

# **SUNDAY III 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.

Contact the editor :

Rev. Samuel F. Weber, O.S.B.  
Wake Forest University  
The Divinity School  
Box 7719  
Winston-Salem, NC 27109-7719 U.S.A.  
TEL 336.758.4289  
EMAIL webersf@wfu.edu

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One copy of this project is made available to interested parties for educational purposes only, on a not-for-profit, not for publication basis, for private distribution only.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

Rev. Samuel F. Weber, O.S.B.  
Wake Forest University  
The Divinity School  
Box 7719  
Winston-Salem, NC 27109-7719

TEL 336.758.4289 EMAIL [webersf@wfu.edu](mailto:webersf@wfu.edu)

# THIRD SUNDAY OF LENT

## AT MASS

### INTROIT. VII

My eyes \* are ev-er fixed on the Lord, for he re-leas-es my feet from the

The first system of musical notation 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 a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). The music is in a 4/4 time signature. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with a series of quarter and eighth notes. The piano accompaniment provides harmonic support with chords and moving lines.

snare. O look at me and be mer-ci-ful, for I am lone-ly

The second system of musical notation continues the vocal and piano parts. The vocal line features a melodic phrase with a half note G4 and a quarter note A4, followed by a series of eighth and quarter notes. The piano accompaniment continues with harmonic support, including a prominent bass line with a half note G2 and a quarter note A2.

and poor. *Ps.* To you, O Lord, I lift up my soul. \* In you, O my God I trust, let me

The third system of musical notation continues the vocal and piano parts. The vocal line features a melodic phrase with a half note G4 and a quarter note A4, followed by a series of eighth and quarter notes. The piano accompaniment continues with harmonic support, including a prominent bass line with a half note G2 and a quarter note A2.

not be put to shame. Glo-ry be to the Father, and to the Son, and to the Ho-ly

The fourth system of musical notation concludes the vocal and piano parts. The vocal line features a melodic phrase with a half note G4 and a quarter note A4, followed by a series of eighth and quarter notes. The piano accompaniment continues with harmonic support, including a prominent bass line with a half note G2 and a quarter note A2.

Spir- it. As it was in the beginning, is now and ev- er shall be, \* world with-out end.

A- men.

*Iustitiae Domini rectae*

OFFERTORY. VI

*Full chant*

6. The pre-cepts of the Lord are right, \* re- joic-ing the heart, they are sweet- er

than syr- up or hon-ey from the comb; there- fore your ser- vant is

care-ful of them.

*Iustitiae Domini rectae*

OFFERTORY. VI

*Psalm tone*

6. The precepts of the Lord are right, re-joic-ing the heart, they are sweeter than

syrup or hon- ey from the comb, therefore your servant is careful of them.

*Passer invenit sibi domum*

# COMMUNION. I

*Full chant*

1. E-ven the spar-row finds a home,\* and the swal-low a nest for herself, where she

The first system of music features a vocal line in the treble clef and an organ accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The organ accompaniment consists of chords and moving lines in the left hand.

may lay her young, at your al-tars, O Lord of hosts, my King and my

The second system continues the vocal and organ parts. The vocal line has a more active melody with many eighth notes. The organ accompaniment provides harmonic support with chords and moving lines.

God. Bless-ed are they who dwell in your house, for ev-er sing-ing your

The third system continues the vocal and organ parts. The vocal line has a more active melody with many eighth notes. The organ accompaniment provides harmonic support with chords and moving lines.

praise.

The final system shows the vocal line ending with a quarter note and a fermata, and the organ accompaniment ending with a final chord. The key signature remains one flat.

*Passer invenit sibi domum*

# COMMUNION. I

E-ven the sparrow finds a home, and the swallow a nest for her-self, where she

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a vocal melody with eighth and quarter notes, some with slurs. The lower staff is in bass clef and provides organ accompaniment with chords and moving lines, including some sixteenth-note patterns.

may lay her young, at your al- tars, O Lord of hosts, my King and my God.

The second system of music continues the vocal and organ parts. The vocal line features a melodic phrase with a slur. The organ accompaniment continues with harmonic support, including some sustained chords.

Blessed are they who dwell in your house, for ever sing-ing your praise.

The third system of music concludes the vocal and organ parts. The vocal line ends with a final cadence. The organ accompaniment provides a concluding harmonic structure.