

SUNDAY V 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.

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One copy of this project is made available to interested parties for educational purposes only, on a not-for-profit, not for publication basis, for private distribution only.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.

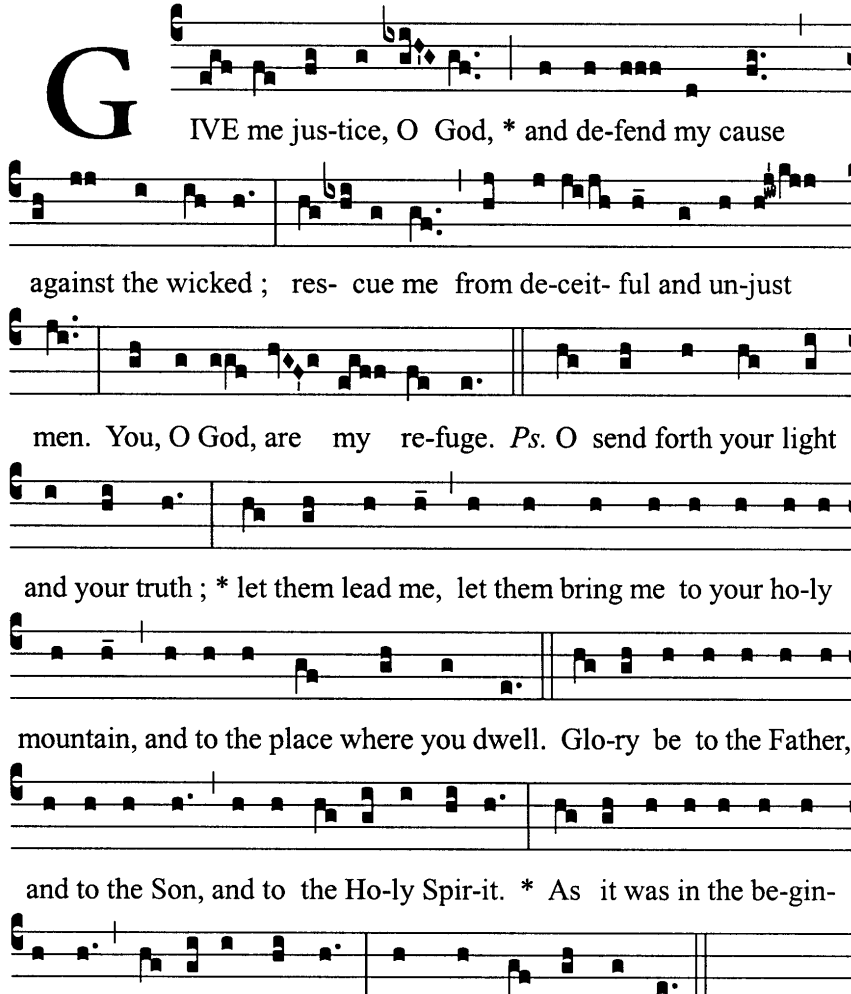
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FIFTH SUNDAY OF LENT

Introit. IV

GIVE me jus-tice, O God, * and de-fend my cause
against the wicked ; res- cue me from de- ceit- ful and un-just
men. You, O God, are my re- fuge. *Ps.* O send forth your light
and your truth ; * let them lead me, let them bring me to your ho-ly
mountain, and to the place where you dwell. Glo-ry be to the Father,
and to the Son, and to the Ho-ly Spir-it. * As it was in the be-gin-
is now, and ev-er shall be, world with-out end. A-men.



FIFTH SUNDAY OF LENT

AT MASS INTROIT. IV

Give me jus-tice, O God, * and de-fend my cause a- gainst the wick-ed ;

The first system of musical notation consists of a vocal line on a treble clef staff and an organ accompaniment on a bass clef staff. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts on a G4 note and moves through various intervals, including eighth and sixteenth notes, with some rests. The organ accompaniment provides a harmonic foundation with chords and moving lines in the bass.

res-cue me from de- ceit- ful and un- just men. You, O God,

The second system of musical notation continues the vocal line and organ accompaniment. The vocal line includes a fermata over a note, and the organ accompaniment features a prominent bass line with chords and moving lines.

are my re- fuge. *Ps.* O send forth your light and your truth ; * let them bring me

The third system of musical notation continues the vocal line and organ accompaniment. The vocal line includes a fermata over a note, and the organ accompaniment features a prominent bass line with chords and moving lines.

to your holy mountain, and to the place where you dwell. Glo- ry be to the Father, and to the

The fourth system of musical notation concludes the vocal line and organ accompaniment. The vocal line includes a fermata over a note, and the organ accompaniment features a prominent bass line with chords and moving lines.

Son, and to the Ho- ly Spir- it. * As it was in the beginning, is now, and ev- er shall

The first system of music consists of two staves. The upper staff is in treble clef and contains a vocal line with a melodic contour that rises and then falls. The lower staff is in bass clef and provides organ accompaniment with chords and moving lines. The music is written in a common time signature.

be, world with- out end. A- men.

The second system of music also consists of two staves. The upper staff is in treble clef and contains a vocal line. The lower staff is in bass clef and provides organ accompaniment. The system concludes with a double bar line.

FIFTH SUNDAY OF LENT

Confitebor tibi, Domine **Offertory. I**

I will praise you, O Lord, * with an up-right heart.
Deal boun-ti-fully with your ser-vant, that I may live and keep
your words. En-liv- en me ac-cord-ing to your word, O Lord.

Confitebor tibi, Domine. **Offertory. I** *Psalm tone*

I will praise you, O Lord, with an upright heart. Deal
boun-ti-fully with your servant, that I may live and keep your words.
En-liv-en me according to your word, O Lord.

A Psalm verse may be sung :

Psalm Verse. I

MY soul melts away for sor-row ; strengthen me accord-
ing to your word. I have chosen the way of faithfulness, let me not
be put to shame.

After the Psalm verse, repeat the Antiphon " I will praise you, O Lord. "

Confitebor tibi, Domine

OFFERTORY. I

Full chant

1. I will praise you, O Lord, * with an up- right heart. Deal boun-ti- fully with your

ser- vant, that I may live and keep your words. En- liv- en me

ac- cord- ing to your word, O Lord.

Confitebor tibi, Domine

OFFERTORY. I

Psalm tone

1. I will praise you, O Lord, with an up-right heart. Deal boun- ti- fully with your ser- vant,

that I may live and keep your words. En- liv- en me ac- cord- ing to your word, O Lord.

A Psalm Verse may be sung:

PSALM VERSE. I

Psalm 118:28.30.31

1. My soul melts away for sor-row; strengthen me ac-cord-ing to your word. I have

Musical notation for the first line of the Psalm Verse. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes, with some notes beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat).

chosen the way of faithfulness, let me not be put to shame.

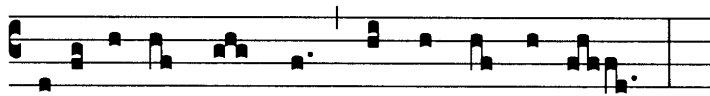
Musical notation for the second line of the Psalm Verse. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of quarter and eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat).


After the Psalm Verse, repeat the Antiphon "I will praise you, O Lord"

FIFTH SUNDAY OF LENT

Qui mihi ministrat.

Communion. V

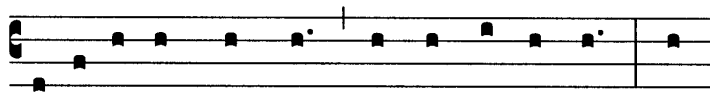
I 
F an-y-one serves me, * he must fol-low me

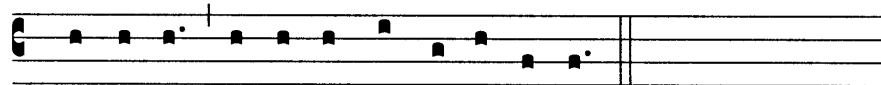

and where I am, there al- so shall my ser-vant be.

Qui mihi ministrat.

Communion. V

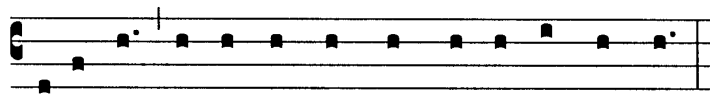
Psalm tone

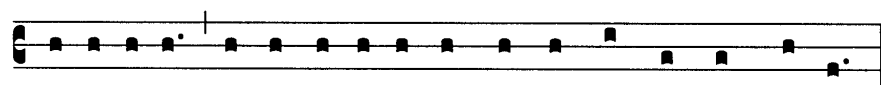
I 
F an-y-one serves me, he must fol-low me ; and


where I am, there al- so shall my servant be.

A Psalm verse may be sung :

Psalm Verse. V

A 
S for me, I shall be-hold your face in righteousness ;


when I awake, I shall be sat-is-fied with be-hold-ing your beau-ty.

After the Psalm verse, repeat the Antiphon " If anyone serves me. "

Qui mihi ministrat

COMMUNION. V

Full chant

5. If an- y- one serves me, * he must fol- low me; and where I am,
 there al- so shall my ser- vant be.

Qui mihi ministrat

COMMUNION. V

Psalm tone

5. If an- y- one serves me, he must fol- low me; and where I am, there al- so shall my ser- vant be.

A Psalm Verse may be sung:

PSALM VERSE. V

Psalm 16:15

5. As for me, I shall behold your face in righ- teous- ness; when I awake, I shall be satisfied with be- hold- ing your beau- ty.

115

After the Psalm Verse, repeat the Antiphon "If anyone serves me."

INTROIT "SIMPLE GRADUAL", MODE IV

ANTIPHON

4. Give me jus-tice, O God, * and de-fend my cause. Res-cue me from un-just men ; you are my re- fuge.

The musical score consists of two staves. The upper staff is in treble clef and contains a vocal line with various note values, including quarter, eighth, and sixteenth notes, along with rests and slurs. The lower staff is in bass clef and contains organ accompaniment with chords and single notes, including some chordal textures with a 'B' symbol.

Chant melodies and organ harmonies arranged after traditional sources by Samuel F. Weber, O.S.B.
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INTROIT IN PSALM TONE, MODE IV

ANTIPHON

4. Give me jus-tice, O God, and de-fend my cause a-gainst the wick-ed ; + res-cue me from de-ceit-ful and

The musical score consists of two staves. The upper staff is in treble clef and contains a vocal line with a mix of eighth and quarter notes, including slurs and a fermata. The lower staff is in bass clef and contains organ accompaniment with chords and single notes, including a 'B' symbol.

un-just men. * You, O God, are my re- fuge.

The musical score consists of two staves. The upper staff is in treble clef and contains a vocal line with quarter and eighth notes, including slurs and a fermata. The lower staff is in bass clef and contains organ accompaniment with chords and single notes, including a 'B' symbol.

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PSALM VERSE 1

4. O send forth your light and your truth ; let them lead me, * let them bring me to your ho-ly mountain,

Musical score for the first line of Psalm Verse 1. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, and a long slur spanning several measures. The bass staff contains a harmonic accompaniment with chords and some moving lines, also featuring a long slur.

and to your dwell-ing place.

Musical score for the second line of Psalm Verse 1. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with quarter and eighth notes, ending with a double bar line. The bass staff contains a harmonic accompaniment with chords and some moving lines, also ending with a double bar line.

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GLORIA PATRI

4. Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Spir-it. As it was in the

Musical score for the first line of Gloria Patri. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, and a long slur spanning several measures. The bass staff contains a harmonic accompaniment with chords and some moving lines, also featuring a long slur.

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

Musical score for the second line of Gloria Patri. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with quarter and eighth notes, ending with a double bar line. The bass staff contains a harmonic accompaniment with chords and some moving lines, also ending with a double bar line.

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REPETITION OF ANTIPHON (recto tono)

4. Give me justice, O God, and defend my cause a-against the wicked ; rescue me from deceitful and unjust men.

A musical score for the first antiphon, consisting of two staves: a treble clef staff and a bass clef staff. The music is written in a simple, homophonic style with long, sweeping lines connecting the notes, suggesting a chant-like melody. The notes are mostly half and quarter notes, with some rests. The bass staff provides a simple harmonic accompaniment.

You, O God, are my re- fuge.

A musical score for the second antiphon, consisting of two staves: a treble clef staff and a bass clef staff. The music is written in a simple, homophonic style with long, sweeping lines connecting the notes, suggesting a chant-like melody. The notes are mostly half and quarter notes, with some rests. The bass staff provides a simple harmonic accompaniment.

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