

SUNDAY I LENT

'Proper' of the Mass

**Set to Gregorian Tones
With Organ Accompaniment**

by

Samuel F. Weber, O.S.B.



2006

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.

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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One copy of this project is made available to interested parties for educational purposes only, on a not-for-profit, not for publication basis, for private distribution only. It is hoped that this project will result in a permanent resource once the expected English translation of the *Missale Romanum* (2003) is promulgated.

In order to satisfy a number of requests, I have prepared this little “Sampler” of settings of the ‘Proper’ of the Mass. Those asking for these settings tell me they value:

1. Devotion to the Word of God, in particular, to the Book of Psalms as the “Prayerbook” of the Church.
2. A desire to “Sing the Mass” rather than to “Sing *at* the Mass.” The Proper parts of the Mass given in the *Roman Missal* represent the authentic piety of the Liturgy, and best nourish the spiritual needs of the faithful.
3. Sacred texts that focus on devotion to God, divine realities, the transcendent, the mysteries of the Liturgical Year, sin and repentance, and the gifts of grace.
4. Music that draws its inspiration from the traditional chant and polyphony of the Church.
5. Organ accompaniments that adorn and heighten the word of God, without being flashy or calling an inordinate attention to themselves.
6. Options that are simple enough for beginning cantors and choirs, and require a minimum of rehearsal time.
7. In addition, options that are more challenging, and call to mind the sound and atmosphere, evoke the “ethos,” of the traditional chants of the *Graduale Romanum*, while using the officially approved English texts.

To this end, I am including here some “sketches” of possibilities. If you, the recipient, have time, please assist with this project. Provide feedback as to your needs, what works and doesn’t work, what is not included here that you would like to see, and any other points of interest and concern.

A new translation of the *Missale Romanum* is expected soon. With the advent of this translation, will it be time to make available an English *Gradual* in the styles of traditional Catholic church music included herein?

I am eager to hear from you. Email works best for me.

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FIRST SUNDAY OF LENT

AT MASS

INTROIT. VIII

8. When he calls to me, * I will answer; I will rescue him and

The first system of music consists of a vocal line on a treble clef staff and an organ accompaniment on a bass clef staff. 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 harmonic foundation with chords and moving lines.

give him honor. Long life and contentment will be his. *Ps.* He

The second system of music continues the vocal and organ parts. The vocal line features a melodic phrase with a long note on the word "Ps." followed by a cadence. The organ accompaniment includes a prominent chordal texture.

who dwells in the shelter of the Most High and abides in the shade of the Almighty,*

The third system of music shows the vocal line with a melodic line and the organ accompaniment with sustained chords. The vocal line has a long note on "Al-might-y,*" followed by a cadence.

says to the Lord: "My refuge, my stronghold, my God in whom I trust.

The final system of music concludes the Introit. The vocal line has a melodic phrase and a final cadence. The organ accompaniment provides a steady harmonic support.

Vs. 2. It is he who will free you from the snare of the fowler who seeks to de-stroy you;

The first system of music for Verse 2 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 4/4 and the key signature has one flat (B-flat). The melody in the treble staff begins with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, and a quarter note C5. The bass staff provides a harmonic accompaniment with a quarter note G2, a half note F2, and a quarter note G2.

he will conceal you with his pinions and under his wings you will find re-fuge.

The second system of music continues the melody and accompaniment from the first system. The treble staff continues with eighth notes D5-E5, a quarter note F5, and a quarter note G5. The bass staff continues with a half note G2 and a quarter note F2.

Vs. 3. Up- on you no evil shall fall, no plague ap- proach where you dwell. * For you has he

The first system of music for Verse 3 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 4/4 and the key signature has one flat (B-flat). The melody in the treble staff begins with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, and a quarter note C5. The bass staff provides a harmonic accompaniment with a quarter note G2, a half note F2, and a quarter note G2.

commanded his angels, to keep you in all your ways.

The second system of music continues the melody and accompaniment from the first system. The treble staff continues with eighth notes D5-E5, a quarter note F5, and a quarter note G5. The bass staff continues with a half note G2 and a quarter note F2.

Doxology. Glo- ry be to the Father, and to the Son, and to the Ho- ly Spir- it. * As it was

The first system of music for the Doxology consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 4/4 and the key signature has one flat (B-flat). The melody in the treble staff begins with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, and a quarter note C5. The bass staff provides a harmonic accompaniment with a quarter note G2, a half note F2, and a quarter note G2.

in the beginning, is now and ev- er shall be, world with- out end. A- men.

INTROIT. VIII

8. When he calls to me, I will an- swer; I will rescue him and give him hon- or. Long life and

con- tent- ment will be his.

COMMUNION IV

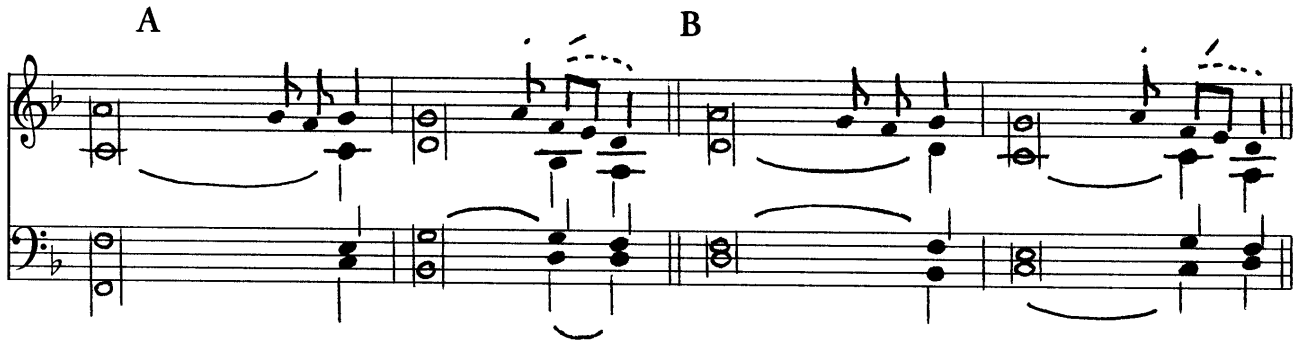
4. One does not live on bread a- lone, * but on every word that comes from the mouth of God.

CONGREGATION REFRAIN

1. When we call you, Lord, give answer; let us see your saving pow'r.



PSALM 90 (91)



1. He who dwells in the shelter of the Most High *
and abides in the shade of the Almighty

says to the Lord: "My refuge, *
my stronghold, my God in whom I trust!" (R)

2. It is he who will free you from the snare *
of the fowler who seeks to destroy you;

he will conceal you with his pinions *
and under his wings you will find refuge. (R)

3. You will not fear the terror of the night *
nor the arrow that flies by day,

nor the plague that prowls in the darkness *
nor the scourge that lays waste at noon. (R)

4. A thousand may fall at your side, *
ten thousand fall at your right,

you, it will never approach ; *
his faithfulness is buckler and shield. (R)

5. Your eyes have only to look *
to see how the wicked are repaid.

You who have said: "Lord, my refuge!" *
and have made the Most High your dwelling. (R)

6. Upon you no evil shall fall,
no plague approach where you dwell.

For you has he commanded his angels,
to keep you in all your ways. (R)

7. They shall bear you upon their hands *
lest you strike your foot against a stone.

On the lion and viper you will tread *
and trample the young lion and the dragon. (R)

8. Since he clings to me in love, I will free him ; *
protect him for he knows my name.

When he calls I shall answer: "I am with you." *
I will save him in distress and give him glory. (R)

CONGREGATION REFRAINS

Melody as above:

1. When we call you, Lord, give an-swer; let us see your sav- ing pow'r.
2. When I call you, Lord, give an-swer; let me see your sav- ing pow'r.
3. Be with me in time of trouble; let me see your saving pow'r. (Respnsorial Psalm)
4. Not on bread alone does man live, but on ev'ry word from God. (Communion)
5. God will cover you with his shadow, safe beneath his wings will you be.

INTROIT. VIII

CHANT REFRAINS

8. Say to the Lord: "My re-fuge, * my stronghold, my God in whom I trust."

Musical notation for the first refrain. 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 staff, and the organ accompaniment is in the bass staff. The piece concludes with a double bar line.

8. For he has commanded his an-gels, * to keep you in all your ways.

Musical notation for the second refrain. 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 staff, and the organ accompaniment is in the bass staff. The piece concludes with a double bar line.

RESPONSORIAL PSALM. (YEAR A)

CHANT REFRAINS

2. Be mer- ci- ful, O Lord, for we have sinned.

Musical notation for the first refrain. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble staff begins with a quarter rest, followed by quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, 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E158, F158, G158, A158, Bb158, C159, D159, E159, F159, G159, A159, Bb159, C160, D160, E160, F160, G160, A160, Bb160, C161, D161, E161, F161, G161, A161, Bb161, C162, D162, E162, F162, G162, A162, Bb162, C163, D163, E163, F163, G163, A163, Bb163, C164, D164, E164, F164, G164, A164, Bb164, C165, D165, E165, F165, G165, A165, Bb165, C166, D166, E166, F166, G166, A166, Bb166, C167, D167, E167, F167, G167, A167, Bb167, C168, D168, E168, F168, G168, A168, Bb168, C169, D169, E169, F169, G169, A169, Bb169, C170, D170, E170, F170, G170, A170, Bb170, C171, D171, E171, F171, G171, A171, Bb171, C172, D172, E172, F172, G172, A172, Bb172, C173, D173, E173, F173, G173, A173, Bb173, C174, D174, E174, F174, G174, A174, Bb174, C175, D175, E175, F175, G175, A175, Bb175, C176, D176, E176, F176, G176, A176, Bb176, C177, D177, E177, F177, G177, A177, Bb177, C178, D178, E178, F178, G178, A178, Bb178, C179, D179, E179, F179, G179, A179, Bb179, C180, D180, E180, F180, G180, A180, Bb180, C181, D181, E181, F181, 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RESPONSORIAL PSALM. (YEAR B)

CHANT REFRAINS

8. Your ways, O Lord, are love and truth to those who keep your cov- e- nant.

Musical notation for the first instance of the chant refrain. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody in the treble staff is primarily eighth notes, with some quarter notes and a final half note. The bass staff provides a harmonic accompaniment with chords and single notes, including some longer note values like a half note and a whole note.

8. Your ways, O Lord, are love and truth to those who keep your cov- e- nant.

Musical notation for the second instance of the chant refrain. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody in the treble staff is primarily eighth notes, with some quarter notes and a final half note. The bass staff provides a harmonic accompaniment with chords and single notes, including some longer note values like a half note and a whole note.

RESPONSORIAL PSALM. (YEAR C)

CHANT REFRAINS

8. Be with me, Lord, when I am in trou- ble.

Musical notation for the first refrain, consisting of two staves (treble and bass clefs) in a key signature of one flat (B-flat). The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The piece concludes with a double bar line.

8. Be with me, Lord, when I am in trou- ble.

Musical notation for the second refrain, consisting of two staves (treble and bass clefs) in a key signature of one flat (B-flat). The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The piece concludes with a double bar line.

GOSPEL ACCLAMATION. (YEARS ABC)

CHANT REFRAINS

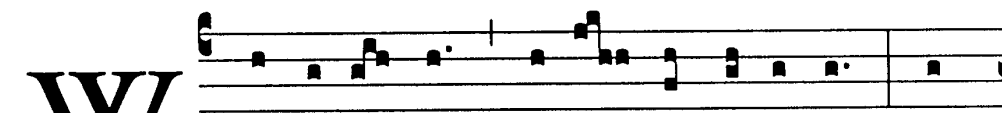
8. Praise to you, Lord Je- sus Christ, king of end-less glo- ry!


Musical notation for the first instance of the chant refrain. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody is written in the treble staff, and the organ accompaniment is in the bass staff. The piece concludes with a double bar line.

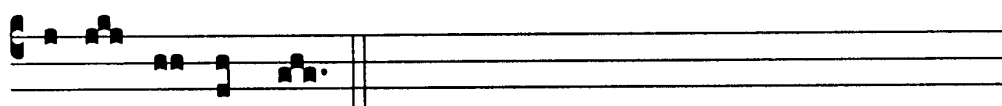
8. Praise to you, Lord Je- sus Christ, king of end-less glo- ry!

Musical notation for the second instance of the chant refrain. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody is written in the treble staff, and the organ accompaniment is in the bass staff. The piece concludes with a double bar line.

Offertory. VIII

W  WITH his pin-ions * the Lord will cov-er you, and

 un-der his wings you shall take re-fuge ; his faith-ful-ness is

 a buck-ler and shield.

OFFERTORY. VIII

With his pin- ions * the Lord will cov- er you, and un- der his

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a vocal melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature, providing organ accompaniment with chords and moving lines. Brackets are used to group notes across measures in both staves.

wings you shall take re- fuge ; his faith-ful-ness is a buck- ler

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It continues the vocal melody from the first system. The lower staff is in bass clef with the same key signature, providing organ accompaniment. Brackets are used to group notes across measures in both staves.

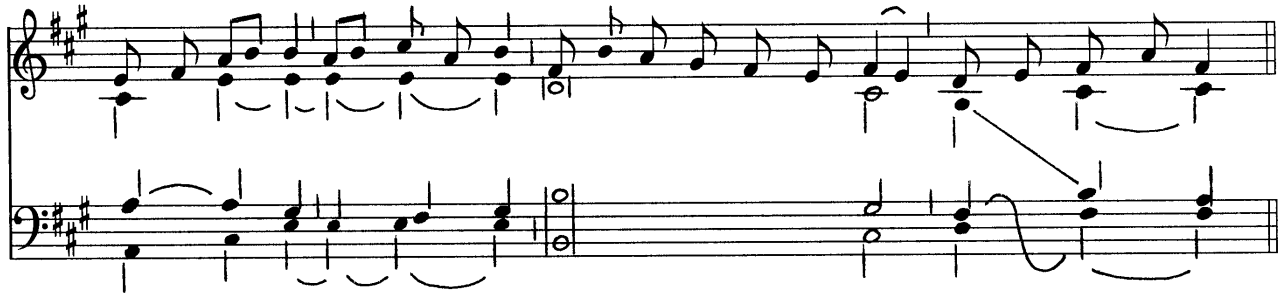
and shield.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains the final vocal phrase of the system. The lower staff is in bass clef with the same key signature, providing organ accompaniment. Brackets are used to group notes across measures in both staves.

COMMUNION IV A *

Unison a capella, or with organ accompaniment :

4 A * . One does not live on bread a-lone, but on ev' -ry word that comes from the mouth of God.



SATB
or
unison with organ



Psalm 33

1. I will bless the Lord *at all times* ; *
his praise / always on *my lips*.
2. O magnify the *Lord with me*, *
and let us exalt his Name *together* ! (R)
3. Look to him, *and be radiant* ; *
so your faces shall never be *ashamed*.
4. The angel of the *Lord encamps* *
around those who fear him /
and delivers **them**. (R)
5. O taste and see that the *Lord is good* ! *
Blessèd the one who takes refuge *in him* !
6. O fear the Lord, *you his saints*, *
for those who fear him **have no want** ! (R)
7. The eyes of the Lord are *toward the just*, *
and his ears **toward their cry**.
8. The Lord is near to the *broken-hearted*, *
and the crushed in **spirit he saves**. (R)

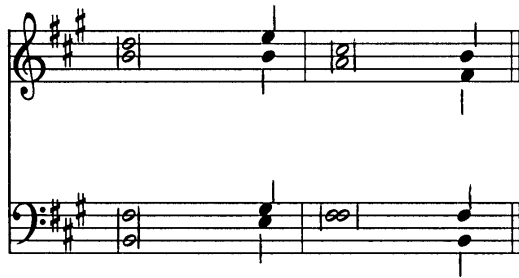
COMMUNION IV A *

Unison a capella, or with organ accompaniment :

4 A *. One does not live on bread a-lone, but on ev' -ry word that comes from the mouth of God.



TTBB / SSAA



Psalm 33

1. I will bless the Lord at all **times** ; *
his praise / always on my **lips**.
2. O magnify the Lord with **me**, *
and let us exalt his Name **together** ! (R)
3. Look to him, and be **radiant** ; *
so your faces shall never be **ashamed**.
4. The angel of the Lord **encamps** *
around those who fear him /
and delivers **them**. (R)
5. O taste and see that the Lord is **good** ! *
Blessèd the one who takes refuge in **him** !
6. O fear the Lord, you his **saints**, *
for those who fear him have no **want** ! (R)
7. The eyes of the Lord are toward the **just**, *
and his ears toward their **cry**.
8. The Lord is near to the broken-**hearted**, *
and the crushed in spirit he **saves**. (R)