

SUNDAY XXXII THROUGH THE YEAR

'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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Translations of the Offertory Verse and Psalms for the Introit and Communion prepared by the editor to accord with the requirements of *Liturgiam Authenticam*. These translations are based on the *Douai-Reims version*, as well as *The Book of Psalms* © 1950 and 1995 by the Confraternity of Christian Doctrine, Washington, D.C., and *The Revised Standard Version, An Ecumenical Edition* © 1973 by Division of Christian Education of the National Council of Churches of Christ in the United States of America.

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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SUNDAY XXXII THROUGH THE YEAR

Introit

Intret oratio mea.

Psalm 87 : 3

Antiphon :

1. Let my prayer * come be- fore you, O Lord, lis- ten, and an- swer me.

The musical score for the Introit 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 sharp (F#). The lower staff is an organ accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time and features a mix of eighth and quarter notes with various rests and phrasing slurs.

Psalm Verse

Domine Deus salutis meae.

Psalm 87 : 2

1. O Lord, my God, by day I cry out; * at night I call for help in your pres- ence.

The musical score for the Psalm Verse 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 sharp (F#). The lower staff is an organ accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time and features a mix of eighth and quarter notes with various rests and phrasing slurs.

Gloria Patri

1. Glo- ry be to the Fa-ther, and to the Son, and to the Ho- ly Spir- it. * As

The musical score for the first part of the Gloria Patri 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 sharp (F#). The lower staff is an organ accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time and features a mix of eighth and quarter notes with various rests and phrasing slurs.

it was in the be-gin-ning, is now and ev- er shall be, world with- out end. A- men.

The musical score for the second part of the Gloria Patri 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 sharp (F#). The lower staff is an organ accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time and features a mix of eighth and quarter notes with various rests and phrasing slurs.

The Antiphon is repeated.

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INTROIT

Psalm Verse

Domine Deus salutis meae.

Psalm 87 : 2

1. O Lord, my God, by day I cry out; * at night I call for help in your presence.

The musical score consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a vocal line with lyrics written below it. The lower staff is a bass clef with the same key signature, containing an organ accompaniment. The organ part features a consistent eighth-note bass line and chords that provide harmonic support for the voice. The lyrics are: "1. O Lord, my God, by day I cry out; * at night I call for help in your presence."

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INTROIT

Gloria Patri :

1. Glo- ry be to the Fa- ther, and to the Son, and to the Ho- ly Spir- it. * As

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a vocal melody with various note values including quarter, eighth, and sixteenth notes, along with rests and slurs. The lower staff is in bass clef with the same key signature and time signature, providing organ accompaniment with chords and moving lines, including a long horizontal line with a slur.

it was in the be-gin-ning, is now and ev- er shall be, world with- out end. A- men.

The second system of musical notation also consists of two staves. The upper staff continues the vocal melody from the first system, ending with a double bar line. The lower staff continues the organ accompaniment, featuring a series of chords and moving lines with slurs, concluding with a double bar line.

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INTROIT

At the repetition of the Introit Antiphon :

1. Let my prayer come be- fore you, O Lord, lis- ten, and an- swer me.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a vocal melody with lyrics underneath. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment for the organ. The music is written in a traditional style with various note values, rests, and phrasing slurs.

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INTROIT

Psalm Verses : Mode I
Unison with organ *or* SATB a cappella



Verses

Domine, Deus salutis meae.

Pss 87 & 89

1. O Lord, my God, by day *I cry out* ;
at night I call for help *in your presence*.
Let my prayer *come before* you ;
incline your ear to my *call for help*. (R.)
2. My eyes have grown dim *through affliction* ;
daily I call upon you, *O Lord*.
Are your wonders made known *in the darkness*,
or your justice in the land *of oblivion* ? (R.)
3. But I, O Lord, cry *out to you* :
with my morning prayer I wait upon you.
Why, O Lord, do you **reject** me ?
why hide from *me your face* ? (R.)
4. I am afflicted and in agony *from my youth* ;
I am dazed with the burden of your dread.
Companion and neighbor you have taken away *from me* ;
my only *friend is darkness*. (R.)
5. O Lord, you have *been our refuge*
through all generations.
Before the mountains were begotten /
and the earth and the world *were brought forth*,
from everlasting to everlasting *you are God*. (R.)

Introit

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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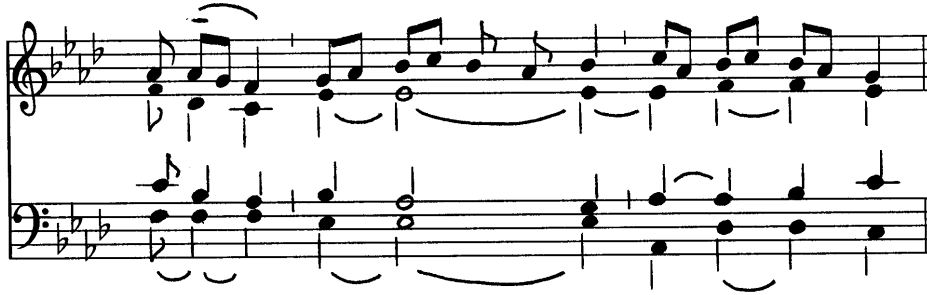
Sunday XXXII Through the Year

Responsorial Psalm (A)

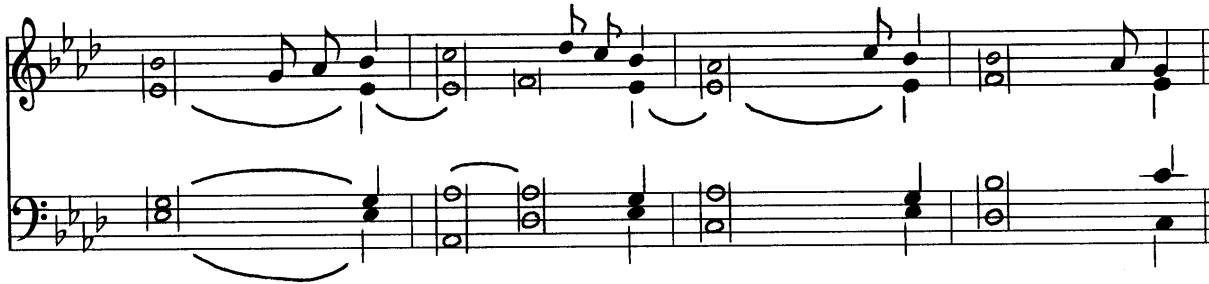
Sitivit in te anima mea.

Ps 62 : 2b

4. My soul * is thirst-ing for you, O Lord my God.



Psalm Tone



Verses

Ps 62 : 2. 3-4. 5-6. 7-8

1. O God, you are my God *whom I seek* ;
for you my flesh pines / *and my soul* thirsts
like the *earth, parched*,
lifeless and without *water*. (R)
2. Thus have I gazed toward you *in the sanctuary*
to see your power *and your glory*,
For your kindness is a greater good *than life* ;
my lips shall glorify *you*. (R)
3. Thus will I bless you *while I live* ;
lifting up my hands, / I will call *upon your name* .
As with the riches of a banquet shall my soul *be satisfied*,
and with exultant lips / my mouth *shall praise* you. (R)
4. I will remember you *upon my couch*,
and through the night-watches / I will *meditate on you* :
You are *my help*,
and in the shadow of your wings / I shout *for joy*. (R)

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Responsorial Psalm (B)

Lauda, anima mea, Dominum !

Ps 146 : 1b

8. Praise the Lord my soul !



Psalm Tone. 8



Verses

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

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

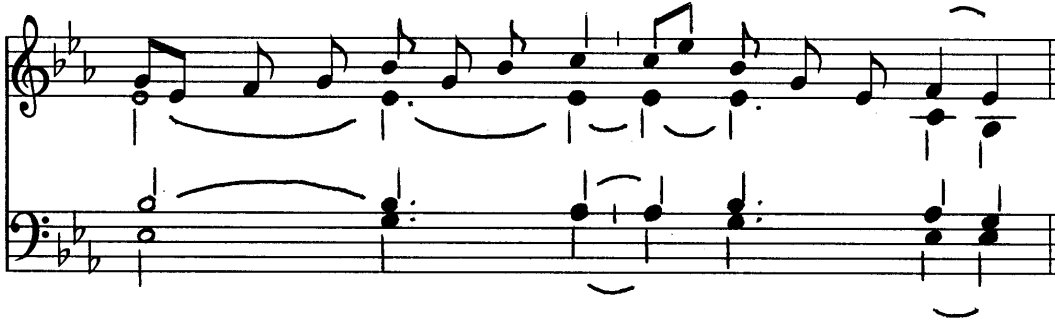
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Responsorial Psalm (C)

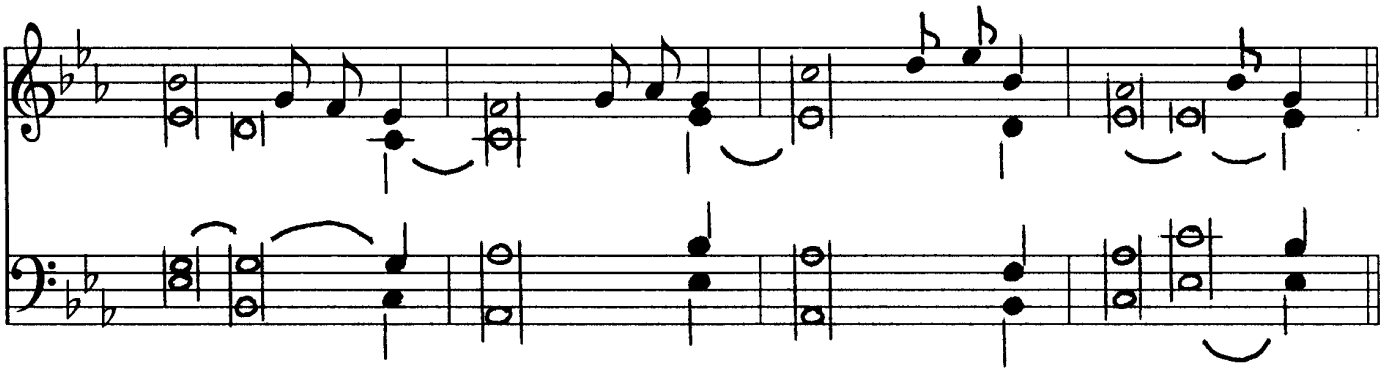
Satiabor, cum evangelavero.

Ps 16 : 15b

5. Lord, when your glo- ry ap- pears, my joy will be full.



Psalm Tone. 5



Psalm Tone by Tobias Colgan, O.S.B., adapted. Harmonization by Samuel F. Weber, O.S.B.

Verses

Psalm 16. 5-6. 8. 15

1. Hear, O Lord, *a just suit* ;
attend *to my outcry* ;
hearken *to my prayer*
from lips without deceit. (R̄)
2. My steps have been steadfast *in your paths*,
my feet *have not faltered*.
I call upon you / for you will answer *me, O God* ;
incline your ear to me ; / hear my word. (R̄)
3. Keep me as the apple of your eye,
hide me in the shadow *of your wings*.
But I in justice shall *behold your face* ;
on waking / I shall be content in *your presence*. (R̄)

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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 G major and a piano accompaniment. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line and chords in the right hand.

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 G major and a piano accompaniment. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line and chords in the right hand.

Or :

Organ accompaniment by Carlo Rossini

VIII.

Organ accompaniment for the Alleluia by Carlo Rossini. The score is in G major and 4/4 time. It features a complex melodic line in the right hand with many sixteenth and thirty-second notes, and a supporting bass line in the left hand. The lyrics "Al - le - lú - ia" are written below the first few notes.

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MODE 8



Verse (A)

Vigilate et estote parati.

Matthew 24 : 42a. 44

Stay awake *and be ready* ! *

For you do not know on what day your *Lord will come* .

Verse (B)

Beati pauperes spiritu.

Mt 5 : 3

Blessèd are the *poor in spirit*, *

for theirs is the kingdom of *heaven*.

Verse (C)

Jesus Christus est primogenitus mortuorum.

Ap 1 : 5a. 6b

Jesus Christ is the firstborn *of the dead* ; *

to him be glory and power, / forever *and ever*.

Offertory

Domine, vivifica me.

Psalm 118 : 107. 125

8. Di- rect my steps * ac- cord- ing to your word, and let no i- ni- qui- ty

have do- min- ion o- ver me, O Lord, my God.

Verse

Suscipe me, Domine.

Psalm 118 : 116

8. Up- hold me, O Lord, ac- cord- ing to your pro- mise that I may live, * and do not dis-

ap- point me in my hope.

SATB harmony verse, p. 19

Sunday XXXII Through the Year

Communion (Option 1)

Dominus regit me.

Psalm 22 : 1-2

6. The Lord is my shep- herd ; * there is noth- ing I shall want. In green pas- tures

he gives me rest, he leads me be- side the wa- ters of peace.

Suggested performance practice : 1. Antiphon, 2. Chant verse, 3. Harmony verse, 4. Antiphon repeated.

PSALM VERSES (unison, with organ)

6. You prepare a table before me in the presence of my en- e- mies ; * you anoint my head with oil, my cup o- ver- flows.

(unison, with organ or SATB a cappella)

Surely goodness and kindness

shall follow me / all the | days of my life ; and I shall dwell in the | house of the Lord for- ev- er.

Based on a tone by Carlo Rossini

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Communion (Option 2)

Cognoverunt discipuli.

Luke 24 : 35

6. The dis- ci- ples * rec- og- nized the Lord Je- sus in the break- ing of bread.

Suggested performance practice : 1. Antiphon, 2. Chant verse, 3. Harmony verse, 4. Antiphon repeated.

PSALM VERSES (unison, with organ)

6. You prepare a table before me in the presence of my en- e- mies ; * you anoint my head with oil, my cup o- ver- flows.

(unison, with organ or SATB a cappella)

Surely goodness and kindness
shall follow me / all the | days of my life ; and I shall dwell in the | house of the Lord for- ev- er.

Based on a tone by Carlo Rossini

Sunday XXXII Through the Year

Psalm during Communion

Psalm Tone. Mode 5



Verses

Dominus regit me.

Ps 22

1. The Lord is my shepherd ; I *shall not want* ;
he makes me lie down in *green pastures*.
he leads me *beside still waters* ;
he refreshes my *soul*. (R̄)
2. Even though I walk through the valley of the shadow of **death**,
I fear no evil ; / for you are at my side
with your rod *and your staff*
that give me comfort. (R̄)
3. You prepare a table **before** me
in the sight of my **foes** ;
you anoint my *head with oil* ,
my cup overflows. (R̄)
4. Surely goodness and mercy *shall follow* me
all the days of my **life** ;
and I shall dwell in the house of the **Lord**
for years to **come**. (R̄)

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 XXXII Through the Year

Offertory : Verse

SATB or unison with organ accompaniment

Illumina faciem tuam.

Ps 118 : 135. 127 (Vulg.)

8. Let your countenance shine up- on your ser- vant : for I love your commands

Musical notation for the first line of the offertory verse. It consists of two staves, treble and bass clef, in a key signature of one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in 4/4 time. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The accompaniment consists of a steady bass line of quarter notes: G2, Bb2, D3, F3, G3, Bb3, D4, F4, G4, Bb4, D5, F5, G5.

more than gold, how- ev- er fine. *Ant.* Di- rect my steps.

Musical notation for the second line of the offertory verse. It consists of two staves, treble and bass clef, in a key signature of one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in 4/4 time. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The accompaniment consists of a steady bass line of quarter notes: G2, Bb2, D3, F3, G3, Bb3, D4, F4, G4, Bb4, D5, F5, G5. There is a handwritten annotation "+ organ" above the second staff, and a handwritten "4" below the second staff.

Based on a psalm tone by Carlo Rossini

NOTE ON CHANTING ENGLISH PSALM TONES

Sample : Tone 7 d



Adapted from a tone by Tobias Colgan, O.S.B. Harmonization by Samuel F. Weber, O.S.B.

Verses

Conserva me, Domine.

Ps 15

1. Keep **me**, O **God**,
for in you *I take* **refuge** ;
I say to the Lord, / “ You are my **God**.
I have no good *apart from* **you**. ” (Ant.)
2. The Lord is my chosen portion *and my* **cup** ;
you hold *fast my* **lot**.
The lines have fallen for me in *pleasant* **places** ;
yes, / I have a *goodly* **heritage**. (Ant.)
3. I will bless the Lord who *gives me* **counsel** ;
in the night also my *heart instructs* me.
I keep the Lord *always before* me ;
because he is at my right hand, /
I shall *not be* **moved**. (Ant.)
4. Therefore, my heart is glad and my *soul rejoices* ;
my body also *dwells secure*.
You will show me the *path of* **life** ;
at your right hand are pleasures for *evermore*. (Ant.)

NOTES

English Psalm Tones are based on :

1. ONE FINAL ACCENT — indicated in **BOLD** type.
2. ONE OR TWO PREPARATORY SYLLABLES before the one final accent — indicated in *ITALIC*.
3. UNDERLINED SYLLABLE — indicates where the harmony changes after the reciting tone and before the final accent. Not every line will have such a change. This sign is important for the organist, or for those voices that change when singing the tones SATB.
4. The tones are designed to be sung in unison with organ accompaniment, or SATB *a cappella*.