

SUNDAY XXV 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

Acknowledgements

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Translation of the Offertory Verse based on the *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 XXV THROUGH THE YEAR

Introit

Salus populi.

Cf. Psalm 36 : 39. 40. 28

Antiphon :

3. I am the Savior of the people, says the Lord. † What-

ever their troubles, I will an-swer their cry, * and I will

al- ways be their Lord.

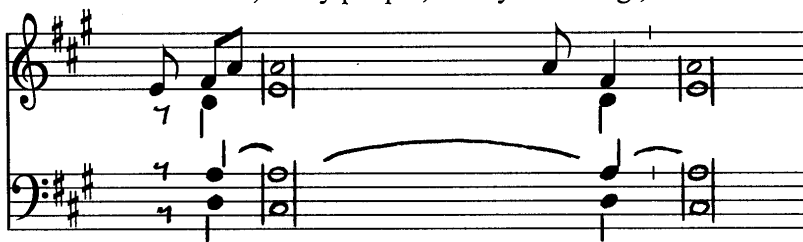
Introit

Psalm Verse

Attendite, popule meus.

Ps 77 : 1

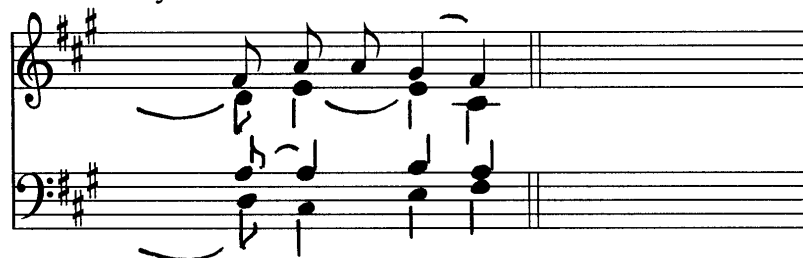
3. Give heed, O my people, to my teach-ing ; incline



your ears to the words of my mouth. * I will utter



myster-ies from of old.



Sunday XXV Through the Year

Gloria Patri :

3. 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 eighth notes A4 and B4, and a quarter note C5. The bass staff provides accompaniment with a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. The piece concludes with a double bar line and repeat signs.

Ho- ly Spir- it. As it was in the beginning, 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 begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass staff provides accompaniment with a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. The piece concludes with a double bar line and repeat signs.

and ev- er shall be, world without 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 begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass staff provides accompaniment with a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. The piece concludes with a double bar line and repeat signs.

Introit

At the repetition of the Introit Antiphon :

3. I am the Savior of all people, says the Lord. Whatever

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 three sharps (F#, C#, G#). The music begins with a whole rest on the treble staff and a whole note chord on the bass staff. This is followed by a long melisma line spanning both staves. The system concludes with a half note on the treble staff and a whole note chord on the bass staff.

their troubles, I will answer their cry, and I will always

The second system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has three sharps (F#, C#, G#). The music begins with a long melisma line spanning both staves. The system concludes with a half note on the treble staff and a whole note chord on the bass staff.

be their Lord.

The third system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has three sharps (F#, C#, G#). The music begins with a half note on the treble staff and a whole note chord on the bass staff. This is followed by a melisma line spanning both staves. The system concludes with a half note on the treble staff and a whole note chord on the bass staff.

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Psalm Verses : Psalm 77, Mode 3



1. Hearken, my people, to my **teaching** ; *
incline your ears to the words of *my mouth*.
2. I will open my mouth in a **parable**, *
I will utter mysteries from *of old*. (R̄.)
3. What we have heard and **know**, *
and what our fathers have declared *to us* :
4. The glorious deeds of the Lord and his **strength** *
and the wonders that *he wrought*. (R̄.)
5. So that the generation to come might **know**, *
that they should put their hope *in God*,
6. and not forget the deeds of **God** *
but keep his *commands*. (R̄.)
7. And he brought them to his holy **land**, *
to the mountains his right hand *had won*.
8. He chose David, his **servant**, *
and took him from *the sheepfolds*. (R̄.)
9. To shepherd Jacob, his **people**, *
and Israel, his *inheritance*.
10. And he tended them with a sincere **heart**, *
and with skillful hands *he guided* them. (R̄.)

Introit

Metrical Psalm.

Cf. Tietze, Christoph. *Hymn Introits for the Liturgical Year: The Origin and Early Development of the Latin Texts.* Chicago: Hillenbrand Books, 2005. ISBN 1-59525-011-5. Pages 218 ff.

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Responsorial Psalm (A)

Prope est Dominus.

Ps 144 : 18a

8. The Lord is near to all who call up- on him.

Psalm Tone

Verses

Ps 144 : 2-3. 8-9. 17-18

1. Every day *will I bless* you, *
and I will praise your name *forever and ever*.
2. Great is the Lord and highly *to be praised*; *
his greatness *is unsearchable*. (R)
3. The Lord is *gracious and merciful*, *
slow to anger and *of great kindness*.
4. The Lord is *good to all* *
and compassionate to *all his works*. (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)

Responsorial Psalm

Responsorial Psalm (B)

Dominus susceptor est.

Ps 53 : 6b

Refrain

8. The Lord up-holds my life.

Musical notation for the Refrain, featuring a vocal line and a piano accompaniment in G major. The vocal line consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a series of chords: G4, A4, B4, C5, B4, A4, G4.

Psalm Tone

A

B

Musical notation for the Psalm Tone, featuring a vocal line and a piano accompaniment in G major. The vocal line consists of a series of notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a series of chords: G4, A4, B4, C5, B4, A4, G4.

Verses

Ps 53 : 3-4. 5. 6-8

1. O God, by *your name* **save** me, *
and by your might *defend my cause*.
2. O God, *hear my prayer* ; *
hearken to the words *of my mouth*. (R̄)
3. For the haughty men have risen up against me, /
the ruthless *seek my life* ; *
they set not God *before their eyes*. (R̄)
4. Behold, God *is my helper* ; *
the Lord *sustains my life*.
5. Freely will I *offer you sacrifice* ; *
I will praise your name, O Lord, *for its goodness*. (R̄)

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Responsorial Psalm (C)

Laudate Dominum.

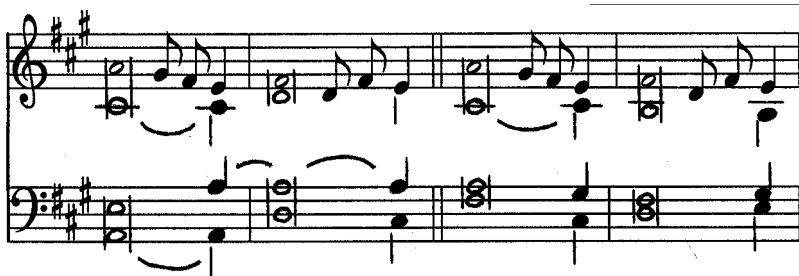
Psalm 112 : 1a. 7b

Refrain

8. Praise the Lord who lifts up the poor.



Psalm Tone



Verses

Psalm 112 : 1-2. 4-6. 7-8

1. Praise, you servants of the **Lord**, *
praise the name of the **Lord**.
2. Blessèd be the name of the **Lord** *
both now and forever. (R.)
3. High above all nations is the **Lord** ; *
above the heavens is his **glory**.
4. Who is like the Lord, our God, / who is enthroned on **high** *
and looks upon the heavens and the *earth below* ? (R.)
5. He raises up the lowly from the **dust** ; *
from the dunghill he lifts up the **poor**
6. to seat them with **princes**, *
with the princes of *his own* **people**. (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.

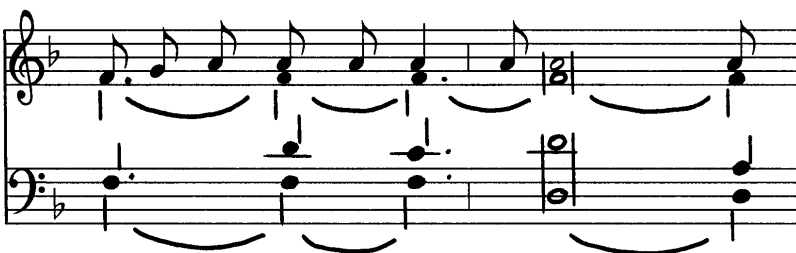


Verse (A)

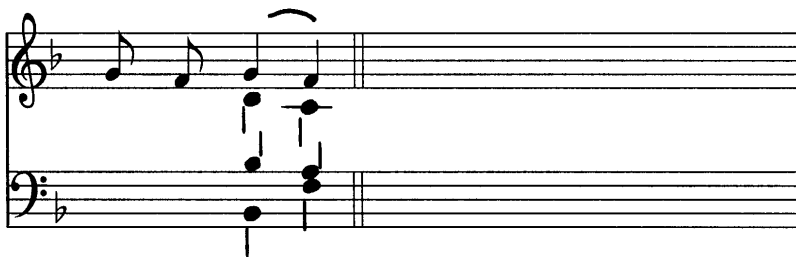
Aperi, Domine.

John 13 : 34

1 or 6. O- pen our hearts, O Lord, to listen to the words



of your Son.



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Verse (B)

Deus vocavit nos.

Cf. 2 Thes 2 : 14

1 or 6. God has called us through the Gos- pel to possess

the glory of our Lord Je- sus Christ.

Verse (C)

Iesus Christus egenus factus est.

Cf. 2 Cor 8 : 9

1 or 6. Though our Lord Jesus Christ was rich, he be- came

poor, so that by his poverty you might be- come rich.

Offertory

Offertory

Si ambulavero.

Ps 137 : 7 (Vulg.)

4. **Though I walk amid distress, you pre-serve me,**

Musical notation for the first phrase: "4. Though I walk amid distress, you pre-serve me,". The notation is in G major, 4/4 time. The treble clef part begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef part begins with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The melody continues with a half note G4-A4-B4-C5, then a half note G4-A4-B4-C5, and finally a half note G4-A4-B4-C5.

Lord ; against the anger of my ene-mies you raise your

Musical notation for the second phrase: "Lord ; against the anger of my ene-mies you raise your". The notation is in G major, 4/4 time. The treble clef part begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef part begins with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The melody continues with a half note G4-A4-B4-C5, then a half note G4-A4-B4-C5, and finally a half note G4-A4-B4-C5.

hand; * your right hand saves me.

Musical notation for the third phrase: "hand; * your right hand saves me." The notation is in G major, 4/4 time. The treble clef part begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef part begins with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The melody continues with a half note G4-A4-B4-C5, then a half note G4-A4-B4-C5, and finally a half note G4-A4-B4-C5.

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Communion (Option 1)

Tu mandasti mandata tua.

Ps 118 : 4-5

7. You have laid down your pre- cepts to be faith-ful- ly

Musical notation for the first line of the Communion chant. It consists of a treble clef staff and a bass clef staff, both in the key of D major (one sharp). The treble staff contains a melody of eighth and quarter notes with a final half note. The bass staff provides a harmonic accompaniment with chords and single notes.

kept. * May my footsteps be firm in keep-ing your

Musical notation for the second line of the Communion chant. It consists of a treble clef staff and a bass clef staff, both in the key of D major. The treble staff features a melody with a long, sweeping line that spans across the measure. The bass staff provides a harmonic accompaniment.

com- mands.

Musical notation for the third line of the Communion chant. It consists of a treble clef staff and a bass clef staff, both in the key of D major. The treble staff contains a melody with a final half note. The bass staff provides a harmonic accompaniment.

Communion

Communion (Option 2)

Ego sum pastor bonus.

John 10 : 14

7. I am the Good Shep-herd, says the Lord; * I know

Musical notation for the first line of the Communion chant. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody is written in the treble clef, starting with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, and D4. The bass line consists of a half note G3, a half note F#3, and a whole note E3. There are fermatas over the final notes of both staves.

my sheep, and mine know me.

Musical notation for the second line of the Communion chant. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody is written in the treble clef, starting with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, and D4. The bass line consists of a half note G3, a half note F#3, and a whole note E3. There are fermatas over the final notes of both staves.

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Psalm during Communion

Psalm Tone. Mode 7



Verses

Beati immaculati in via.

*Ps 118 : 1. 2. 7. 8. 26. 27.
59. 60. 134. 168*

1. Blessèd are they whose *way is blameless*, *
who walk in the law of *the Lord*.
2. Blessèd are they who observe *his decrees*, *
who seek him with all *their heart*. (R̃.)
3. I will give you thanks with an *upright heart*, *
when I have learned your just *decrees*.
4. I will *keep your statutes* ; *
do not utterly *forsake* me. (R̃.)
5. I declared your ways, *and you answered* me ; *
teach me *your statutes*.
6. Make me understand the way *of your precepts*, *
and I will meditate on your wondrous *deeds*. (R̃.)
7. I *considered my ways* *
and turned my feet to your *decrees*.
8. I was prompt and *did not hesitate* *
in keeping your *commands*. (R̃.)
9. Redeem me from the oppression *of men*, *
that I may keep *your precepts*.
10. I keep your precepts and *your decrees*, *
for all my ways are *before* you. (R̃.)

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.

ALTERNATE SETTING FOR THE “ ALLELUIA ”

Here is a melismatic “Alleluia” with organ accompaniment by Rev. Carlo Rossini.

Play the Gospel Acclamation Verse one tone higher, G final.

Or sing the Alleluia one tone lower, D final, and keep the Gospel Acclamation Verse as written above.

Chanters first sing to S, then Choir repeats through to the end.

I. Al - le - lú - - ia

The musical score consists of two staves. The upper staff is a vocal line in G major, starting with a treble clef and a common time signature. It features a melismatic passage for the word "Alleluia" with a long, flowing line of notes. A fermata is placed over the final note of the melisma. The lower staff is an organ accompaniment in G major, starting with a bass clef and a common time signature. It provides a harmonic foundation for the vocal line with sustained chords and moving lines. The piece concludes with a double bar line.