

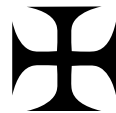
**SUNDAY XXIV
THROUGH THE YEAR**

'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

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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Contact the editor :

Rev. Samuel F. Weber, O.S.B.
Box 7719
Winston-Salem, NC 27109-7719 U.S.A.
TEL 336.758.4289
EMAIL webersf@wfu.edu

ORGAN ACCOMPANIMENT

SUNDAY XXIV THROUGH THE YEAR

Introit

Da pacem, Domine.

Cf. Eccus 36 : 18

Antiphon :

2. Give peace, O Lord, to those who wait for you and your



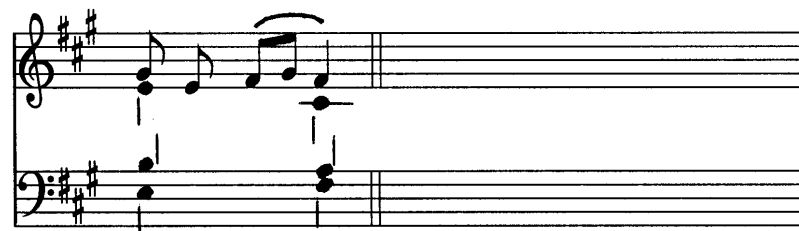
prophets will pro-claim you as you de-serve. * Hear



the prayers of your servant and of your peo- ple



Is- ra- el.



Introit

Psalm Verse

Lætatus sum.

Ps 121 : 1

2. I was glad when they said to me, " Let us go up

Musical notation for the first line of the psalm verse. It consists of a treble clef staff and a bass clef staff, both in the key of D major (two sharps). The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The organ accompaniment starts with a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The organ accompaniment continues with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The melody then has a quarter rest, followed by a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. The organ accompaniment continues with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The melody ends with a quarter note C5. The organ accompaniment ends with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4.

to the Lord's house ." * And now we have set foot

Musical notation for the second line of the psalm verse. It consists of a treble clef staff and a bass clef staff, both in the key of D major (two sharps). 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, an eighth note A4, a quarter note B4, and a quarter note C5. The organ accompaniment starts with a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The organ accompaniment continues with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The melody then has a quarter rest, followed by a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. The organ accompaniment continues with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The melody ends with a quarter note C5. The organ accompaniment ends with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4.

within your gates, Je- ru- sa- lem.

Musical notation for the third line of the psalm verse. It consists of a treble clef staff and a bass clef staff, both in the key of D major (two sharps). 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, an eighth note A4, a quarter note B4, and a quarter note C5. The organ accompaniment starts with a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The organ accompaniment continues with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The melody then has a quarter rest, followed by a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. The organ accompaniment continues with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The melody ends with a quarter note C5. The organ accompaniment ends with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4.

Sunday XXIV Through the Year

Gloria Patri :

2. Glo- ry be to the Father, and to the Son, and to the

Musical notation for the first line of the Gloria Patri. It consists of a treble staff and a bass staff in D major (two sharps). The melody is written in a simple, homophonic style. The lyrics are: "2. Glo- ry be to the Father, and to the Son, and to the".

Ho- ly Spir- it. * As it was in the beginning, is

Musical notation for the second line of the Gloria Patri. It consists of a treble staff and a bass staff in D major. The melody continues from the previous line. The lyrics are: "Ho- ly Spir- it. * As it was in the beginning, is".

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

Musical notation for the third line of the Gloria Patri. It consists of a treble staff and a bass staff in D major. The melody continues. The lyrics are: "now, and ev- er shall be, world with-out end."

A- men.

Musical notation for the final line of the Gloria Patri. It consists of a treble staff and a bass staff in D major. The melody concludes with a final cadence. The lyrics are: "A- men."

Introit

Antiphon :

2. Give peace, Lord, to those who wait for you and

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. The melody begins with a half note G4, followed by a half note A4, and then a half note B4. The accompaniment starts with a half note G3, followed by a half note A3, and then a half note B3. The system concludes with a double bar line.

your prophets will proclaim you as you deserve. Hear the

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The melody continues from the first system with a half note C5, followed by a half note B4, and then a half note A4. The accompaniment continues with a half note G3, followed by a half note A3, and then a half note B3. The system concludes with a double bar line.

prayers of your servant and of your people Is- ra- el.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The melody continues with a half note G4, followed by a half note A4, and then a half note B4. The accompaniment continues with a half note G3, followed by a half note A3, and then a half note B3. The system concludes with a double bar line.

Sunday XXIV Through the Year

Psalm Verses : Psalm 121, Mode 2



1. I was glad when they *said to me*, *
“Let us go up *to the Lord’s* house.”
2. And now we *have set foot*, *
within your gates, *O Jerusalem*. (R̃.)
3. Jerusalem, built *as a city* *
with *compact unity*.
4. To it the *tribes go up*, *
the tribes of the Lord, (R̃.)
5. According to the *decree for Israel*, *
to give thanks to the *name of the Lord*. (R̃.)
6. In it are *set up judgement* seats, *
seats for the house of David. (R̃.)
7. Pray for the *peace of Jerusalem* ! *
May those who *love you prosper* !
8. May peace be *within your walls*, *
prosperity in your buildings. (R̃.)
9. Because of my *relatives and friends* *
I will say, “Peace *be within* you.”
10. Because of the house of the *Lord, our God*, *
I will pray for your good. (R̃.)

Introit

Metrical Psalm.

Tune : SAINT COLUMBA (C.M.)

Ps 121

PRAY that Jerusalem may have
Peace and felicity.
Let them that love thee and thy peace
Have still prosperity.

Therefore I will that peace may still
Within thy walls remain,
And ever may thy palaces
Prosperity retain.

Now, for my friends' and brethren's sake
' Peace be in thee, ' I'll say,
And, for the house of God our Lord,
I'll seek thy good alway.

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 XXIV Through the Year

Responsorial Psalm (A)

Miserator et misericors Dominus.

Ps 102 : 8

8. The Lord is kind and mer- ci- ful, slow to an-ger, and



rich in com- pas- sion.



Psalm Tone



Verses

Ps 102 : 1-2. 3-4. 9-10. 11-12

1. Bless the Lord, *O my soul* ; *
and all my being, bless his *holy Name*.
2. Bless the Lord, *O my soul*, *
and forget not *all his benefits*. (R.)
3. He pardons all *your iniquities*, *
heals *all your ills*.
4. redeems your life *from destruction*, *
he crowns you with kindness *and compassion*. (R.)
5. He will not *always chide*, *
nor does he keep his *wrath forever*.
6. Not according to our sins *does he deal* with us, *
nor does he requite us according *to our crimes*. (R.)
7. For as the heavens are high *above the earth*, *
so surpassing is his kindness toward *those who fear* him.
8. As far as the east is *from the west*, *
so far has he put our transgressions *from us*. (R.)

Responsorial Psalm

Responsorial Psalm (B)

Ambulabo coram Domino.

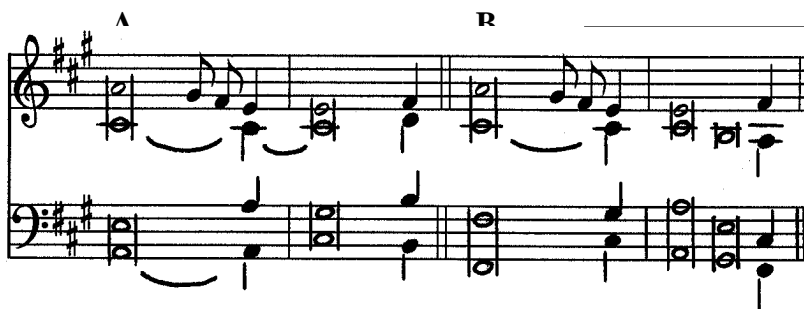
Ps 115 : 9

Refrain

2. I will walk be- fore the Lord, in the land of the liv- ing.



Psalm Tone



Verses

Ps 115 : 1-2. 3-4. 5-6. 8-9

1. I love the Lord because *he has heard* *
my voice in supplication,
Because he has inclined his *ear to me* *
the day I **called**. (R̄)
2. The cords of death encompassed me ; /
the snares of the netherworld *seized upon* me ; *
I fell into distress and **sorrow**.
3. And I called upon the name *of the Lord*, *
“ O Lord, / save my **life** ! ” (R̄)
4. Gracious is the *Lord and just* ; *
yes, our God is **merciful**.
5. The Lord *keeps the little* ones ; *
I was brought low, and he **saved** me. (R̄)
6. For he has freed my *soul from death*, *
my eyes from tears, / my feet from **stumbling**.
7. I shall walk *before the Lord* *
in the land of the **living**. (R̄)

Sunday XXIV Through the Year

Responsorial Psalm (C)

Surgam et ibo.

Lk 15 : 18

Refrain

5. I will rise and go to my fa- ther.



Psalm Tone



Verses

Ps 50 : 3-4. 12-13. 17. 19

1. Have mercy on me, O God, in *your kindness* ; *
in the greatness of your compassion wipe out my *offense*.
2. Thoroughly wash me from *my guilt* *
and of my *sin cleanse* me. (Ṙ)
3. A clean heart create for me, *O God*, *
and a steadfast spirit renew *within* me.
4. Cast me not out from *your presence*, *
and your Holy Spirit take *not from* me. (Ṙ)
5. O Lord, open *my lips*, *
and my mouth shall proclaim *your praise*.
6. My sacrifice, O God, is a *contrite spirit* ; *
a heart contrite and humble, O God, you will *not spurn*. (Ṙ)

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)

Mandatum novum.

John 13 : 34

1 or 6. I give you a new command-ment, says the Lord ;

love one another as I have loved you.

Sunday XXIV Through the Year

Verse (B)

Mihi absit gloriari.

Galations 6 : 14

1 or 6. May I never boast except in the Cross of our Lord

through which the world has been cru- ci- fied to me

and I to the world.

Verse (C)

Deus erat in Christo.

2 Corinthians 5 : 19

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.

Offertory

Offertory

Sanctificavit Moyses altare Domino. Exodus 24 : 4. 5 (Vulg.)

4. Mos- es consecrated an altar to the Lord, offering

Musical notation for the first phrase, consisting of a treble and bass staff. The treble staff begins with a G4 quarter note, followed by a dotted quarter note, and then a half note. The bass staff provides a harmonic accompaniment with a G3 quarter note, a dotted quarter note, and a half note. The phrase concludes with a final cadence on a G4 note.

up- on it ho- lo-causts, * and sac-ri- fic-ing vic- tims :

Musical notation for the second phrase, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and quarter notes, including a dotted quarter note. The bass staff provides a harmonic accompaniment with quarter and eighth notes. The phrase ends with a double bar line.

he made an evening sacrifice to the Lord God for an

Musical notation for the third phrase, consisting of a treble and bass staff. The treble staff begins with a G4 quarter note, followed by a dotted quarter note, and then a half note. The bass staff provides a harmonic accompaniment with a G3 quarter note, a dotted quarter note, and a half note. The phrase concludes with a final cadence on a G4 note.

o- dor of sweet-ness, * in the sight of the child-ren of

Musical notation for the fourth phrase, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and quarter notes, including a dotted quarter note. The bass staff provides a harmonic accompaniment with quarter and eighth notes. The phrase ends with a double bar line.

Is- ra- el.

Musical notation for the fifth phrase, consisting of a treble and bass staff. The treble staff begins with a G4 quarter note, followed by a dotted quarter note, and then a half note. The bass staff provides a harmonic accompaniment with a G3 quarter note, a dotted quarter note, and a half note. The phrase concludes with a final cadence on a G4 note.

Sunday XXIV Through the Year

Communion (Option 1)

Quam pretiosa est.

Ps 35 : 8

8. How much we value your mer- cy, God ! * All mankind can

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a simple, homophonic style with quarter and eighth notes. The lyrics '8. How much we value your mer- cy, God ! * All mankind can' are positioned below the staves.

gather under your pro- tec- tion.

The second system of musical notation also consists of two staves, treble and bass clef, with a key signature of two sharps. The music continues from the first system, ending with a double bar line. The lyrics 'gather under your pro- tec- tion.' are positioned below the staves.

Communion

Communion (Option 2)

Calix benedictionis.

Cf. 1 Corinthians 10 : 16

8. The cup that we bless is a communion with the blood of Christ ;

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 staff, and the organ accompaniment is in the bass staff. The music features a mix of quarter and eighth notes, with some longer note values indicated by a slur.

and the bread that we break is a communion with the bod- y

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 is written in the treble staff, and the organ accompaniment is in the bass staff. The music features a mix of quarter and eighth notes, with some longer note values indicated by a slur.

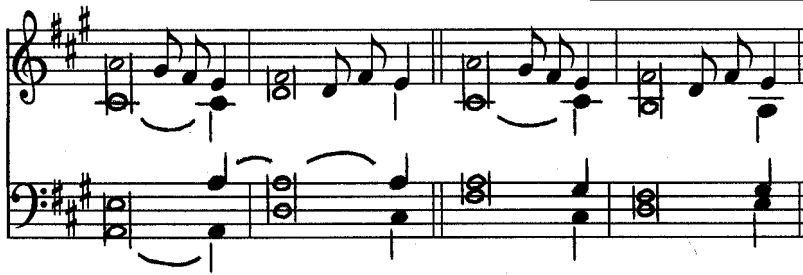
of the Lord.

Musical notation for the third 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 staff, and the organ accompaniment is in the bass staff. The music features a mix of quarter and eighth notes, with some longer note values indicated by a slur.

Sunday XXIV Through the Year

Psalm during Communion

Psalm Tone. Mode 8



Verses

Cantate Domino canticum novum.

Ps 95

1. Sing to the Lord *a new song* ; *
sing to the Lord, *all you lands*.
2. Sing to the Lord ; *bless his name* ; *
announce his salvation, *day after day*. (℞)
3. Tell his glory *among the nations* ; *
among all peoples, his *wondrous deeds*.
4. For great is the Lord and highly *to be praised* ; *
awesome is he, *beyond all gods*. (℞)
5. Splendor and majesty *go before* him ; *
praise and grandeur are *in his sanctuary*.
6. Give to the Lord, you families of nations, †
give to the Lord *glory and praise* ; *
give to the Lord the glory *due his Name*. (℞)
7. Let the nations be glad and the earth rejoice ; †
let the sea and what fills *it resound* ; *
let the plains be joyful and all *that is in* them !
8. Then shall all the trees of the forest exult †
before the Lord, *for he comes* ; *
He shall rule the *world with justice*. (℞)

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.