

# **SUNDAY XXIX 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

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*.

In preparing these chant settings in English, the editor is indebted in a special way to the the chant accompaniments of Carlo Rossini, Achille Bragers and Eugere Lapierre.

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 XXIX THROUGH THE YEAR

## Introit

*Ego clamavi.*

*Psalm 16 : 6. 8*

*Antiphon :*

6. I call up- on you, God, for you will an- swer me ; bend your ear and hear my prayer.

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 is one sharp (F#). The melody is written in the treble staff, and the organ accompaniment is in the bass staff. The music features a series of eighth and sixteenth notes in the treble, with a steady accompaniment of chords and moving lines in the bass.

guard me as the pu- pil of your eye ; hide me in the shade of your wings.

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 is one sharp (F#). The melody continues in the treble staff, and the organ accompaniment continues in the bass staff. The music concludes with a double bar line.

# Sunday XXIX Through the Year

## Introit

*Psalm Verse*

*Exaudi, Domine.*

*Ps 16 : 1*

6. Hear, O Lord, a cause that is just; at- tend to my out- cry; turn your ear to

Musical notation for the first line of the Introit, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The melody is written in the treble staff, and the organ accompaniment is in the bass staff. The text "Hear, O Lord, a cause that is just; at- tend to my out- cry; turn your ear to" is positioned above the staff.

my prayer : no de- ceit is on my lips.

Musical notation for the second line of the Introit, continuing the melody and organ accompaniment from the first line. The text "my prayer : no de- ceit is on my lips." is positioned above the staff.

# Sunday XXIX Through the Year

## Introit

*Gloria Patri :*

6. Glo-ry be to the Fa-ther, 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 key signature is one sharp (F#). The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs.

in the be-gin-ning, 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 key signature is one sharp (F#). The melody continues in the treble clef, and the organ accompaniment continues in the bass clef. The music concludes with a double bar line.

# Sunday XXIX Through the Year

## Introit

*At the repetition of the Introit Antiphon :*

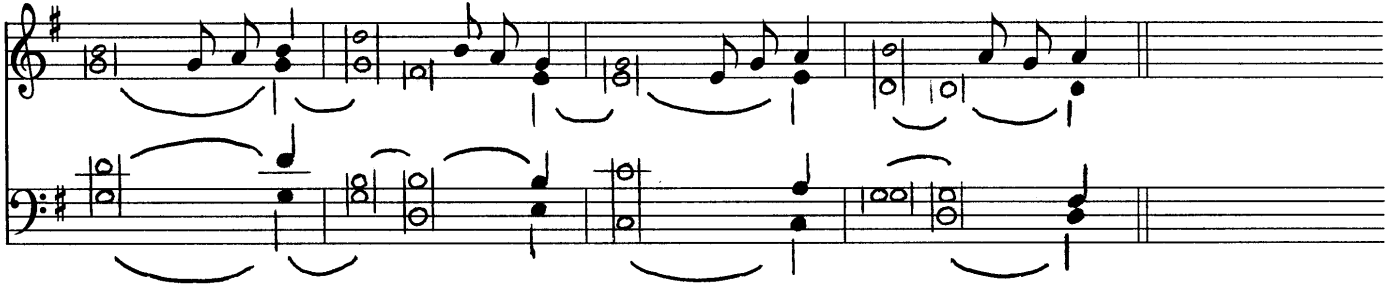
6. I call upon you, God, for you will answer me ; bend your ear and hear my prayer. Guide me as

Musical notation for the first part of the Introit, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The text "I call upon you, God, for you will answer me ; bend your ear and hear my prayer. Guide me as" is positioned above the staff.

as the pupil of your eye ; hide me in the shade of your wings.

Musical notation for the second part of the Introit, continuing the treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody continues in the treble clef, and the organ accompaniment continues in the bass clef. The text "as the pupil of your eye ; hide me in the shade of your wings." is positioned above the staff.

## Introit. Psalm 16 Mode 6 (SATB *ad libitum*)



### Verses

*Exaudi, Domine.*

*Ps 16*

1. Hear, O Lord, a cause *that is just* ;  
attend to my **outcry** ;  
turn your ear to my **prayer** :  
no deceit is on my lips. (℟̄)
2. My mouth has *not transgressed*  
after the manner of man ;  
according to the words of your **lips**  
I have kept the ways of the law. (℟̄)
3. Keep me as the apple of your **eye** ;  
hide me in the shadow of your wings.  
My ravenous enemies beset me ;  
their mouths speak proudly. (℟̄)
4. As for me, in my **justice**  
I shall behold your **face**  
and be filled, when I **awake**,  
with the sight of your glory. (℟̄)

## **Introit : Metrical Psalm**

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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 16 (C.M.)**

O Righteous God, attend my cry ;  
My supplication hear ;  
The prayer which now ascends to thee  
Is fervent and sincere.

While in thy ways I seek to tread  
Be my Support and Guide ;  
Let me not falter in thy path,  
Or turn from thee aside.

When on thy holy Name I call  
I know that thou wilt hear ;  
Lord, for thy loving-kindness' sake  
To save me draw thou near.

Protect thou me as one doth guard  
The apple of the eye ;  
Beneath the shadow of thy wing  
Let me in safety lie.

Grant me, O Lord, to see thy face ;  
Nor be my prayer denied ;  
Then with the vision, when I wake,  
I shall be satisfied.

*Scottish Metrical Psalter (1650)*



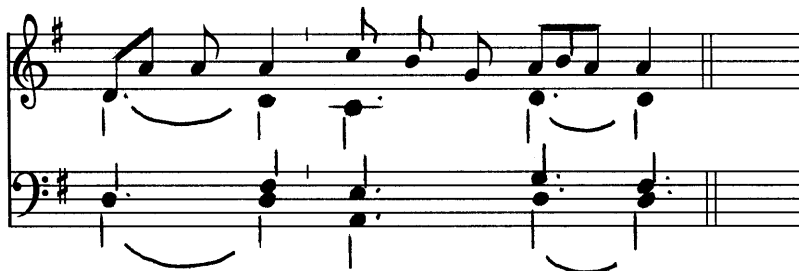
## Sunday XXIX Through the Year

### Responsorial Psalm (A)

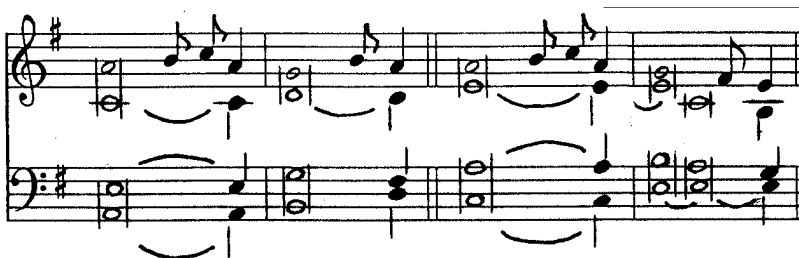
*Afferte Domino.*

*Psalm 95 : 7b*

7. Give the Lord glo- ry and hon- or.



### Psalm Tone



### Verses

*Ps 95 : 1. 3. 4-5. 7-8. 9-10*

1. Sing to the Lord *a new song* ;  
sing to the Lord, all *the lands* .  
Tell his glory *among the nations* ;  
among all peoples, his *wondrous deeds* . (R.)
2. For great is the Lord and highly *to be praised* ;  
awesome is he beyond *all gods* .  
For all the gods of the nations are *things of nought*,  
but the Lord made *the heavens*. (R.)
3. Give to the Lord, you *families of nations*,  
give to the Lord glory *and praise* ;  
give to the Lord the glory *due his Name* !  
Bring gifts and enter *his courts*. (R.)
4. Worship the Lord in *holy attire* ;  
tremble before him, all *the earth* ;  
say among the nations : / *The Lord is king*,  
he governs the people *with equity*. (R.)

## Sunday XXIX Through the Year

### Responsorial Psalm (B)

*Fiat misericordia tua.*

*Ps 32 : 22*

#### Refrain

t. per. Lord, let your mer- cy be up- on us, as we place our trust in you.

#### Psalm Tone

#### Verses

*Ps 32 : 4-5. 18-19. 20. 22*

1. Upright is the word *of the Lord*,  
and all his *works are trustworthy*.  
He loves *justice and right* :  
of the kindness of the Lord the *earth is full*. (R.)
2. See, the eyes of the Lord are upon *those who fear him*,  
upon those who *hope in his kindness*,  
To deliver *them from death*  
and preserve them in *spite of famine*. (R.)
3. Our soul waits *for the Lord*,  
who is our *help and our shield*.  
May your kindness, O Lord, *be upon us*  
who have put our *hope in you*. (R.)

## Sunday XXIX Through the Year

### Responsorial Psalm (C)

*Adiutorium nostrum.*

*Cf. Psalm 120 : 2*

#### Refrain

2. Our help is from the Lord, who made heav-en and earth.



#### Psalm Tone



#### Verses

*Cf. Psalm 120 : 1-2. 3-4. 5-6. 7-8*

1. I lift up my eyes toward the **mountains** ;  
whence shall help *come to me* ?  
My help is *from the Lord*,  
who made heaven and earth. (℞)
3. May he not suffer your foot to **slip** ;  
may he slumber *not who guards* you :  
indeed he neither *slumbers nor sleeps*,  
the guardian of Israel. (℞)
5. The Lord is your guardian ; / the Lord is your **shade** ;  
he is beside you *at your right* hand.  
The sun shall not harm you *by day*,  
nor the moon by night. (℞)

# 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 the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a quarter rest followed by a quarter note G4, then a series of eighth and quarter notes. The piano accompaniment provides a harmonic foundation 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 the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a quarter rest followed by a quarter note G4, then a series of eighth and quarter notes. The piano accompaniment provides a harmonic foundation with chords and moving lines.

*Or :*

Organ accompaniment by Carlo Rossini

Musical score for the organ accompaniment. It is a single melodic line in the treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody begins with a quarter rest followed by a quarter note G4, then a series of eighth and quarter notes. The score includes various musical ornaments and dynamics, such as accents and slurs. The lyrics "Al - le - lú - ia" are written below the notes.

## Sunday XXVII Through the Year

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### MODE 8



#### Verse (A)

*Lucetis sicut luminaria.*

*Phil 2 : 15d. 16a*

Shine as lights *in the world* \*  
as you hold on to the *word of life*.

#### Verse (B)

*Filius hominis venit.*

*Mk 10 : 45*

The Son of Man *came to serve* \*  
and to give his life as a ransom *for many*.

#### Verse (C)

*Vivus est sermo Dei.*

*Hebr 4 : 12*

The word of God is living *and effective*, \*  
discerning reflections and thoughts *of the heart*.

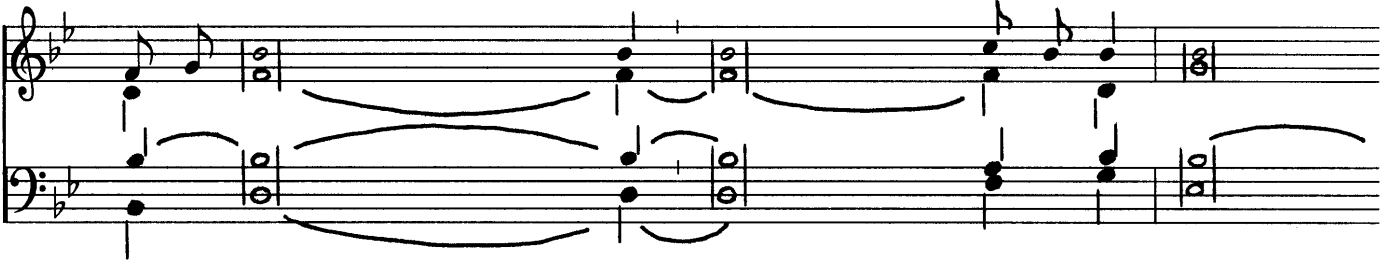
# Sunday XXIX Through the Year

## Offertory

*Meditabor in mandatis tuis.*

*Ps 118 : 47. 48 (Vulg.)*

2. I shall meditate on your commandments, which I have loved exceedingly ; \* and I shall lift



up my hands to your commands which I have loved.



Full chant setting of *Offertory* on pp. 17 and 18.

# Sunday XXIX Through the Year

## Communion (Option 1)

*Ecce oculi Domini.*

*Ps 32 : 18-19*

1. See how the eyes of the Lord are on those who fear him, on those who hope in his love ;

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 one flat (B-flat). The time signature is 4/4. The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The music features a mix of eighth and quarter notes, with some rests and ties. There are several bar lines throughout the piece.

that he may rescue them from death and feed them in time of famine.

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 one flat (B-flat). The time signature is 4/4. The melody continues from the first line in the treble clef, and the organ accompaniment continues in the bass clef. The music features a mix of eighth and quarter notes, with some rests and ties. There are several bar lines throughout the piece.

# Sunday XXIX Through the Year

## Communion (Option 2)

*Filius Hominis venit.*

*Mk 10 : 45*

1. The Son of Man came to give his life \* as a ran- som for man- y.

The musical score consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat). The time signature is 4/4. The melody is written in the treble clef, starting on a G4 and moving through various intervals, including a dotted quarter note, eighth notes, and a half note. The bass line provides harmonic support with chords and single notes, including a prominent bass line with a long, sweeping eighth-note run in the final measure. The score ends with a double bar line.



## Sunday XXVII Through the Year

### Psalm during Communion

#### Psalm Tone. Mode 6 (SATB *ad libitum*)



#### Verses

*Exultate iusti in Domino.*

*Ps 32*

1. Exult, you just, *in the Lord* ;  
praise from the upright is fitting.  
Give thanks to the Lord *on the harp* ;  
with the ten-stringed lyre / chant his praises. (R.)
2. For upright is the word *of the Lord*,  
and all his works are trustworthy.  
He loves justice and right ;  
of the kindness of the Lord the earth is full. (R.)
3. Let all the earth *fear the Lord* ;  
let all who dwell in the world revere him.  
For he spoke, and *it was made* ;  
he commanded, / and it stood forth. (R.)
4. The plan of the Lord *stands forever* ;  
the design of his heart, through all generations.  
Blessèd the nation whose God *is the Lord*,  
the people he has chosen for his own inheritance. (R.)
5. Our soul waits *for the Lord*,  
who is our help and our shield.  
For in him our *hearts rejoice* ;  
in his holy name we trust. (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.

## Sunday XXIX Through the Year


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### Offertory


*Meditabor in mandatis tuis.*

*Ps 118 : 47. 48 (Vulg.)*

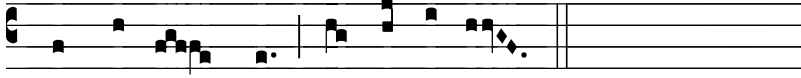
II  
**I** shall med-i-tate \* on your com-mand-ments, which



I have loved ex-ceed-ing-ly ; and I shall lift up my hands to



your com-mand-ments which I have loved.

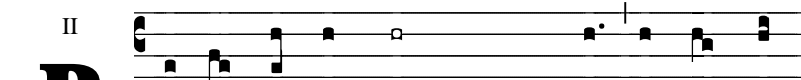


### Verse


*Memor esto verbi tui.*

*Ps 118 : 49. 50 (Vulg.)*

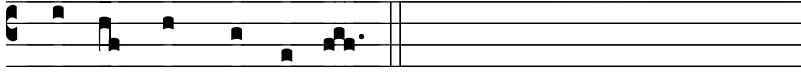
II  
**R** E-mem-ber your word to your servant in which you



have made me hope. \* This is my comfort in affliction that



your pro-mise gives me life.



# Sunday XXIX Through the Year

## Offertory

*Meditabor in mandatis tuis.*

*Ps 118 : 47. 48 (Vulg.)*

2. I shall med-i-tate \* on your com-mand-ments, which I have loved ex-ceed-ing-ly ;

Musical notation for the first line of the offertory. It consists of a vocal line in the treble clef and an organ accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The organ accompaniment provides a steady harmonic support with chords and moving lines.

and I shall lift up my hands to your com-mand-ments which I have loved.

Musical notation for the second line of the offertory. It continues the vocal line and organ accompaniment from the first line. The vocal line features a melodic phrase with a slight rise and then a fall. The organ accompaniment continues with a similar harmonic texture.

## Verse

*Memor esto verbi tui.*

*Ps 118 : 49. 50 (Vulg.)*

2. Re-mem-ber your word to your servant in which you have made me hope. \* This is my

Musical notation for the first line of the verse. It features a vocal line in the treble clef and an organ accompaniment in the bass clef. The key signature remains two flats. The vocal line starts with a quarter rest, followed by a series of eighth and quarter notes. The organ accompaniment provides a steady harmonic support.

comfort in affliction that your pro-mise gives me life.

Musical notation for the second line of the verse. It continues the vocal line and organ accompaniment from the first line. The vocal line features a melodic phrase with a slight rise and then a fall. The organ accompaniment continues with a similar harmonic texture.