

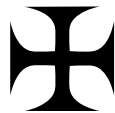
**SUNDAY XXIII  
THROUGH THE YEAR**

**'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 from *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.

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

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ORGAN ACCOMPANIMENT

**SUNDAY XXIII  
THROUGH THE YEAR**

Introit

*Justus es, Domine.*

*Ps 118 : 137. 124*

*Antiphon :*

1. Lord, you are just, and the judgments you make are right. \*

Musical notation for the first line of the antiphon. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with eighth and quarter notes, and the bass staff provides a harmonic accompaniment with chords and single notes.

Have mer- cy when you judge me, your ser- vant.

Musical notation for the second line of the antiphon. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with eighth and quarter notes, and the bass staff provides a harmonic accompaniment with chords and single notes.

# Introit

## Psalm Verse

*Beati immaculati in via.*

*Ps 118 : 1*

1. Bless-èd are they whose way is blame-less, \* who walk

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a vocal melody with lyrics underneath. The lower staff is in bass clef with the same key signature and time signature, providing organ accompaniment with chords and moving lines.

in the law of the Lord.

The second system of music also consists of two staves. The upper staff continues the vocal melody from the first system, with lyrics underneath. The lower staff continues the organ accompaniment. The system concludes with a double bar line.

## Sunday XXIII Through the Year

### *Gloria Patri :*

1. Glo- ry be to the Fa-ther, and to the Son, and to the

The first system of music consists of two staves. The upper staff is a vocal line in G major, starting with a treble clef and a key signature of one flat (F major). The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is an organ accompaniment in bass clef, starting with a quarter note G3, followed by a half note chord of F4 and C4, and then a whole note chord of F4 and C4.

Ho- ly Spir- it. \* As it was in the be-gin-ning,

The second system of music consists of two staves. The upper staff continues the vocal line with eighth notes D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The lower staff continues the organ accompaniment with a half note chord of F2 and C2, followed by a whole note chord of F2 and C2.

is now and ev- er shall be, world with-out end.

The third system of music consists of two staves. The upper staff continues the vocal line with eighth notes D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The lower staff continues the organ accompaniment with a half note chord of F0 and C0, followed by a whole note chord of F0 and C0.

A- men.

The final system of music consists of two staves. The upper staff continues the vocal line with eighth notes D0, C0, B0, A0, G0, F0, E0, D0, C0. The lower staff continues the organ accompaniment with a half note chord of F0 and C0, followed by a whole note chord of F0 and C0.

## Introit

*Antiphon :*

1. Lord, you are just, and the judgments you make are right.

Musical notation for the first line of the antiphon. 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 clef, and the organ accompaniment is in the bass clef. The music features a series of chords and moving lines, with a prominent melodic line in the treble clef.

Show mercy when you judge me, your ser- vant.

Musical notation for the second line of the antiphon. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody continues in the treble clef, and the organ accompaniment is in the bass clef. The music features a series of chords and moving lines, with a prominent melodic line in the treble clef.

## Sunday XXIII Through the Year

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Psalm Verses : Psalm 118, Mode I



1. Blessèd are they whose *way is blameless*, \*  
who walk in the law of *the Lord*.
2. Blessèd are they who observe *his decrees*, \*  
who seek him with all *their heart*. (R.)
3. You have commanded *that your precepts*, \*  
be diligently *kept*.
4. Oh, that I might be firm *in the ways* \*  
of keeping *your statutes*. (R.)
5. I will give you thanks with an *upright heart*, \*  
when I have learned your just *decrees*. (R.)
6. I will *keep your statutes* ; \*  
do not utterly *forsake* me. (R.)
7. Within my heart I treasure *your promise*, \*  
that I may not sin *against* you.
8. Blessèd are *you, O Lord*, \*  
teach me *your statutes*. (R.)

## Introit

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### *Metrical Psalm.*

*Tune : SAINT ANNE (C.M.)*

### **Ps 18**

**G**OD's law is perfect, and converts  
The soul in sin that lies ;  
His testimonies are most sure ;  
They make the simple wise.

Just are the statutes of the Lord ,  
Rejoicing every heart ;  
All his commands are good and true  
And light to us impart.

In worth exceeding purest gold  
From the refiner's fire ;

Far sweeter than the honey-comb—  
They are our heart's-desire.

Each word we speak, our inmost thoughts  
Be pleasing to the Lord.  
Our Savior and our Strength is he,  
For evermore adored.

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

*Scottish Metrical Psalter (1650)*



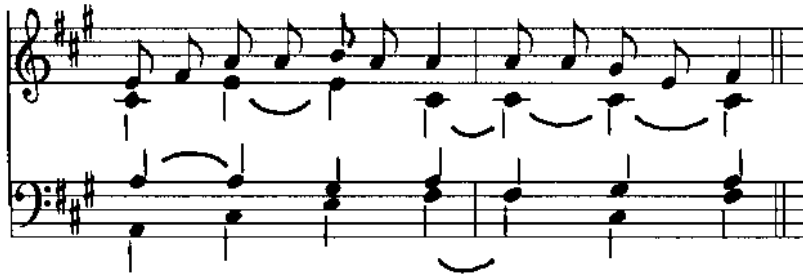
## Sunday XXIII Through the Year

### Responsorial Psalm (A)

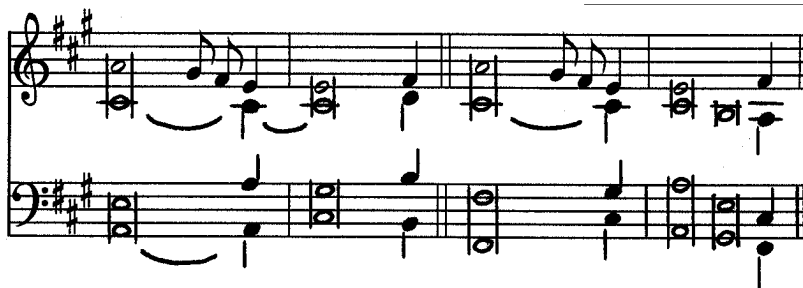
*Utinam hodie.*

*Ps 94 : 8*

2. If to- day you hear his voice, hard- en not your hearts.



### Psalm Tone



Verses

*Ps 94 : 1-2. 6-7. 8-9*

1. Come, let us sing joyfully *to the Lord* ; \*  
let us acclaim the rock of our salvation.
2. Let us come into his presence *with thanksgiving* ; \*  
let us joyfully sing psalms to **him**. (R.)
3. Come, let us bow *down in worship* ; \*  
let us kneel before the Lord who **made** us.
4. For he is our God, / and we are the people *he shepherds*, \*  
the flock he **guides**.
5. Oh, that today you would hear his voice : /  
“ Harden not your hearts as *at Meribah*, \*  
as in the day of Massah in the **desert**,
6. Where your *fathers tempted* me ; \*  
they tested me / though they had seen my **works**. ” (R.)

## Responsorial Psalm

### Responsorial Psalm (B)

*Lauda, anima mea, Dominum.*

*Ps 145 : 1b*

#### Refrain

8. Praise the Lord my soul !

The musical notation for the Refrain consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is an organ accompaniment in bass clef. Both are in the key of D major (two sharps). The melody is simple and rhythmic, with a final double bar line.

#### Psalm Tone

A

B

The musical notation for the Psalm Tone consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is an organ accompaniment in bass clef. Both are in the key of D major (two sharps). The melody is a simple, stepwise scale with a final double bar line.

#### Verses

*Ps 145 : 7. 8-9. 9-10*

1. The God of Jacob keeps *faith forever*, \*  
secures justice for *the oppressed*,
2. gives food to *the hungry*. \*  
The Lord sets *captives free*. (R.)
3. The Lord gives sight to *the blind* ; \*  
the Lord raises up those who *were bowed down*.
4. The Lord *loves the just* ; \*  
the Lord *protects the strangers*. (R.)
4. The fatherless and the widow the *Lord sustains*, \*  
but the way of the wicked *he thwarts*.
5. The Lord shall *reign forever* ; \*  
your God, O Zion, through all *generations*. (R.)

## Sunday XXIII Through the Year

### Responsorial Psalm (C)

*Domine, refugium factus es.*

*Psalm 89 : 1*

#### Refrain

5. In ev- 'ry age, O Lord, you have been our re- fuge.



#### Psalm Tone



#### Verses

*Ps 89 : 3-4. 5-6. 12-13. 14-17*

1. You turn man back *to dust*, \*  
saying, / "Return, O children *of men*."
2. For a thousand years in your sight /  
are as yesterday, now that it *is past*, \*  
or as a watch of *the night*. (R:)
3. You make an end of them in *their sleep*; \*  
the next morning they are like the *changing grass*.
4. Which at dawn springs up *anew*, \*  
but by evening wilts *and fades*. (R:)
5. Teach us to number our days *aright*, \*  
that we may gain wisdom *of heart*.
6. Return, O Lord ! *How long* ? \*  
Have pity on *your servants*. (R:)
7. Fill us with daybreak with *your kindness*, \*  
that we may shout for joy and gladness all *our days*.
8. And may the gracious care of the Lord our God be ours ; /  
prosper the work of our hands *for us* ! \*  
Prosper the work of *our hands*. (R:)

## Alleluia

### Alleluia

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

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

### Verse (A)

*Deus erat in Christo.*

*2 Corinthians 5 : 18*

**1 or 6. God was reconciling the world to him-self in Christ**

**and entrusting to us the message of recon-cil- i- a- tion.**

## Sunday XXIII Through the Year

### Verse (B)

*Praedicabat Iesus Evangelium reni.*

*Cf. Matthew 4 : 23*

1 or 6. Je- sus pro-claimed the Gos-pel of the king-dom and

cured ev'- ry dis-ease a- mong the peo- ple.

### Verse (C)

*Faciem tuam illumina.*

*Psalms 118 : 135*

1 or 6. Let your face shine on your ser- vant ; and teach me

your laws.

# Offertory

## Offertory

*Oravi Deum meum.*

*Daniel 9 : 4. 17-19 (Vulg.)*

**4. I, Dan-iel prayed to my God, say-ing : \* Hear, O Lord,**

**the prayers of your ser-vant ; show your face upon this**

**Ho- ly Place, † and favorably look down up-on this peo-**

**ple \* upon whom your Name is in-voked, O God.**

## Sunday XXIII Through the Year

### Communion (Option 1)

*Quemadmodum desiderat cervus.*

*Ps 41 : 2-3*

8. Like a deer that longs for running streams, my soul longs

Musical notation for the first line of the Communion chant. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The organ accompaniment features a sustained bass line with chords in the right hand.

for you, my God. \* My soul is thirsting for the living God.

Musical notation for the second line of the Communion chant. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody continues in the treble clef, and the organ accompaniment continues in the bass clef. The melody includes a dotted quarter note G4 and a half note A4. The organ accompaniment features a sustained bass line with chords in the right hand.

# Communion

## Communion (Option 2)

*Ego sum lux mundi.*

*Jn 8 : 12*

**8. I am the light of the world, says the Lord ; † the man who**

Musical notation for the first part of the communion chant. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The melody is written in the treble clef, starting on a dotted quarter note, followed by eighth notes, and ending with a half note. The bass line provides harmonic support with chords and moving lines.

**fol- lows me \* will have the light of life.**

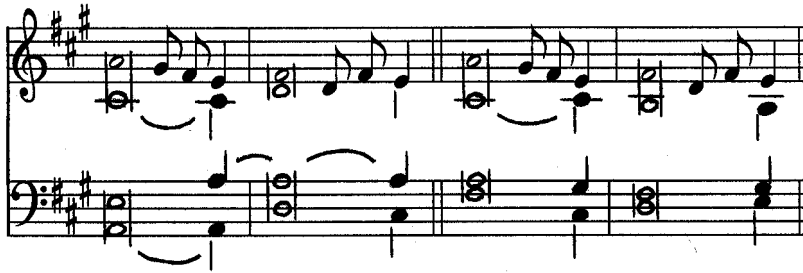
Musical notation for the second part of the communion chant. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The melody continues from the first part, featuring a dotted quarter note followed by eighth notes. The bass line continues with harmonic accompaniment.



## Sunday XXIII Through the Year

### Psalm during Communion

#### Psalm Tone. Mode 3



#### Verses

*Quemadmodum desiderat cervus.*

*Ps 41*

1. As the deer longs for the *running waters*, \*  
so my soul longs for *you, O God*.
2. Athirst is my soul for God, the *living God*. \*  
When shall I go and behold the *face of God*? (R.)
3. My tears are my food *day and night*, \*  
as they say to me day after day, / “*Where is your God*?”
4. Hope in God ! / for I shall *again be thanking him*, \*  
in the presence of my Savior *and my God*. (R.)
5. Deep calls unto deep in the *roar of waters* ; \*  
All your breakers and your *billows pass over me*.
6. By day the Lord bestows his *grace*, /  
and at night I *have his song*, \*  
a prayer to my *living God*. (R.)
7. Why are you so downcast, *O my soul* ? \*  
Why do you *sigh within me* ?
8. Hope in God ! / For I shall *again be thanking him*, \*  
in the presence of my Savior *and my God*. (R.)

## 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.