

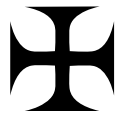
**SUNDAY XX  
THROUGH THE YEAR**

**'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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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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ORGAN ACCOMPANIMENT

**SUNDAY XX  
THROUGH THE YEAR**

Introit

*Protector noster, aspice, Deus.*

*Ps 83 : 10-11*

*Antiphon :*

8. God, our pro-tect- or, keep us in mind; \* always give

Musical notation for the first line of the antiphon, featuring a treble and bass staff in G major (one sharp). The melody is written in the treble staff, and the organ accompaniment is in the bass staff. The music consists of a series of eighth and quarter notes, with some rests and ties.

strength to your peo- ple. For if we can be with you

Musical notation for the second line of the antiphon, continuing the melody and organ accompaniment from the first line. It includes a double bar line and a repeat sign.

even one day, \* it is better than a thou- sand with- out you.

Musical notation for the third line of the antiphon, concluding the piece with a final cadence in the bass staff.

## Introit

### Psalm Verse

*Quam dilecta tabernacula tua.*

*Ps 83 : 2*

8. How love-ly is your dwell-ing place, \* O Lord of

Musical notation for the first part of the Introit, featuring a treble and bass staff in D major with a 4/4 time signature. The melody is in the treble staff, and the organ accompaniment is in the bass staff.

hosts!

Musical notation for the second part of the Introit, featuring a treble and bass staff in D major with a 4/4 time signature. The melody is in the treble staff, and the organ accompaniment is in the bass staff.

## Sunday XX Through the Year

### *Gloria Patri :*

8. 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 a treble clef staff and a bass clef staff, both in the key of D major (two sharps). The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The music features a mix of quarter and eighth notes, with some notes beamed together. A fermata is placed over the final note of the first phrase.

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

Musical notation for the second line of the Gloria Patri. It continues the melody and organ accompaniment from the first line. The treble clef staff shows the continuation of the vocal line, and the bass clef staff shows the organ accompaniment. The music maintains the same key signature and rhythmic patterns.

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

Musical notation for the third line of the Gloria Patri. It concludes the piece with a final cadence. The treble clef staff ends with a fermata over the final note, and the bass clef staff provides a solid harmonic foundation. The piece ends with a double bar line.

## Introit

*Antiphon :*

8. God, our protector, keep us in mind; always give strength

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two sharps (F# and C#). The music is written in a simple, homophonic style with block chords and long horizontal lines indicating sustained notes. The lyrics 'to your people. For if we can be with you even one day,' are positioned below the staves.

to your people. For if we can be with you even one day,

The second system of musical notation continues the two-staff format. It features similar chordal textures and sustained notes. The lyrics 'it is better than a thousand with-out you.' are placed below the staves.

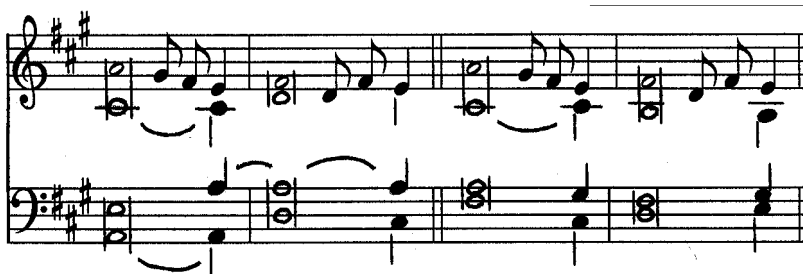
it is better than a thousand with-out you.

The third system of musical notation concludes the piece with two staves. It maintains the same musical language as the previous systems, ending with a final chord and a long horizontal line. There are no lyrics for this system.

## Sunday XX Through the Year

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Psalm Verses : Psalm 83, Mode 8



1. How lovely *is your dwelling* place, \*  
O Lord of **hosts** !
2. My heart and my *flesh cry out* \*  
for the *living God*. (R.)
3. Even the swallow finds a home, / and the swallow a **nest** \*  
in which she *puts her young*—
4. Your altars, O Lord of **hosts**, \*  
my king *and my God*. (R.)
5. Blessèd are they who dwell *in your house* ! \*  
continually they *sing your praise*. (R.)
6. Blessèd are they whose *strength you are* ! \*  
their hearts are set upon *the pilgrimage*. (R.)
7. When they pass through the arid valley, / they *make a spring* of it ; \*  
the early rain clothes it with *generous growth*.
8. They go from *strength to strength* ; \*  
they shall see the God of *gods in Sion*. (R.)

## Introit

*Metrical Psalm.*

*Tune : DUKE STREET, L.M.*

Ps 83



**O** Lord of hosts, how dear to me  
The holy place where thou dost dwell !  
Thy sacred temple-courts I love  
Beyond what this poor tongue can tell.

How fervently my heart desires  
To see again thy sanctuary !  
Yea, my whole being crieth out  
For thee, O Lord of life, for thee.

Beside the altar in thy shrine  
The happy birds have built their nest ;  
Vouchsafe that there my weary soul  
May find in thee its longed-for rest.

How glad are they who in thy house  
Lift up their hearts to thee in praise !  
How blest are they whose strength thou art,  
And in whose heart are found thy ways !

Thy saints go on from strength to strength  
Until their travelling days are past,  
And then with everlasting joy  
Appear before thy throne at last.

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. Amen.

*Scottish Metrical Psalter (1650)*



## Sunday XX Through the Year

### Responsorial Psalm (A)

*Confiteantur tibi populi, Deus.*

*Ps 84 : 8*

#### 4. O God, let all the na-tions praise you !



### Psalm Tone

A

B



### Verses

*Ps 66 : 2-3. 5. 6. 8*

1. May God have pity on us and **ble**ss us ; \*  
may he let his face *shine upon* us.
2. So may your way be known upon **earth** ; \*  
among all nations, *your salvation*. (R̄.)
3. May the nations be glad and exult †  
because you rule the world in equity ; \*  
the nations on the *earth* you **guide**.
4. May the peoples praise you, O **God** ; \*  
may all the *peoples* **praise** you !  
May God **ble**ss us, \*  
and may all the *ends* of *the earth* **fear** him ! (R̄.)

## Responsorial Psalm

### Responsorial Psalm (B)

*Gustate et videte.*

*Ps 33 : 9a*

#### Refrain

6. O taste and see the good-ness of the Lord.



#### Psalm Tone

A

B



#### Verses

*Ps 33 : 2-3. 4-5. 6-7*

1. I will bless the Lord *at all times* ; \*  
his praise shall be ever in *my mouth*.
2. Let my soul glory *in the Lord* ; \*  
the lowly will hear me and *be glad*. (R.)
3. Glorify the Lord *with me*, \*  
let us together extol *his name*.
4. I sought the Lord, *and he answered me* \*  
and delivered me from all *my fears*. (R.)
5. Look to him that you may be *radiant with joy*, \*  
and your faces may not blush *with shame*.
6. When the poor one called out, *the Lord heard*, \*  
and from all his distress *he saved him*. (R.)

## Sunday XX Through the Year

### Responsorial Psalm (C)

*Domine, ad adiuvandum me festina !*

*Ps 39 : 14b*

#### Refrain

2. Lord, come to my aid.



#### Psalm Tone

Verses

*Ps 39 : 2. 3. 4. 18*

A

B



- B**
1. I have waited, waited *for the Lord*, \*  
and he stooped toward **me**. (R)
  2. The Lord heard my cry. †  
He drew me out of the pit *of destruction*, \*  
out of the mud of the **swamp** ;
  3. he set my feet *upon a crag* ; \*  
he made firm my **steps**. (R)
  4. And he put a new song *into my mouth*, \*  
a hymn to our **God**.
  5. Many shall look on in **awe** \*  
and trust in the **Lord**. (R)
  6. Though I am afflicted *and poor*, \*  
yet the Lord thinks of **me**.
  7. You are my help and *my deliverer* ; \*  
O my God, hold not **back** ! (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)

*Praedicabat Iesus.*

*Cf. Mt 4 : 23*

1 or 6. Je- sus proclaimed the Gos- pel of the king- dom and

cured ev'- ry dis- ease a- mong the peo- ple.

## Sunday XX Through the Year

### Verse (B)

*Qui manducat meam carnem.*

*Jn 6 : 56*

**1 or 6. Who- ev- er eats my flesh and drinks my blood**

Musical notation for the first line of Verse (B). It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with a 7-measure rest at the beginning. The bass staff provides harmonic accompaniment with chords and moving lines.

**remains in me and I in him, says the Lord.**

Musical notation for the second line of Verse (B). It consists of a treble clef staff and a bass clef staff. The treble staff continues the melody, and the bass staff provides harmonic accompaniment.

### Verse (C)

*Oves meæ vocem meam audiunt.*

*Jn 10 : 27*

**1 or 6. My sheep hear my voice, says the Lord ; I know**

Musical notation for the first line of Verse (C). It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with a 7-measure rest at the beginning. The bass staff provides harmonic accompaniment.

**them, and they fol- low me.**

Musical notation for the second line of Verse (C). It consists of a treble clef staff and a bass clef staff. The treble staff continues the melody, and the bass staff provides harmonic accompaniment.

## Offertory

### Offertory

*Immittet Angelus Domini.*

*Ps 33 : 8-9 (Vulg.)*

3. The an- gel of the Lord shall en-camp round a-bout

them that fear him, and shall de- liv- er them :

O taste and see that the Lord is sweet.

### Verse

*Timete Dominum.*

*Ps 33 : 10-11*

1. Fear the Lord, you his **holy** ones, \*  
for nought is lacking to those *who* **fear** him.
2. The great grow poor and **hungry** ; \*  
but those who seek the Lord / want for no **good thing**. (R̄)

## Sunday XX Through the Year

### Communion (Option 1)

*Apud Dominum misericordia.*

*Ps 129 : 7*

4. With the Lord there is mer- cy, and full-ness of re-

Musical notation for the first part of the Communion chant. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes with a slur over the first four notes. The bass staff contains a harmonic accompaniment of eighth notes with a slur over the first four notes. The key signature has one flat (B-flat).

demp-tion.

Musical notation for the second part of the Communion chant. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes with a slur over the first two notes. The bass staff contains a harmonic accompaniment of eighth notes with a slur over the first two notes. The key signature has one flat (B-flat).

## Communion

### Communion (Option 2)

*Ego sum panis vivus.*

*Jn 6 : 52*

**4. I am the living bread from heav-en, says the Lord ;**

Musical notation for the first line of the text. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes with a slur over the first four notes. The bass staff contains a harmonic accompaniment of quarter and eighth notes with a slur over the first four notes. The key signature has one flat (B-flat) and the time signature is 4/4.

**if anyone eats this bread he will live for ev- er.**

Musical notation for the second line of the text. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of quarter and eighth notes with a slur over the first four notes. The bass staff contains a harmonic accompaniment of quarter and eighth notes with a slur over the first four notes. The key signature has one flat (B-flat) and the time signature is 4/4.



## Sunday XX Through the Year

### Psalm during Communion

#### Psalm Tone. Mode 8



#### Verses

*De profundis.*

*Ps 129*

1. Out of the depths I cry to you, O **Lord**, \*  
Lord, / *hear my voice* !
2. Let your ears be **attentive** \*  
to my voice in *supplication*. (R̄.)
3. If you, O Lord, mark iniquities, \*  
Lord, / *who can stand* ?
4. But with you is **forgiveness**, \*  
that you may *be revered*. (R̄.)
5. I trust in the **Lord** ; \*  
my soul trusts *in his word*.
6. My soul waits for the **Lord** \*  
more than sentinels *wait for the dawn*. (R̄.)
7. For with the Lord there is **mercy** \*  
and with him is fullness of *redemption* ;
8. And he will redeem **Israel** \*  
from *all their iniquities*. (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.