

# **SUNDAY XXVIII 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

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.

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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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On the cover : MEDIEVAL CHOIR, Anonymous woodcut from *Der Spiegel des Menschlichen lebens*. Augsburg, 1479.

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ORGAN ACCOMPANIMENT

**SUNDAY XXVIII  
THROUGH THE YEAR**

Introit

*Si iniquitates.*

*Psalm 129 : 3-4*

*Antiphon :*

3. If you, O Lord, laid bare our guilt, who could en- dure

Musical notation for the first part of the antiphon, consisting of two staves (treble and bass clef) in G major (one sharp). The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The music features a mix of eighth and quarter notes with some rests.

it ? \* But you are forgiving, God of Is- ra- el.

Musical notation for the second part of the antiphon, consisting of two staves (treble and bass clef) in G major (one sharp). The melody continues in the treble clef, and the organ accompaniment is in the bass clef. The music features a mix of eighth and quarter notes with some rests.

# Introit

## Psalm Verse

*De profundis.*

*Ps 129 : 1*

3. Out of the depths I cry to you, O Lord ; \* Lord,

Musical notation for the first part of the psalm verse. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff provides accompaniment with quarter notes G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. The first measure contains a fermata over the G4 note in the treble staff.

hear my voice.

Musical notation for the second part of the psalm verse. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff provides accompaniment with quarter notes G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. The second measure contains a fermata over the G4 note in the treble staff. The notation ends with a double bar line.

## Sunday XXVIII Through the Year

### *Gloria Patri :*

3. Glo- ry be to the Father, and to the Son, and to the

Musical notation for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The music consists of four measures, with a long horizontal line indicating a sustained note or chord across the first two measures.

Ho- ly Spir- it. \* As it was in the beginning, is now,

Musical notation for the second system, continuing the melody and organ accompaniment. It consists of four measures, with various note values and rests, and a long horizontal line indicating a sustained note or chord across the first two measures.

and ev- er shall be, world with- out end. A- men.

Musical notation for the third system, concluding the Gloria Patri. It consists of four measures, with various note values and rests, and a long horizontal line indicating a sustained note or chord across the first two measures.

## Introit

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*At the repetition of the Introit Antiphon :*

3. If you, O Lord, laid bare our guilt, who could endure it ?

Musical notation for the first phrase of the Introit Antiphon. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The melody begins with a whole note chord (F#, C#, G#) followed by a half note G#4, then a quarter note F#4, and a quarter note E4. The organ accompaniment consists of a whole note chord (F#, C#, G#) followed by a half note G#4, then a quarter note F#4, and a quarter note E4.

But you are forgiving, God of Is- ra- el.

Musical notation for the second phrase of the Introit Antiphon. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The melody begins with a whole note chord (F#, C#, G#) followed by a half note G#4, then a quarter note F#4, and a quarter note E4. The organ accompaniment consists of a whole note chord (F#, C#, G#) followed by a half note G#4, then a quarter note F#4, and a quarter note E4.

## Sunday XXVIII Through the Year

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Psalm Verses : Psalm 129, Mode 3



### Verses

*De profundis.*

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. (R.)
3. If you, O Lord, mark iniquities, \*  
Lord, who *can stand* ?
4. But with you is **forgiveness**, \*  
that you may be revered. (R.)
- A 5. I trust in the **Lord** ; \*  
my soul trusts in *his word*.
- A 6. My soul waits for the **Lord** \*  
more than sentinels wait for *the dawn*,
- B 7. More than sentinels wait for the **dawn**, \*  
let Israel wait for *the Lord*. (R.)
7. For with the Lord is **mercy** \*  
and with him is plenteous **redemption** ;
8. And he will redeem **Israel** \*  
from all their *iniquities*. (R.)

## Introit

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### *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.

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Psalm 129. *Scottish Metrical Psalter* (1650)

76.76. D.

Lord, from the depths of sorrow  
Raise we our cry of need ;  
O hear us, in thy pity ;  
Our supplication heed ;  
If thou shouldst mark transgression,  
Then who of us could live ?  
How greatly must we fear thee !  
Our sins thou dost forgive.

For thee our souls are waiting  
Like watchers in the night ;  
We trust the promise given  
That soon shall dawn the light ;  
Our hope is in the mercy  
That doth with thee abound ;  
For plentiful redemption  
In thee, O Lord, is found.



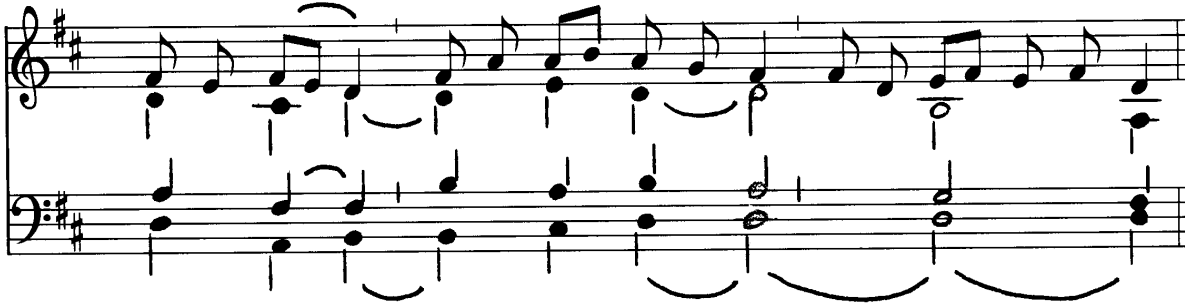
## Sunday XXVIII Through the Year

### Responsorial Psalm (A)

*Inhabitabo in domo Domini.*

*Ps 22 : 6cd*

5. I shall live in the house of the Lord all the days of my life.



### Psalm Tone



### Verses

*Ps 22*

1. The Lord is my shepherd ; / I shall *not want*. \*  
In verdant pastures he gives me *repose* ;  
beside restful waters *he leads* me ;  
he refreshes *my soul*. (℟̅.)
- A 2. He guides me in *right paths* \*  
for *his name's* sake.
- A Even though I walk in the *dark valley* \*  
I fear no evil ; / for you are at *my side*
- B with your rod and *your staff* \*  
that give *me courage*. (℟̅.)
3. You spread the table *before* me \*  
in the sight of *my foes* ;  
you anoint my head *with oil* ; \*  
my cup *overflows*. (℟̅.)
4. Only goodness and kindness *follow* me \*  
all the days of *my life* ;  
and I shall dwell in the house of *the Lord* \*  
for years *to come*. (℟̅.)

## Responsorial Psalm

### Responsorial Psalm (B)

Reple nos.

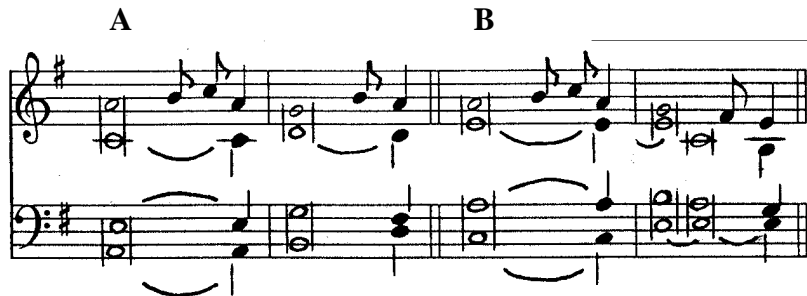
Ps 89 : 14

#### Refrain

7. Fill us with your love, O Lord, and we will sing for joy.



#### Psalm Tone



#### Verses

Ps 89 : 12-13. 14-15. 16-17

1. Teach us to number our *days* **aright**, \*  
that we may gain wisdom of **heart**.
2. Return, O *Lord*, **how long** ? \*  
Have pity on *your* **servants**. (R̄)
3. Fill us at daybreak *with your* **kindness**, \*  
that we may shout for joy and gladness all *our* **days**.
4. Make us glad, for the days when *you* **afflicted** us, \*  
for the years when we *saw* **evil**. (R̄)
5. Let your work be seen *by your* **servants** \*  
and your glory by *their* **children** ;
6. and may the gracious care of the Lord be ours ; /  
prosper the work of our *hands* for **us**, \*  
prosper the work of *our* **hands**. (R̄)



# Alleluia

## Alleluia

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

Musical score for the first Alleluia. It consists of a vocal line in the treble clef and a piano 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 quarter note G4, then a series of eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines.

*Or :*

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

Musical score for the second Alleluia. It consists of a vocal line in the treble clef and a piano 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 quarter note G4, then a series of eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines.

*Or :*

Organ accompaniment by Carlo Rossini

Musical score for the organ accompaniment of the Alleluia. It is a single melodic line in the treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score is marked with 'VIII.' at the beginning. The melody is a variation of the Alleluia chant, featuring a series of eighth and sixteenth notes. The score includes various musical ornaments and dynamics.

## Sunday XXVIII Through the Year

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### MODE 8



#### Verse (A)

*Pater Domini nostri Iesu Christi.*

*Cf. Eph 1 : 17-18*

May the Father of our Lord Jesus Christ  
enlighten the eyes *of our hearts*, \*  
so that we may know what is the hope  
that belongs *to our call*.

#### Verse (B)

*Beati pauperes spiritu.*

*Mt 5 : 3*

Blessed are the *poor in spirit*, \*  
for theirs is the kingdom *of heaven*.

#### Verse (C)

*In omnibus gratias agite.*

*1 Thess 5 : 18*

In all circumstances, *gives thanks*, \*  
for this is the will of God for you *in Christ Jesus*.

## Offertory

### Offertory

*Recordare mei.*

*Esther 14 : 12. 13*

1. Re-mem-ber me, O Lord, you who rule above all pow- er : and give a well-ordered

Musical notation for the first part of the offertory. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with a series of eighth notes, followed by a half note, and then a long, sweeping line that descends and then rises. The bass staff provides a harmonic accompaniment with chords and single notes.

speech in my mouth, \* that my words may be pleasing in the sight of the prince.

Musical notation for the second part of the offertory. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with a series of eighth notes, followed by a half note, and then a long, sweeping line that descends and then rises. The bass staff provides a harmonic accompaniment with chords and single notes.

### ***THE PRAYER OF ESTHER***

*Full chant setting on pages 19-21.*

# Sunday XXVIII Through the Year

## Communion (Option 1)

*Divites egerunt.*

*Ps 33 : 11*

2. The rich suf-fer want and go hun-gry, \* but nothing shall

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is in 4/4 time. The upper staff begins with a quarter note D4, followed by quarter notes E4, F#4, G4, and A4. The lower staff begins with a half note D3, followed by a half note D4. The system concludes with a double bar line.

be lacking to those who fear the Lord.

The second system of musical notation also consists of two staves in treble and bass clefs, in the key of D major. The upper staff continues with quarter notes B4, C5, B4, A4, G4, and F#4. The lower staff continues with a half note D4, followed by a half note D4. The system concludes with a double bar line.

## Communion

### Communion (Option 2)

*Cum apparuerit Dominus.*

*1 Jn 3 : 2*

2. When the Lord is revealed we shall be like him, \* for

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 key signature has 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 mix of eighth and quarter notes, with some rests and slurs.

we shall see him as he is.

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 key signature has 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 mix of eighth and quarter notes, with some rests and slurs.



## Sunday XXVIII Through the Year

### Psalm during Communion

#### Psalm Tone. Mode 2



#### Verses

*Benedicam Domino.*

*Ps 33*

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**. (R̄.)
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**. (R̄.)
5. Taste and see how *good the Lord* is ; \*  
blessed the man who takes refuge in **him**.
6. Fear the Lord, *you his holy ones*, \*  
for nought is lacking to those who **fear** him. (R̄.)
7. Come, children, *and hear me* ; \*  
I will teach you the fear of the **Lord**.
8. Which of you *longs for life*, \*  
and takes delight in prosperous **days**. (R̄.)
9. Turn from evil, *and do good* ; \*  
seek peace, and follow **after** it.
10. The Lord redeems the lives of *his servants* ; \*  
no one incurs guilt / who takes refuge in **him**. (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

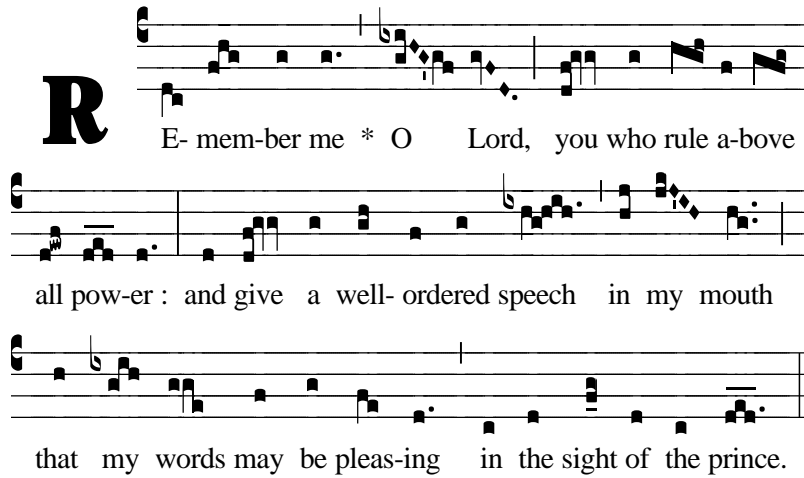
9. Prince of Peace is a large church in the romanesque style that allows for an extended entrance rite. Smaller churches and communities will adapt this plan to suit their particular needs.

## Sunday XXVIII Through the Year

### Offertory

*Recordare mei, Domine.*

*Est 14 : 12.13 (Vulg.)*

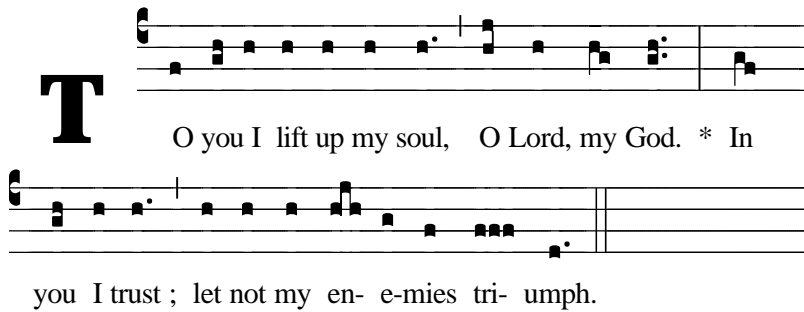


**R** E- mem-ber me \* O Lord, you who rule a-bove  
all pow-er : and give a well-ordered speech in my mouth  
that my words may be pleas-ing in the sight of the prince.

### Verse

*Ad te levavi.*

*Ps 24 : 1 (Vulg.)*



**T** O you I lift up my soul, O Lord, my God. \* In  
you I trust ; let not my en- e-mies tri- umph.

# Sunday XXVIII Through the Year

## Offertory

*Recordare mei, Domine.*

*Est 14 : 12.13 (Vulg.)*

1. Re- mem- ber me \* O Lord, you who rule a- bove all pow- er :

Musical notation for the first line of the offertory, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The melody is written in the treble staff, and the organ accompaniment is in the bass staff. The text "1. Re- mem- ber me \* O Lord, you who rule a- bove all pow- er :" is written above the staff.

.and give a well- or- dered speech in my mouth, that my words

Musical notation for the second line of the offertory, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The melody is written in the treble staff, and the organ accompaniment is in the bass staff. The text ".and give a well- or- dered speech in my mouth, that my words" is written above the staff.

may be pleas- ing in the sight of the prince.

Musical notation for the third line of the offertory, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The melody is written in the treble staff, and the organ accompaniment is in the bass staff. The text "may be pleas- ing in the sight of the prince." is written above the staff.

Verse

*Ad te levavi.*

*Ps 24 : 1 (Vulg.)*

1. To you I lift up my soul, O Lord, my God. \* In

Musical notation for the first line of the verse. 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 of eighth and quarter notes, with a final half note. The bass staff provides a harmonic accompaniment with chords and moving lines. The time signature is 4/4.

you I trust; let not my en- e- mies tri- umph.

Musical notation for the second line of the verse. It consists of a treble clef staff and a bass clef staff, both in the key of D major. The treble staff continues the melody from the first line, ending with a final cadence. The bass staff continues the harmonic accompaniment. The time signature is 4/4.