

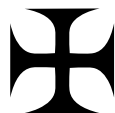
**SUNDAY XVII  
THROUGH THE YEAR**

**'Proper' of the Mass**

**Set to Gregorian Psalm-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

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### Acknowledgements

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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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# SUNDAY XVII THROUGH THE YEAR

## Introit

*Deus in loco sancto suo.*

*Ps 67 : 6-7. 36*

*Antiphon :*

5. God is in his holy dwell-ing ; he will give a home to the

Musical notation for the first part of the antiphon. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The treble staff begins with a melodic line of eighth notes, followed by a half note, and then a whole note. The bass staff provides a harmonic accompaniment with a half note followed by a whole note. The piece concludes with a final cadence.

lone- ly, \* he gives power and strength to his peo-ple.

Musical notation for the second part of the antiphon. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The treble staff features a melodic line with eighth notes and a half note, followed by a whole note. The bass staff provides a harmonic accompaniment with a half note followed by a whole note. The piece concludes with a final cadence.

## Introit

*Psalm Verse*

*Exurgat Deus.*

*Ps 67 : 2*

5. God a- ris- es ; his enemies are scat-tered, and those

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 key signature has two sharps (F# and C#). The melody is written in the treble staff, and the organ accompaniment is in the bass staff. The text "5. God a- ris- es ; his enemies are scat-tered, and those" is positioned above the treble staff.

who hate him flee be- fore him.

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 key signature has two sharps (F# and C#). The melody is written in the treble staff, and the organ accompaniment is in the bass staff. The text "who hate him flee be- fore him." is positioned above the treble staff.

## Sunday XVII Through the Year

*Gloria Patri :*

5. Glo- ry be to the Father, and to the Son, \* and to the

Musical notation for the first line of the Gloria Patri. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. The bass staff provides accompaniment with a half note G2, followed by quarter notes A2 and B2, and a half note C3.

Ho- ly Spir- it. As it was in the begin-ning, is now,

Musical notation for the second line of the Gloria Patri. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble staff continues with quarter notes D5 and E5, then quarter notes F#5 and G5, followed by a half note A5. The bass staff continues with a half note D2, followed by quarter notes E2 and F#2, and a half note G2.

and ever shall be, \* world with-out end. A- men.

Musical notation for the third line of the Gloria Patri. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble staff continues with quarter notes A5 and B5, then a half note C6. The bass staff continues with a half note A2, followed by quarter notes B2 and C3, and a half note D3.

## Introit

*Antiphon :*

5. God is in his holy dwelling ; he will give a home to the

Musical notation for the first part of the antiphon. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The music features a simple, hymn-like melody with a steady accompaniment.

lonely, he gives power and strength to his people.

Musical notation for the second part of the antiphon. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The melody continues in the treble clef, and the organ accompaniment is in the bass clef. The music features a simple, hymn-like melody with a steady accompaniment.

## Sunday XVII Through the Year

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Psalm Verses : Psalm 67, Mode 5



1. God arises ; / his enemies *are scattered*, \*  
those who hate him flee *before* him.
2. But the just rejoice and exult *before God* ; \*  
they are glad and *rejoice*. (R.)
3. Sing to God, / chant praise to *his name*, \*  
extol him who rides upon *the clouds*.
4. Whose name is *the Lord* ; \*  
exult *before* him. (R.)
5. The father of orphans and defender of *widows* \*  
is God in his *holy place*. (R.)
6. God gives a home to those *forsaken* ; \*  
he leads forth prisoners to *prosperity*. (R.)
7. Kingdoms of the earth, sing *to God*, \*  
chant praise to *the Lord*.
8. He gives power and strength to *his people*. \*  
Blessèd *be God*. (R.)

## Introit

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*Metrical Psalm.*

*Tune : OLD HUNDRETH (L.M.)*

### Ps 67

Let God arise, supreme in might,  
Then shall his foes be put to flight,  
All upright men shall then rejoice  
God's Name to praise with thankful voice.

True Father to the fatherless,  
Help of the widow in distress,  
He bringeth home the desolate ;  
He doth the pris'ners liberate.

Blest be the Lord, who daily bears  
The burden of our griefs and cares,  
He will redeem us from the grave,  
For he is God, and strong to save.

Let all the kingdoms of the earth  
Proclaim with joy his matchless worth,  
To him who from his dwelling-place  
Bestows on us his pow'r and grace.

Praise God, from whom all blessings flow ;  
Praise him, all creatures here below ;  
Praise him above, ye heav'nly host ;  
Praise Father, Son and Holy Ghost.

*Scottish Metrical Psalter (1650)*



## Sunday XVII Through the Year

### Responsorial Psalm (A)

*Quomodo dilexi legem tuam.*

*Ps 118 : 97a*

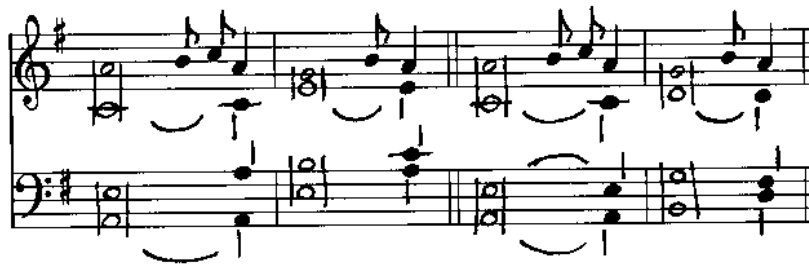
#### 5. Lord, I love your com- mands.



#### Psalm Tone

A

B



#### Verses

*Ps 118 : 57. 72. 76-77. 127-128. 129-130*

1. I have said, O Lord, *that my part* \*  
is to keep *your words*.
2. The law of your mouth is to *me more precious* \*  
than thousand of gold and silver *pieces*. (R)
3. Let your *kindness comfort* me \*  
according to your promise to *your servants*.
4. Let your compassion come to me that *I may live*, \*  
for your law is my *delight*. (R)
5. For I love *your commands* \*  
more than gold however *fine*.
6. For in all your precepts *I go forward* ; \*  
every false way *I hate*. (R)
7. Wonderful are *your decrees* ; \*  
therefore I *observe* them.
8. The revelation of your *words sheds light*, \*  
giving understanding to *the simple*. (R)

## Responsorial Psalm

### Responsorial Psalm (B)

*Aperis tu manum tuam.*

*Cf. Ps 144 : 16*

#### Refrain

2. The hand of the Lord feeds us ; he answers all our needs.



#### Psalm Tone

A B

#### Verses

*Ps 144 : 10-11. 15-16. 17-18*

1. Let all your works give you *thanks, O Lord*, \*  
and let your faithful ones **ble**ss you.
2. Let the discourse of the glory *of your kingdom* \*  
and speak of your **migh**t. (R.)
3. The eyes of all look hopefully *to you*, \*  
and you give them their food in due **season** ;
4. you *open your hand* \*  
and satisfy the desire of every living thing. (R.)
5. The Lord is just in *all his ways* \*  
and holy in all his **works**.
6. The Lord is near to all who *call upon* him, \*  
to all who call upon him in **truth**. (R.)

## Sunday XVII Through the Year

### Responsorial Psalm (C)

*In quacumque die.*

*Ps 137 : 3a*

#### Refrain

5. Lord, on the day I called for help, you answered me.

#### Psalm Tone

Verses

*Ps 137 : 1-2. 2-3. 6-7. 7-8*

A

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**. (R)
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. (R)
5. The Lord is exalted, / yet the lowly *he sees*, \*  
and the proud he knows from afar.  
Through I walk amid distress, / you **preserve** me ; \*  
against the anger of my enemies / you raise your hand. (R)
6. Your right *hand saves* me. \*  
the Lord will complete what he has done for me ;
7. your kindness, O Lord, endures *for ever* ; \*  
forsake not the work of your hands. (R)

# Alleluia

## Alleluia

6. Al- le- lu- ia, al- le- lu- ia.

1. Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia.

## Verse (A)

*Benedictus es, Pater.*

*Cf. Mt 11 : 25*

1 or 6. Bless- ed are you, Father, Lord of heav-en and earth; you

have revealed to little ones the mysteries of the king-dom.

## Sunday XIV Through the Year

### Verse (B)

*Propheta magnus.*

*Lk 7 : 16*

6. A great prophet has ris- en in our midst. God has

visit- ed his peo- ple.

### Verse (C)

*Accepistis Spiritum adoptionis.*

*Rom 8 : 15bc*

6. You have received a Spirit of a- dop- tion, through

which we cry, Ab- ba, Fa- ther.

# Offertory

## Offertory

*Exaltabo te, Domine.*

*Ps 29 : 2. 3*

7. I ex- tol you, O Lord, for you drew me clear

Musical notation for the first line of the offertory. It consists of a vocal line in the treble clef and an organ accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 8/8. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The organ accompaniment provides harmonic support with chords and moving lines.

and did not let my enemies rejoice o- ver me. O

Musical notation for the second line of the offertory. It consists of a vocal line in the treble clef and an organ accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 8/8. The vocal line begins with a quarter rest, followed by a half note G4, quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The organ accompaniment continues with harmonic support.

Lord I cried out to you and you healed me.

Musical notation for the third line of the offertory. It consists of a vocal line in the treble clef and an organ accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 8/8. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The organ accompaniment concludes the phrase with harmonic support.

# Sunday XVII Through the Year

## Communion (A)

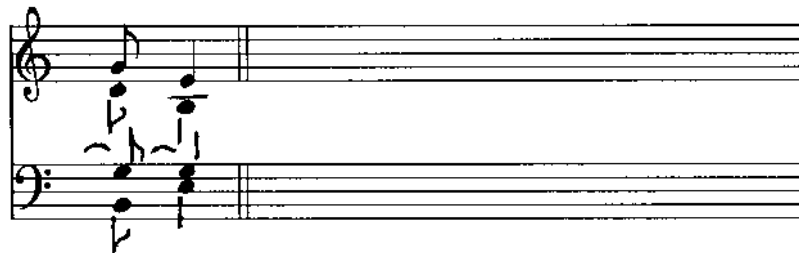
*Benedic, anima mea.*

*Ps 102 : 2*

4. O bless the Lord, my soul, and remember all his



kind-ness.



# Communion

## Communion (B)

*Beati misericordes.*

*Mt 5 : 7-8*

4. Hap- py are those who show mercy ; mer- cy shall be

Musical notation for the first line of the Communion chant. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes with slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

theirs. Happy are the pure of heart, for they shall

Musical notation for the second line of the Communion chant. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melody with slurs. The bass staff continues the harmonic accompaniment.

see God.

Musical notation for the third line of the Communion chant. It consists of a treble clef staff and a bass clef staff. The treble staff contains a few notes with slurs. The bass staff provides a simple harmonic accompaniment.



Psalm during Communion (A & B)

Psalm Tone. Mode IV



Verses

*Ps 30 : 2. 3ab. 3cd. 4. 5. 6. 8ab. 25*

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. (R̄.)
3. Be my 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 (R̄.)
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** ; \*  
your will redeem me, / O Lord, O faithful God. (R̄.)
7. I will rejoice and be glad of your kindness, †  
when you have seen my **affliction** \*  
and watched over me in *my distress* .
8. Take courage and be **stouthearted**, \*  
all you who hope in the Lord. (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.