

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

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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2 November

ALL SOUL'S DAY

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 fulfilled 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.



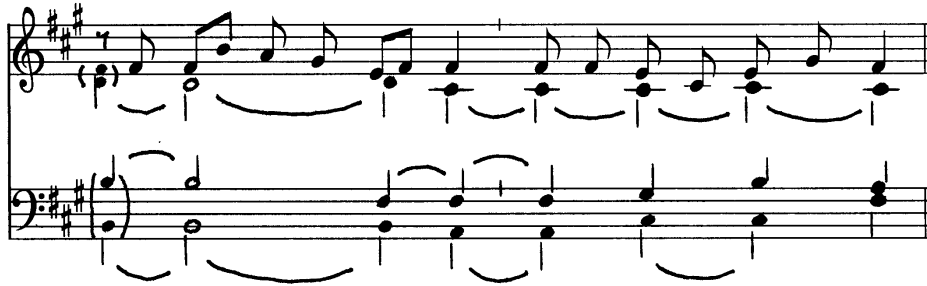
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Responsorial Psalm

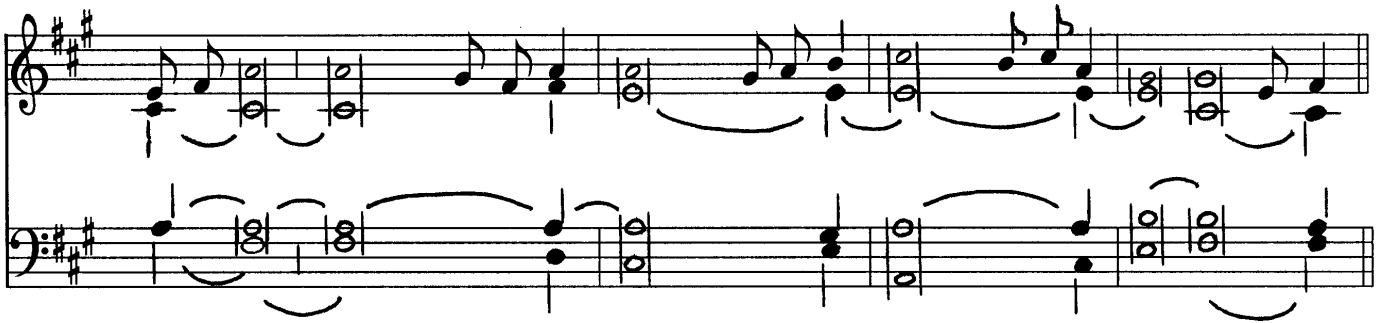
Dominus pascuit me.

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 :

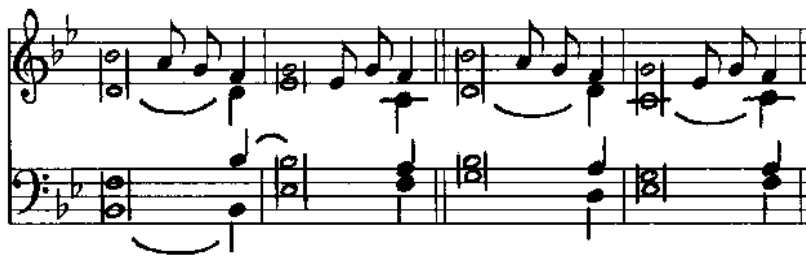
Organ accompaniment by Carlo Rossini

VIII.



Al - le - lú - ia

MODE 8



Verse

Iesus Christus est primogenitus.

Apocalypse 1 : 5a. 6b

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

2 November. All Soul's Day

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 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). The vocal line begins with a melodic phrase: "Out of the depths * have I cried to you, O Lord ; Lord, hear". The organ accompaniment provides a harmonic foundation with chords and moving lines.

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

The second system continues the musical setting. The vocal line concludes with "my voice. Out of the depths have I cried to you, O Lord." The organ accompaniment continues with sustained chords and melodic fragments, ending with a final cadence.

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 second system of musical notation features a vocal line on a treble clef staff and organ accompaniment on a bass clef staff. The key signature has two flats. The vocal line begins with "redeem Israel from all his in- i- qui- ties. Ant. Out of the depths." The organ accompaniment is characterized by sustained chords and a slow, contemplative pace.

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

The second system continues the musical setting. The vocal line concludes with "redeem Israel from all his in- i- qui- ties. Ant. Out of the depths." The organ accompaniment continues with sustained chords and melodic fragments, ending with a final cadence.

SATB setting of Verse on p. 8.

Chant melodies and organ harmonies arranged after traditional sources by Samuel F. Weber, O.S.B. © 2005
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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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2 November. All Soul's Day

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

The first line of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 7/4 time signature. It contains a melodic line with eighth and quarter notes, some beamed together, and a final dotted half note. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and some melodic movement.

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

The second line of musical notation continues the melody and accompaniment. It features similar rhythmic patterns and melodic contours as the first line, with a double bar line indicating a measure rest. The bass line continues to support the vocal line with sustained chords and moving lines.

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

The third line of musical notation concludes the antiphon. The melodic line ends with a final cadence, and the bass line provides a solid harmonic foundation. The notation includes various note values and rests, maintaining the 7/4 time signature.

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.

2 November: All Soul's Day

Tone 4

The image shows a musical score for a chant melody. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the organ accompaniment. The melody is written in a simple, rhythmic style with quarter and eighth notes. Above the treble staff, the fingerings '1, 3, 7' are indicated for the first three notes, and '2, 4, 6' are indicated for the next three notes. The organ accompaniment consists of chords and single notes in the bass clef.

INTROIT *Requiem aeternam*

1. Eternal rest grant unto them, O **Lord**, *
and let perpetual light // *shine upon* them.
2. To you a hymn is due in Sion, O **God** ; *
to you must our vows be ful- | filled *in Jerusalem*.
3. Hear my **prayer** ; *
to you all *flesh must come* .
4. Eternal rest grant unto them, O **Lord**, *
and let perpetual light // *shine upon* them.

OFFERTORY *Domine Iesu Christe*

1. Lord Jesus Christ, King of glory, / deliver the souls of all the faithful **departed** *
from the pains of hell / and from the **bottomless pit** :
2. deliver them from the lion's mouth, / that hell not swallow them **up**, *
nor may they | fall *into darkness*,
3. but may Michael, the holy standard-**bearer**, *
bring them into the *holy light* :
4. which you once promised to Abraham *
and | *to his seed*.
5. We offer you, O **Lord**, *
sacrifices and *prayers of praise* ;
6. receive them for the souls whom we remember this **day**. *
Grant, O Lord, that they may pass from | *death to life* .
7. which you once promised to Abraham *
and *to his seed*.

COMMUNION *Lux aeterna*

1. May light **eternal** *
shine upon *them*, O **Lord** :
2. with your saints **forever**, *
for / *you are merciful*.
3. Eternal rest grant unto them, O **Lord**, *
and let perpetual light // *shine upon* them.
4. With your saints **forever**, *
for / *you are merciful*.

MASS FOR THE DEAD

ov

INTROIT
Mode 6

Ré - qui - em* ae - tér - nam do - na e - is Dó - 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. iij. Chri - ste e - lé - i - son. iij.

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Ky - ri - e e - le - i - son. *sf.* Ky - ri - e

GRADUAL, MASS FOR THE DEAD - 61
* e - le - i - son.

GRADUAL
Mode 2

Ré - qui - em * ae - ter - - - - nam do - - - - na e - is

Dó - - mi - ne: et lux per - pé - -

tu - a

Iu - - - - ce - at e - is.

The musical score consists of five systems of music. Each system includes a vocal line (soprano or alto clef) and a piano accompaniment (treble and bass clefs). The lyrics are written below the vocal line. The first system is the beginning of the Kyrie-e-lei-son. The second system is the beginning of the Gradual, marked 'GRADUAL Mode 2'. The third system continues the Gradual with the text 'Dó - - mi - ne: et lux per - pé - -'. The fourth system continues the Gradual with 'tu - a'. The fifth system continues the Gradual with 'Iu - - - - ce - at e - is.' The piano accompaniment features various musical notations such as slurs, ties, and dynamic markings like *sf.* and *p*.

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

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The image displays a musical score for a vocal part, likely a soprano or alto, with piano accompaniment. The score is written in G major (one sharp) and 4/4 time. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are Latin, and the text is as follows:

- i.
- nae
- vá - de - re ju - dí - ci - um ul - ti - ó - nis.
Et lu - cis aë - tér -
- rum ab o - mni vin - cu - lo de - li - ctó - rum.
Et grá - ti - a tu - a il - lis suc - cur - rén - te,
me - ré - án - tur e -

The score includes various musical notations such as slurs, accents, and dynamic markings (e.g., *mf*, *f*). The piano accompaniment features a steady rhythmic pattern in the right hand and a more active bass line in the left hand.

TRACT, MASS FOR THE DEAD - 63

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 - vij - la: Te - ste Da - vid cum Si - byl - la.
2 Quantus tremor est fu - tū - rus, Quan - do ju - dex est ven - tū - rus, Cun - cta stri - cte di - scus - su - rus!

3 Tu - ba mi - rum spar - gens so - num Per se - pū - era re - gi - ó - num, Co - get o - mnes an - te thro - num.
4 Mors stu - pé - bit et na - tū - ra, Cum re - sū - get cre - a - tū - ra, Ju - di - cán - ti re - spon - sū - 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 sé - dé - bit, Quid - quid la - tet ap - pa - ré - bit: Nil in - vī - tum re - ma - né - bit.

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

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DIES IRAE, MASS FOR THE DEAD - 65

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 - mi - seo, tam - quam re - us: Cul - pa ru - bet vul - tus me - us: Sup - pli - cán - 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-eli - nis, Cor - tri - tum qua - si ci - 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, lí - 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:

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li-be-ra e-as de o-re le-ó - nis, ne ab-sól-be-at e-as tár - ta-rus, ne ca-dant in ob - scú - rum:

OFFERTORY, MASS FOR THE DEAD—67

sed sí - gni-fer san-ctus Mí - cha-el re-prae-sén-tet e - as in lu - cem san - ctam:

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

¶. Hó-sti-as et pre-ces 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*

69-SANCTUS, MASS FOR THE DEAD

SANCTUS

San-ctus, * San-ctus, San-ctus Dó-mi-nus De-us Sá-ba-oth. Ple-ni sunt coe-li et ter-ra gló-ri-a tu-a.

Musical notation for the Sanctus, featuring a vocal line and a piano accompaniment. The vocal line begins with a long note on 'San-ctus' and continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands.

Ho-sán-na in ex-cél-sis. Be-ne-dí-ctus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cél-sis.

Musical notation for the second part of the Sanctus, featuring a vocal line and a piano accompaniment. The vocal line continues the melody from the previous section. The piano accompaniment provides harmonic support.

AGNUS

A-gnus De-i, * qui tol-lis pec-cá-ta mun-di: do-na e-is ré-qui-em. * A-gnus De-i, * qui tol-lis pec-cá-ta mun-di: do-na e-is ré-qui-em. * Cum san-ctis tu-is in ae-tér-num, qui-a pi-us es.

Musical notation for the beginning of the Agnus Dei, featuring a vocal line and a piano accompaniment. The vocal line starts with a long note on 'A-gnus' and continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands.

A-gnus De-i, * qui tol-lis pec-cá-ta mun-di: do-na e-is ré-qui-em**sem-pi-tér-nam.

Musical notation for the middle part of the Agnus Dei, featuring a vocal line and a piano accompaniment. The vocal line continues the melody. The piano accompaniment provides harmonic support.

COMMUNION

8 Mode

Lux ae-tér-na * lí-ce-at e-is, Dó-mi-ne: * Cum san-ctis tu-is in ae-tér-num, qui-a pi-us es.

Musical notation for the Communion, featuring a vocal line and a piano accompaniment. The vocal line begins with a long note on 'Lux' and continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands.

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: * quan-do coe - li mo - vén-di sunt et ter - ra:

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

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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

242

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

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

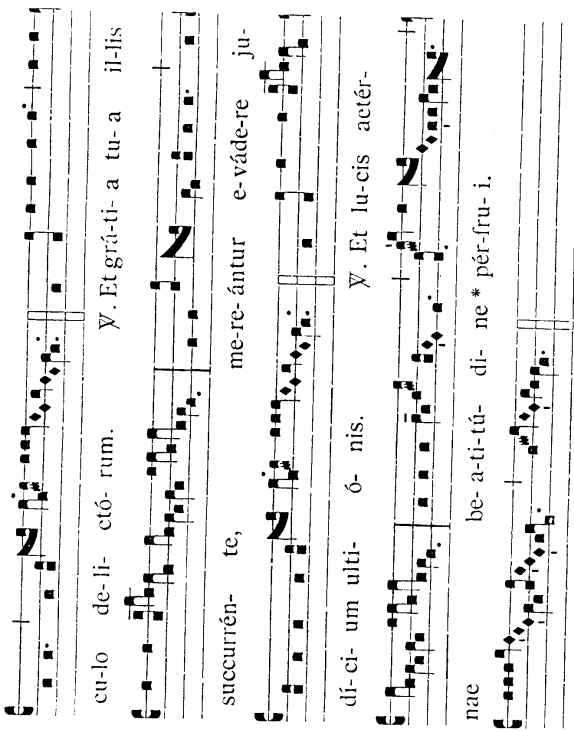
V. Et grátia tua illis suc - cur - rén - te, *

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 ul-ti-ó-nis. V. Et lu-cis aetér-
nae be-a-ti-tú-di-ne * pér-fru-i.

Sequent.

I. **D** I-es i-rae, di-es il-la, Solvet saeclum in faví-la :
Teste Da-vid cum Si-býl-la. Quantus tremor est fu-túrus, Quan-
do ju-dex est ventúrus, Cuncta stricte discussúrus! Tuba
mí-rum spar-gens sonum Per sepúlera 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 : Níl 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-si lassus : Red-e-
misti cru-cem passus : Tantus 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-mísco, tamquam re-us : Culpa ru-bet
vultus me-us : Suppli-cánti parce De-us. Qui Ma-rí-am
absolvi-sti, Et latró-nem exaudi-sti, Mi-hi quoque spem
de-dis-ti. Pre-ces me-ae non sunt dignae : Sed tu bo-nus

Missa pro Defunctis.

99*

fac be-nígne, Ne per-éni cremer igne. Inter o-ves
lo-cum praesta, Et ab haedis me sequéstra, Stá-tu-ens
in parte dex-tra. Confu-tá-tis ma-le-dí-citis, Flammis
ácri-bus addíctis : Vo-ca me cum be-ne-díctis. O-ro
supplex et accé-lis, Cor contrí-tum qua-si ci-nis : Ge-re
cu-tam me-i fi-nis. Laci-mó-sa di-es il-la, Qua re-súr-
get ex faví-la, Ju-di-cándus ho-mo re-us : Hu-ic
ergo par-ce De-us. Pi-e Je-su Dómi-ne, dona e-is
réqui-em. A-men.