

26 August

**SAINT THERESA  
OF JESUS '  
TRANSVERBERATION**

**'Proper' of the Mass**

**Gregorian Chants  
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

Monastery of the Holy Name of Jesus  
Discalced Carmelite Nuns  
6100 Pepper Road  
Denmark, WI 54208

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 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

26 August

SAINT THERESA OF JESUS'  
TRANSVERBERATION

Introit

*Caritas Dei.*

*Romans 5 : 5. 10. 11*

*Antiphon :*

1. The love of God \* has been poured in- to our

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 time signature is 4/4. 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 Bb4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The organ accompaniment consists of a series of chords and single notes in the bass clef, providing harmonic support for the melody.

hearts by his Spir- it liv- ing in us.

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 time signature is 4/4. 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, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The organ accompaniment consists of a series of chords and single notes in the bass clef, providing harmonic support for the melody.

# Introit

## Psalm Verse

*Deus, Deus meus.*

*Ps 62 : 1. 9*

1. O God, you are my God whom I seek ; \* My

The first system of music consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The lower staff is an organ accompaniment in F-clef with the same key signature and time signature. It starts with a quarter rest, followed by chords: G4-F4, G4-F4, G4-F4, G4-F4, G4-F4, G4-F4, G4-F4, G4-F4, G4-F4.

soul clings fast to you ; your right hand up- holds me.

The second system of music also consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one flat and a 4/4 time signature. It begins with a quarter rest, followed by eighth and quarter notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The lower staff is an organ accompaniment in F-clef with the same key signature and time signature. It starts with a quarter rest, followed by chords: G4-F4, G4-F4, G4-F4, G4-F4, G4-F4, G4-F4, G4-F4, G4-F4, G4-F4.

*Gloria Patri :*

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

The first system 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 vocal melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with the same key signature and time signature, providing organ accompaniment with chords and single notes.

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

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 7/4 time signature. It contains a vocal melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with the same key signature and time signature, providing organ accompaniment.

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

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 7/4 time signature. It contains a vocal melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with the same key signature and time signature, providing organ accompaniment.

A- men.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 7/4 time signature. It contains a vocal melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with the same key signature and time signature, providing organ accompaniment.

Responsorial Psalm

Responsorial Psalm

*Exsultavit cor meum.*

5. My heart re-joic-es in the Lord.

Musical notation for the responsorial psalm. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The piece ends with a double bar line.

Verses

*Ps 39*

¶ 1. I wait-ed, I wait-ed for the Lord and he stooped

Musical notation for the first verse of Psalm 39. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The melody is in the treble clef, and the organ accompaniment is in the bass clef. The piece ends with a double bar line.

down to me; he heard my cry. He put a new

Musical notation for the second part of the first verse of Psalm 39. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The melody is in the treble clef, and the organ accompaniment is in the bass clef. The piece ends with a double bar line.

song in- to my mouth, praise of our God. (R)

Musical notation for the second part of the first verse of Psalm 39. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The melody is in the treble clef, and the organ accompaniment is in the bass clef. The piece ends with a double bar line.

¶ 2. You do not ask for sac-ri- fice and of- fer- ings, but

The first system of music for ¶ 2 consists of two staves. The upper staff is a vocal line in a treble clef, and the lower staff is a piano accompaniment in a bass clef. The key signature has two flats (B-flat and E-flat). The vocal line begins with a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment features a steady eighth-note bass line with chords in the right hand.

an o- pen ear. You do not ask for hol- o- caust

The second system continues the vocal and piano lines. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

and vic- tim. In- stead, here am I. (R)

The third system concludes the phrase for ¶ 2. It features a repeat sign at the end of the vocal line. The piano accompaniment continues to the end of the system.

¶ 3. In the scroll of the book it stands writ-ten that I

The first system of music for ¶ 3 consists of two staves. The upper staff is a vocal line in a treble clef, and the lower staff is a piano accompaniment in a bass clef. The key signature has two flats. The vocal line begins with a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment features a steady eighth-note bass line with chords in the right hand.

should do your will. My God, I de- light in your law

The second system continues the vocal and piano lines. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

Responsorial Psalm

in the depth of my heart. (R)

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The bass staff provides a harmonic accompaniment with a dotted quarter note G3 and a half note B-flat3.

4. Your jus-tice I have pro-claimed in the great as- sem-

The second system continues the musical piece. The treble staff melody includes quarter notes D5, E5, F5, and G5, with a half note G5. The bass staff accompaniment features a dotted quarter note G3 and a half note B-flat3.

bly. My lips I have not sealed ; you know it, O

The third system includes the lyrics "bly. My lips I have not sealed ; you know it, O". The treble staff melody has quarter notes G5, F5, E5, and D5, followed by a half note G5. The bass staff accompaniment has a dotted quarter note G3 and a half note B-flat3.

Lord. (R)

The fourth system concludes the phrase with the lyrics "Lord. (R)". The treble staff melody has quarter notes G5, F5, and E5, followed by a half note G5. The bass staff accompaniment has a dotted quarter note G3 and a half note B-flat3.



Alleluia

4. Al- le- lu- ia. \* ij.

The first system of the Alleluia features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The vocal line consists of eighth and sixteenth notes, with a fermata over the final note. The piano accompaniment provides a harmonic foundation with chords and moving lines.

The second system continues the Alleluia, showing the vocal line and piano accompaniment. The vocal line ends with a double bar line, and the piano accompaniment concludes with a final chord.

Harmonization of *Alleluia* by Achille Bragers.

Verse

4. Ev- ry- one who loves is born of God, and

The first system of the Verse features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The vocal line consists of eighth and sixteenth notes, with a fermata over the final note. The piano accompaniment provides a harmonic foundation with chords and moving lines.

knows God.

The second system continues the Verse, showing the vocal line and piano accompaniment. The vocal line ends with a double bar line, and the piano accompaniment concludes with a final chord.

# Offertory

## Offertory

4 A\*. My be- lov- ed \* put his hand to the latch, and

my heart was thrilled with- in me.

## Verses

*Ps 15*

¶ 1. Keep me, O God, for in you I take re- fuge ; I say to

the Lord, " My Lord are you. \* A- part from you I have

no good. (R)

¶ 2. I bless the Lord who coun-sels me ; even in the night my

heart ex-horts me. \* I set the Lord ever before me ; with

him at my right hand I shall not be dis-turbed. (R.)

## Offertory

∇ 3. There-fore my heart is glad and my soul re-joic-es, \*

my body, too, a-bides in con-fi-dence. (R)

∇ 4. You will show me the path to life, fullness of joys in your

pres-ence, \* the delights at your right hand for-ev-er. (R)

26 August

Communion

2. I have come to bring fire on the earth. \* How

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 is written in a 4/4 time signature. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The bass line in the lower staff consists of a series of chords: a D4-F#4 chord, a D4-A4 chord, a D4-B4 chord, and a D4-C#4 chord.

I wish it were al- read- y blaz- ing!

The second system of musical notation also consists of two staves in treble and bass clefs, in the key of D major. The melody in the upper staff continues from the first system with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The bass line in the lower staff consists of a series of chords: a D4-F#4 chord, a D4-A4 chord, a D4-B4 chord, and a D4-C#4 chord.

Psalm during Communion

Psalm Tone. Mode 2



Verses Ps 118

1. My soul pines for *your salvation* ; \*  
I hope in your **word**.
2. I have seen that all fulfillment *has its limits* ; \*  
broad indeed is your command. (R.)
3. A lamp to my feet *is your word*, \*  
and a light to my **path**.
4. I intend in my heart to fulfill *your statutes* \*  
in **fullness**, for **ever**. (R.)
5. Uphold me according to your promise, and *I shall live*, \*  
and do not confound me in my expectation.
6. Pierce my flesh with the nails *of your fear*, \*  
I tremble before your **judgments**. (R.)
7. I call out with all my heart, / answer *me, O Lord*, \*  
I will observe your **statutes**.
8. You, O Lord, *are near*, \*  
and all your commands are **true**. (R.)

17 September

**SAINT ALBERT OF JERUSALEM**  
**Responsorial Psalm**

4. Your word is a light for my path.

Musical notation for the first system, featuring a treble and bass staff. The melody is in the treble clef, and the organ accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "4. Your word is a light for my path."

Verse 1. Lord, how I love your law! It is ev-er in

Musical notation for the second system, featuring a treble and bass staff. The melody is in the treble clef, and the organ accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "Verse 1. Lord, how I love your law! It is ev-er in"

my mind.

Musical notation for the third system, featuring a treble and bass staff. The melody is in the treble clef, and the organ accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "my mind."

Verse 2. I turn my feet from e- vil paths to o- bey your

Musical notation for the first line of the verse, consisting of a treble and bass staff. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

law. I have not turned from your de- crees ;

Musical notation for the second line of the verse, consisting of a treble and bass staff. The treble staff continues the melody with quarter and eighth notes, and the bass staff provides harmonic support. The notation includes various rests and phrasing slurs.

you your-self have taught me.

Musical notation for the third line of the verse, consisting of a treble and bass staff. The treble staff features a melodic line with quarter notes and rests, and the bass staff provides a simple harmonic accompaniment. The piece concludes with a double bar line.



Verse 3. Your promise is sweeter to my taste than

Musical notation for the first line of Verse 3. The treble staff contains a melody of eighth notes with a slur over the first four notes. The bass staff features a triplet of eighth notes, a chord with a sharp sign, and a slur over the first two notes. The key signature has two flats and the time signature is 3/4.

honey in the mouth. Your word is a lamp

Musical notation for the second line of Verse 3. The treble staff continues the melody with a slur over the first four notes. The bass staff has a slur over the first two notes. The key signature has two flats and the time signature is 3/4.

for my steps and a light for my path.

Musical notation for the third line of Verse 3. The treble staff continues the melody with a slur over the first four notes. The bass staff has a slur over the first two notes. The key signature has two flats and the time signature is 3/4.

17 September

Verse 4. Your will is my her-i-tage for ev-er, the joy

Musical notation for the first line of Verse 4. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a harmonic accompaniment with chords and moving lines. The lyrics 'Your will is my her-i-tage for ev-er, the joy' are written below the notes.

of my heart. I am your ser-vant, give me know-

Musical notation for the second line of Verse 4. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a harmonic accompaniment with chords and moving lines. The lyrics 'of my heart. I am your ser-vant, give me know-' are written below the notes.

ledge ; then I will know your will.

Musical notation for the third line of Verse 4. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a harmonic accompaniment with chords and moving lines. The lyrics 'ledge ; then I will know your will.' are written below the notes.

Verse 5. Your will is won-der-ful in-deed ; there-fore I

Musical notation for the first line of Verse 5, consisting of a treble and bass staff. The treble staff contains a melody of eighth notes, and the bass staff contains a harmonic accompaniment of chords and single notes. The key signature has two flats (B-flat and E-flat).

o- bey it. The un- fold- ing of your word gives

Musical notation for the second line of Verse 5, consisting of a treble and bass staff. The treble staff continues the melody with eighth notes, and the bass staff provides harmonic support. The key signature remains two flats.

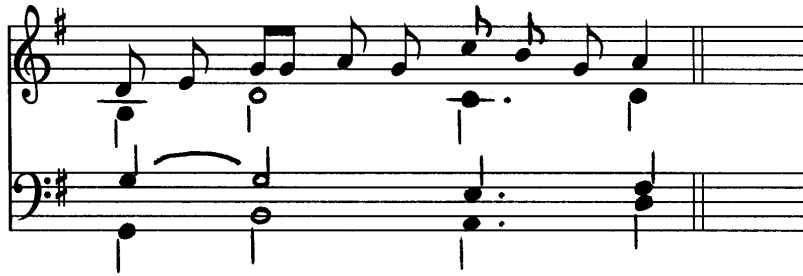
light and teach-es the sim- ple.

Musical notation for the third line of Verse 5, consisting of a treble and bass staff. The treble staff features a melody with some notes tied across measures, and the bass staff continues the harmonic accompaniment. The key signature remains two flats.

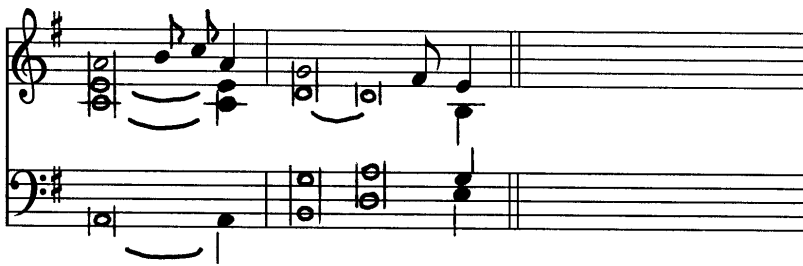
8 September

Responsorial Psalm

7. With de- light I re- joice in the Lord.



VERSES : Isaiah 13 : 6ab. 6c



1. Though I trusted *in your mercy*, \*  
let my heart rejoice in your salvation. (R:)
2. Let me sing *to the Lord*, \*  
“He has been good to me.” (R:)

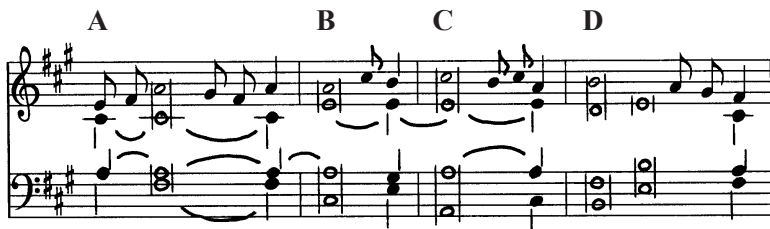
12 September

Responsorial Psalm

2. The Lord has re-mem-bered his mer- cy.



VERSES : Lk 1 : 46-47. 48-49. 50 & 53. 54-55



- A 1. *My soul* proclaims the greatness of *the Lord*, \*
- D my spirit rejoices in *God my Savior*.
2. *For he* has looked with favor on his *lowly servant*. \*
- From this day all generations will call *me blessed* :
3. the Almighty has done great *things for me*, \*
- and holy *is his Name*. (R̃)
5. *He has* mercy on those who *fear him* \*
- in every *generation*.
6. He has filled the hungry *with good things*, \*
- and the rich he has *sent away empty*. (R̃)
7. *He has* come to the help of his *servant Israel*, \*
- for he has remembered his promise of *mercy*,
8. The promise he made *to our fathers*, \*
- to Abraham and his *children forever*. (R̃)

14 September

Responsorial Psalm

1. Do not forget the works of the Lord.



VERSES : Psalm 77

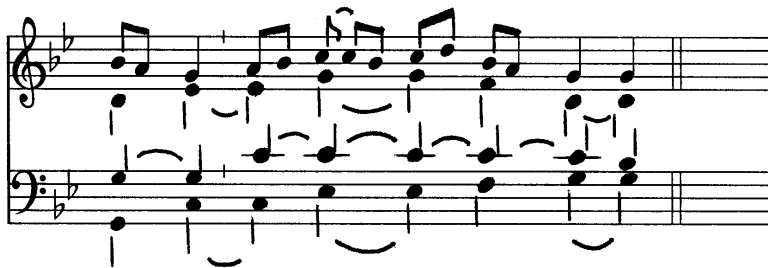


1. Hearken, my people, *to my teaching* ; \*  
incline your ears to the words of *my mouth*.
2. I will open my mouth *in a parable*, \*  
I will utter mysteries *of old*. (R.)
3. While they slew *him they sought* him \*  
and inquired after God *again*.
4. Remembering that God *was their rock* \*  
and the Most High God, their *redeemer*. (R.)
5. But they flattered him *with their mouths* \*  
and lied to him with *their tongues*,
6. Though their hearts were not *steadfast toward* him \*  
nor were they faithful to *his covenant*. (R.)
7. But he, being merciful, *forgave their sin* \*  
and destroyed *them not* ;
8. Often he turned *back his anger* \*  
and let none of his wrath *be roused*. (R.)

15 September

Responsorial Psalm

2. Save me, O Lord, in your kind-ness.



VERSES : Psalm 30



1. In you, O Lord, I *take refuge* ; \*  
let me never be *put to shame*.
2. In your *justice* **rescue** me, \*  
make *haste* to *deliver* me. (R.)
3. Be a rock *of refuge*, \*  
a stronghold to *give me safety*.
4. You are my rock *and my fortress* ; \*  
for your name's sake you will *lead me* *and guide* me. (R.)
5. You will free me from the snare *they set* for me, \*  
for you *are my refuge*.
6. Into your hands I *commend my spirit* ; \*  
for you will redeem me, / O Lord, O *faithful God*. (R.)
7. But my trust is in you, *O Lord*, \*  
I say, / " *You are my God* ."
8. In your hands is my *destiny* ; **rescue** me \*  
from the clutches of my enemies *and my persecutors*. (R.)
8. How great is the goodness, *O Lord*, \*  
which you have in store for *those who fear* you,
9. And which, toward those who take refuge *in you*, \*  
you show in the sight of the *children of men*. (R.)

SEPT. 15 - SEVEN SORROWS OF THE B.V.M.

ENTRANCE SONG

John 19, 25

Mode 1

There were stand- ing \* by the cross of Je- sus his moth- er,  
and his moth- er's sis- ter, Ma- ry of | Cle- o- phas, and Sa- lo-  
me, and | Ma- ry Mag- da- lene. Ibid., 26-27 "Wom- an,  
be- hold your son, " said | Je- sus; and to the dis- ci- ple, "Be-  
hold your MOTH- er."

Glory be to the Father and | to the Son,  
And to the | Ho- ly SPIR- it,  
As it was in the beginning, is now and ever | SHALL be,  
world without | END. A- men.

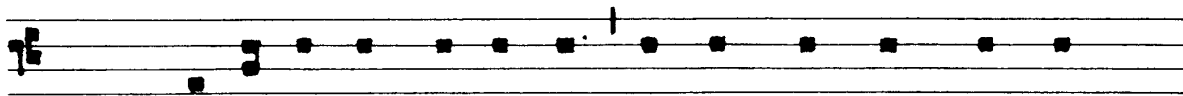
(Repeat Antiphon.)

MEDITATION SONG

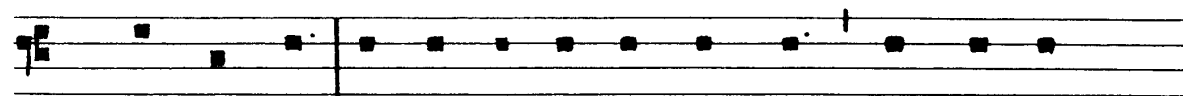
Mode 2

You are sor- row- ful and tear- ful, O Vir- gin | MA- ry, stand-  
ing by the cross of the Lord Je- sus, your | Son and Re- DEEM- er.

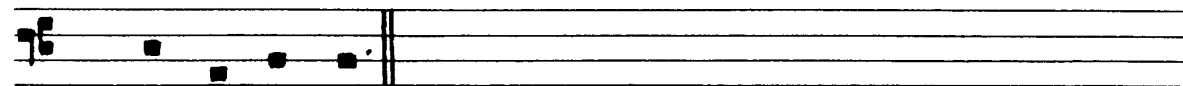




∞. O Virgin Mother of God, he whom the whole earth does

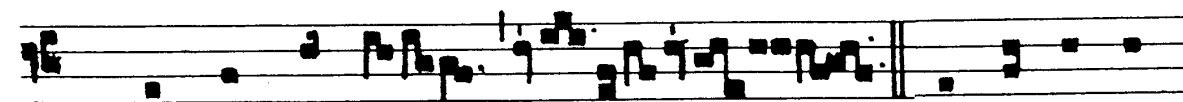


| not contain, the author of life made man, bears this | tor-



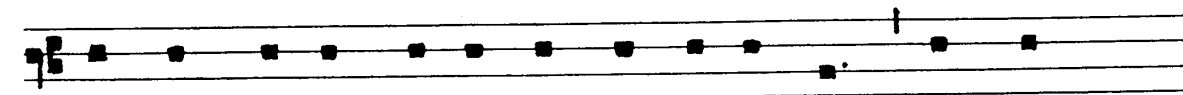
ture of the cross.

Mode 2

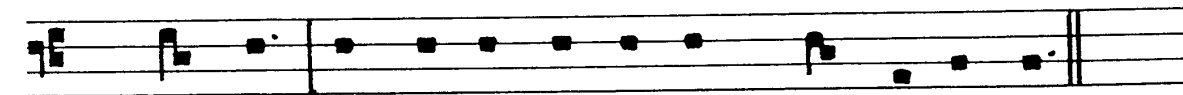


Al- le- lu- ia, ij.

∞. Ho- ly Ma- ry,



the Queen of heav- en and Mis- tress of the world, filled with

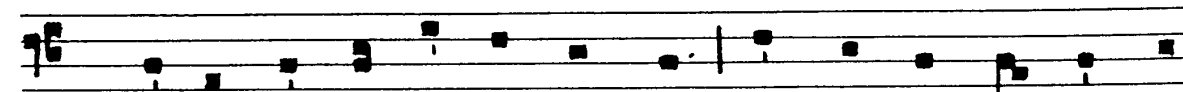


| SOR- row, stood by the cross of Our | LORD Je- sus Christ.

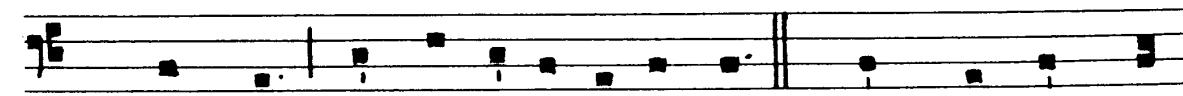
(Repeat Alleluia.)

SEQUENCE

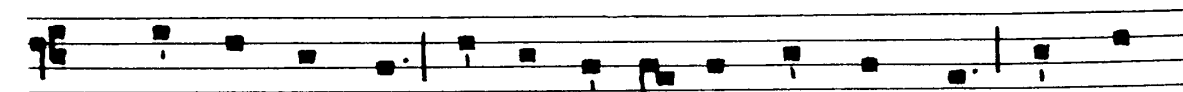
Mode 2



At the cross her sta- tion keep- ing, Stood the mourn- ful Moth- er



weep- ing, Close to Je- sus to the last. Through her heart, his



sor- row shar- ing, All his bit- ter an- guish bear- ing, Now at

length the sword had passed. Oh, how sad and sore dis-tres-séd

Was that Moth-er high-ly bles-séd Of the sole be-got-ten One!

Christ a-bove in tor-ment hangs, She beneath beholds the pangs

Of her dy-ing, glorious Son. Is there one who would not weep

'Whelmed in miseries so deep Christ's dear Moth-er to be-hold?

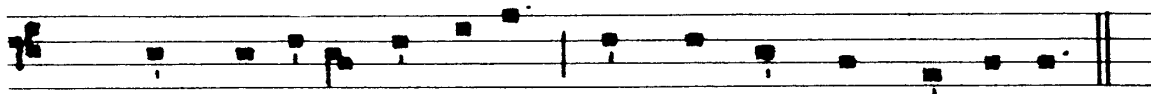
Can the human heart refrain From par-tak-ing in her pain,

In that moth-er's pain untold? Bruised, derided, cursed, defiled,

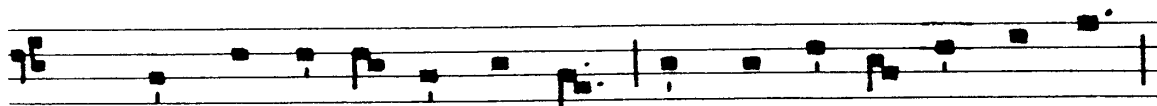
She beheld her tender Child, All with bloody scourges rent.

For the sins of his own nation, Saw him hang in desolation,

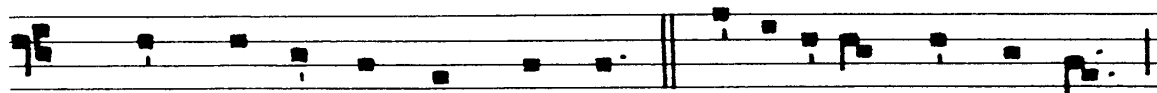
Till his spirit forth he sent. O sweet Mother! fount of love,



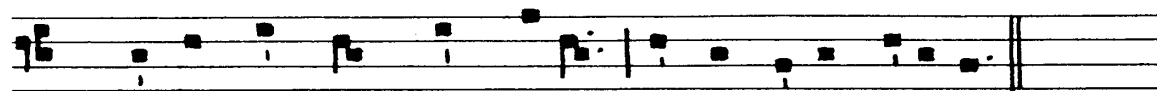
Touch my spirit from above, Make my heart with yours accord.



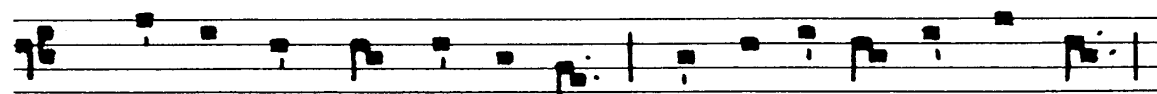
Make me feel as you have felt; Make my soul to glow and melt



With the love of Christ, my Lord. Holy Mother, pierce me through,



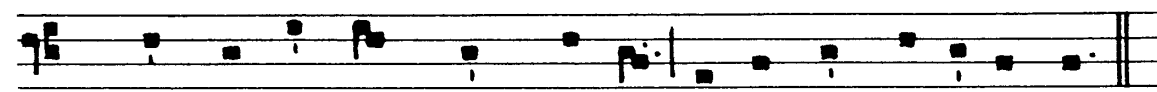
In my heart each wound renew Of my Savior crucified.



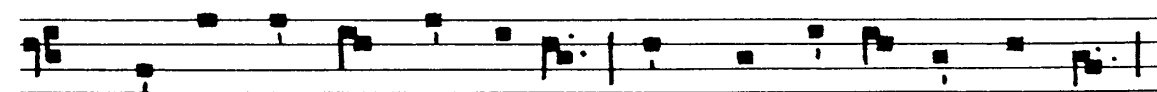
Let me share with you his pain, Who for all our sins was slain,



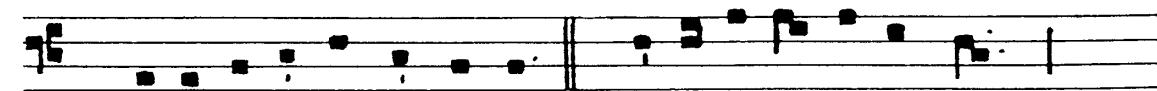
Who for me in torments died. Let me mingle tears with you



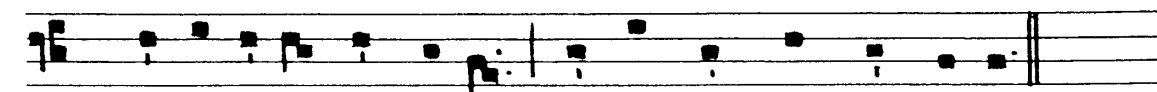
Mourning him who mourned for me, All the days that I may live.



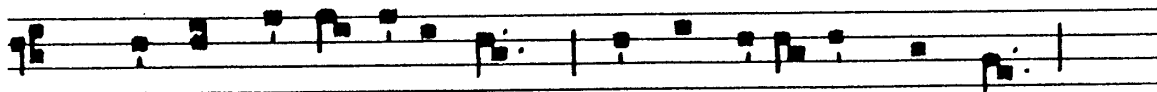
By the cross with you to stay, There with you to weep and pray,



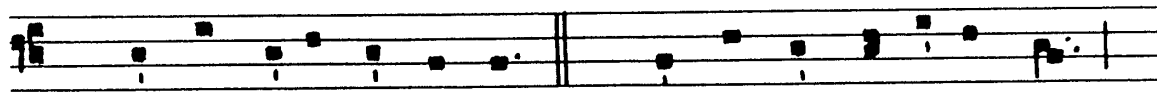
Is all I ask of you to give. Virgin of all virgins blest!



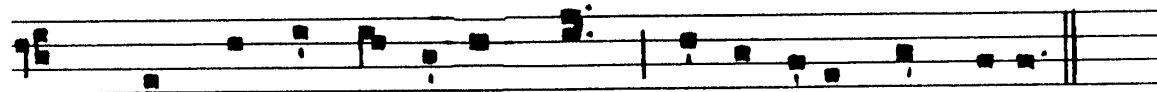
Listen to my fond request: Let me share your grief divine.



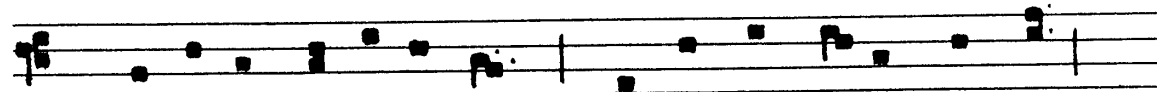
Let me, to my latest breath, In my body bear the death,



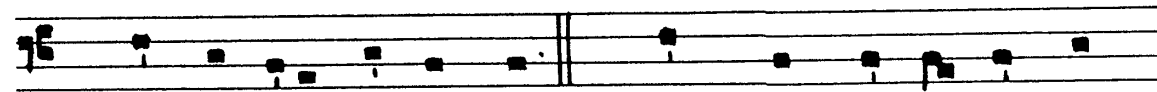
Of that dying Son of yours. Wounded with his every wound,



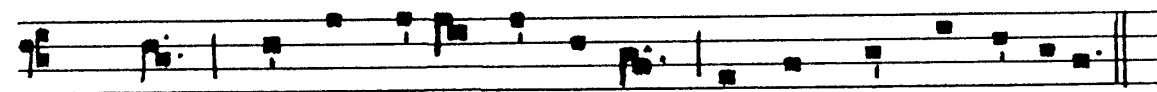
Steep my soul till it has swooned In his very blood away.



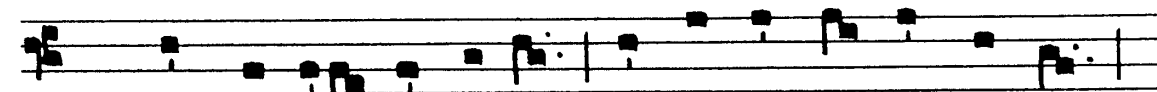
Be to me, O Virgin, nigh, Lest in flames I burn and die,



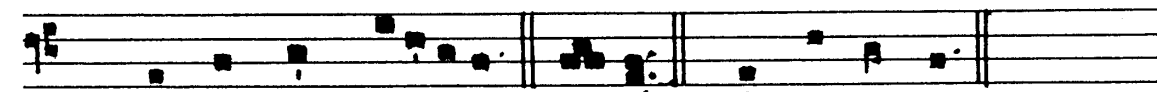
In his awful judgment day. Christ, when you shall call me



hence, Be your Mother my defense, By your cross my victory.



While my body here decays, May my soul your goodness praise,

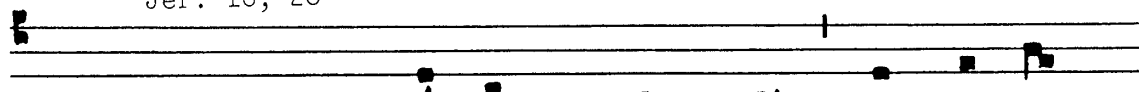


Safe in heav'n eternally. Amen. Al- le- lu- ia.

### OFFERTORY SONG

Jer. 18, 20

Mode 1



Be mind-ful, O Vir- gin Moth- er of God, \* when you stand

in the | sight of the Lord, to speak good things for us, and to  
 turn a-way his | WRATH FROM us.

COMMUNION SONG

Mode 1

Hap- py the heart of the Bles- sed Vir- gin | MA- ry, \* which,  
 with- out dy- ing, earned the palm of mar- tyr- dom be- neath the  
 | CROSS of our Lord.

# Stabat Mater Dolorosa

(Sequence)

II. 1. Sta-bat Ma-ter do-lo-ró-sa Jux-ta cru-cem la-cri-mó-sa, Dum pen-dé-bat Fí-li-us.

2. Cu-jus á-ni-ma ge-mén-tem, Con-tri-stá-tam et do-lén-tem, Per tran-sí-vit glá-di-us.

3. O quam tri-stis et af-flí-cta Fu-it il-la be-ne-dí-cta Ma-ter U-ni-gé-ni-ti!

4. Quae mae-ré-bat et do-lé-bat, Pl-a Ma-ter, dum vi-dé-bat Na-ti poe-nas ín-cly-ti.

5. Quis est ho-mo qui non fle-ret, Ma-trem Chri-sti si vi-dé-ret In tan-to sup-plí-ci-o?

6. Quis non pos-set con-tri-stá-ri, Chri-sti Ma-trem con-tem-plá-ri Do-lén-tem cum Fí-li-o?

7. Pro pec-cá-tis su-ae gen-tis Vi-dit Je-sum in tor-mén-tis, Et fla-gél-lis sú-bi-tum.

8. Vi-dit su-um dul-cem na-tum Mo-ri-én-do de-so-lá-tum, Dum e-mí-sit spí-ri-tum.

9. E-ia Ma-ter, fons a-mó-ris, Me sen-tí-re vim do-ló-ris Fac ut te-cum lú-ge-am.

10. Fac ut ár-de-at cor me-um In a-mán-do Chri-stum De-um, Ut si-bi com-plá-ce-am.

11. San-cta Ma-ter i-stud a-gas, Cru-ci-fí-xi fi-ge pla-gas Cor-di me-o vá-li-de.

12. Tu-i na-ti vul-ne-rá-ti, Tam di-gná-ti, pro me pa-ti, Poe-nas me-cum dí-vi-de.

13. Fac me te-cum pi-ae fle-re, Cru-ci-fí-xo con-do-lé-re, Do-nec e-go ví-xe-ro.

14. Jux-ta cru-cem te-cum sta-re, Et me ti-bi so-ci-á-re, In plan-ctu de-sí-de-ro.

15. Vir-go vír-gi-num prae-clá-ra, Mi-hi jam non sis a-má-ra: Fac me te-cum plán-ge-re.

16. Fac ut por-tem Chri-sti mor-tem, Pas-si-ó-nis fac consór-tem, Et pla-gas re-có-le-re.

17. Fac me pla-gis vul-ne-rá-ri, Fac me cru-ce in-e-bri-á-ri, Et cru-ó-re Fí-li-i.

18. Flam-mis ne u-rar suc-cén-sus, Per te Vir-go sim de-fén-sus In di-e ju-dí-ci-i.

19. Chri-ste, cum sit hinc ex-í-re, Da per Ma-trem me ve-ní-re Ad pal-mam vi-ctó-ri-ae.

20. Quan-do cor-pus mo-ri-é-tur, Fac ut á-ni-mae do-né-tur Pa-ra-dí-si gló-ri-a. A-men. *Al-le-lú-ia.*

## Responsorial Psalm

5. In the sight of the an- gels I will sing your

prais- es, Lord.

## VERSES : Psalm 137

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

1. I will give thanks to you, O Lord, with all my heart, /  
for you have heard the words of my mouth. \*  
in the presence of the angels I will *sing your praise*.
2. I will worship at your *holy temple*, \*  
and give thanks to your Name. (R̃)
3. Because of your kindness and your truth ; /  
for you have made great above all things \*  
your Name *and your promise*.
4. When I *called, you answered me* ; \*  
you built up strength within me. (R̃)
5. All the kings of the earth shall give you *thanks, O Lord*, \*  
when they hear the words *of your mouth* ;
6. And they shall sing of the ways *of the Lord* : \*  
“Great is the glory of the Lord.” (R̃)

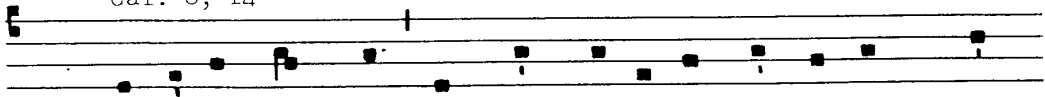


SEPT. 14 - EXALTATION OF THE HOLY CROSS

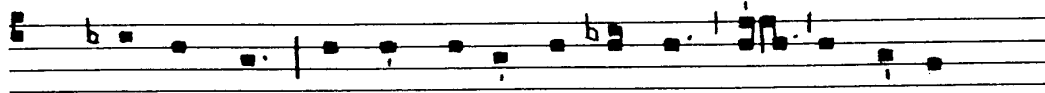
ENTRANCE SONG

Gal. 6, 14

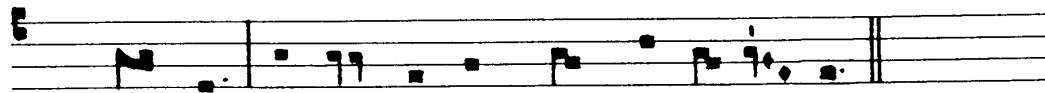
Mode 4



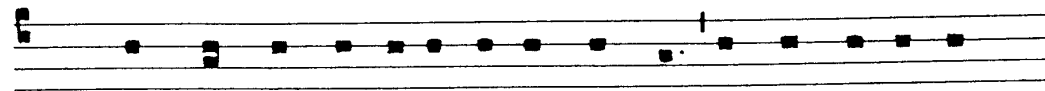
But it be-hooves us \* to | GLO-ry in the cross of our | LORD



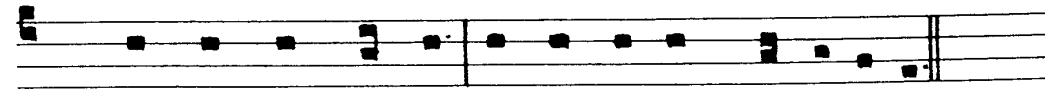
Je-sus Christ; in whom is our sal-va-tion, life, and re-sur-



| REC-tion; by whom we are | saved and de-LIV-ered. Ps. 66, 2



May God have pi-ty on us and bless us; and may he let his



face shine up- | ON us; and may he have | PI-ty on us.

58

Glory be to the Father and | to the Son,  
And to the | Ho-ly SPIR- it,  
As it was in the beginning, is now and ever | SHALL be,  
world without | END. A- men.

OFFERTORY SONG

Mode 2

Pro- tect your peo- ple, | O Lord, \* through the sign of the

Ho- ly Cross, from the | snares of their en- e- mies, that we may

pay you a pleas- ing | SER- vice, and our sac- ri- fice may be

ac- cep- ta- ble to you, | Al- le- LU- ia.

COMMUNION SONG

Mode 4

O our God, \* through the | sign of the Cross, de- liv- er us

| from our en- e- mies.

SEPT. 21 - ST. MATTHEW, APOSTLE AND EVANGELIST

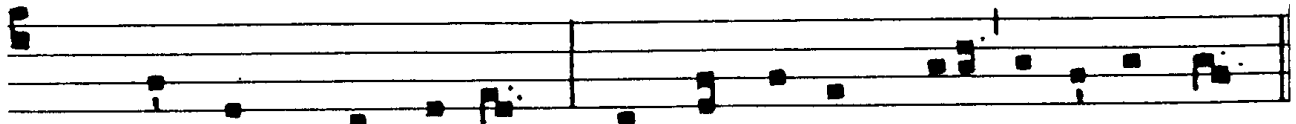
ENTRANCE SONG

Ps. 36, 30-31

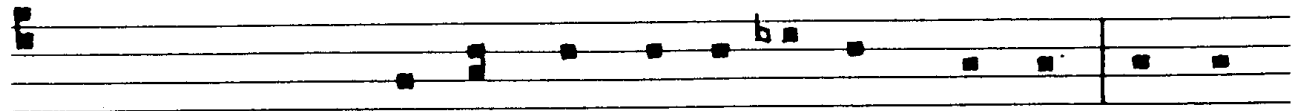
Mode 6



The mouth of the just man \* tells of wis- dom and his tongue



ut- ters | what is right. The law of his | God is in his heart.

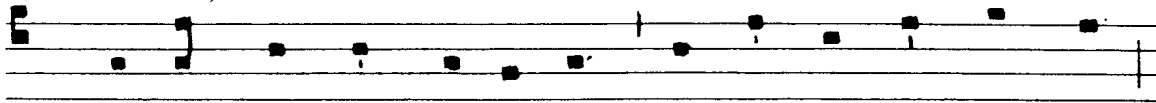


Ps. ibid., | Be not vexed o- ver | e- vil- do- ers, nor jeal-

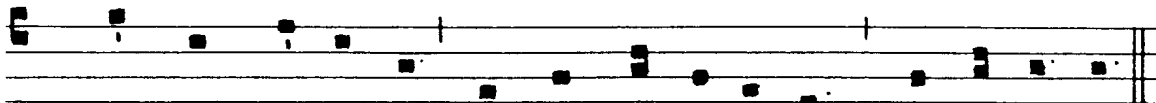
OFFERTORY SONG

Ps. 20, 4-5

Mode 8



O Lord, you placed on his head \* a crown of | pre- cious stones;

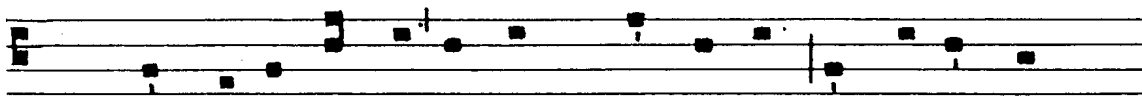


he asked life of you, and you gave it to him, | al- le- LU- ia.

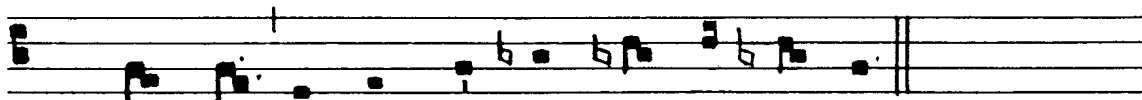
COMMUNION SONG

Ps. 20, 6

Mode 4



Great is his glo- ry in your | vic- to- ry; maj- es- ty and



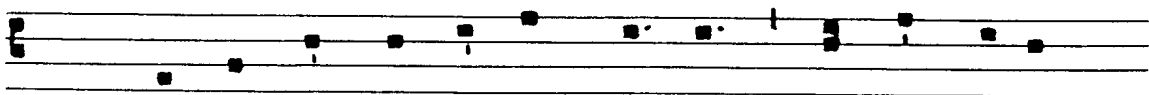
splen- dor you con- ferred up- | on him, O Lord.

SEPT. 29 - ST. MICHAEL, ARCHANGEL

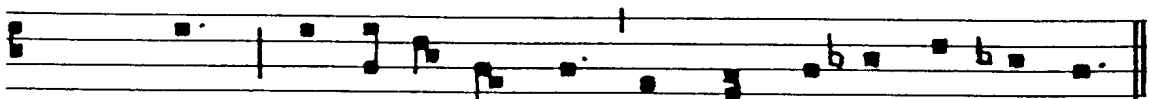
ENTRANCE SONG

Ps. 102, 20

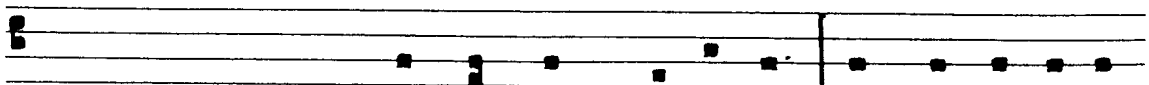
Mode 4



Bless the Lord, all you his | AN- gels, \* you might- y in



strength, who do his bid- ding, o- | bey- ing his spok- en word.



Ps. Ibid., 1 Bless the Lord, | O my soul; and, all my being,

| bless his ho- ly name.

Glory be to the Father and | to the Son,  
 And to the | Ho- ly SPIR- it,  
 As it was in the beginning, is now and ever | SHALL be,  
 world without | END. A- men.

### OFFERTORY SONG

Apoc. 8, 3 and 4

Mode 1

An An- gel stood \* be- fore the al- tar of the | TEM- ple, hav-

ing a gold- en | cen- ser in his hand, and there was giv- en to

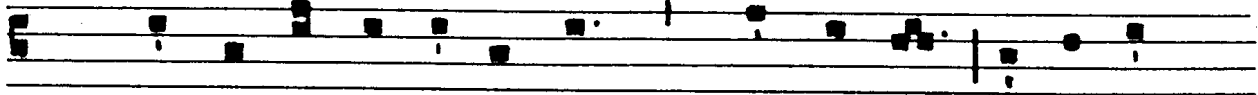
him much | IN- cense; and the smoke of the spi- ces as- cend- ed

be- fore God. | Al- le- LU- ia.

COMMUNION SONG

Mode 7

Daniel 3, 58



All you an-gels of the Lord, \* | bless the Lord, sing a hymn,



and ex-alt him a- | bove all for- EV- er.

