge-ní-sco, tamquam re-us : Culpa ru-bet
 vultus me-us : Suppli-cánti parce De-us. Qui Ma-ri-am
 absol-ví-sti, Et latró-nem exandí-sti, Mi-hi quoque spem
 de-dí-sti. Pre-ces me-ae non sunt dignae : Sed tu bo-nus

Missa pro Defunctis. 99*

fac be-ní-gne, Ne per-é-ni cremer igne. Inter o-ves
 lo-cum praesta, Et ab haedis me sequestra, Stá-tu-ens
 in parte dex-tra. Con-fu-tá-tis ma-le-dí-ctis, Flammis
 á-cri-bus addí-ctis : Vo-ca me cum be-ne-dí-ctis. O-ro
 sup-plex et ac-cé-lí-nis, Cor con-trí-tum qua-si ci-nis : Ge-re
 cu-ram me-i fi-nis. Lacri-mó-sa di-es íl-la, Qua re-súr-
 get ex faví-l-la, Ju-di-cándus ho-mo-re-us : Hu-ic
 ergo par-ce De-us. Pi-e Je-su Dó-mi-ne, dona e-is
 ré-qui-em. A-men.