SUNDAY XXXI
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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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.

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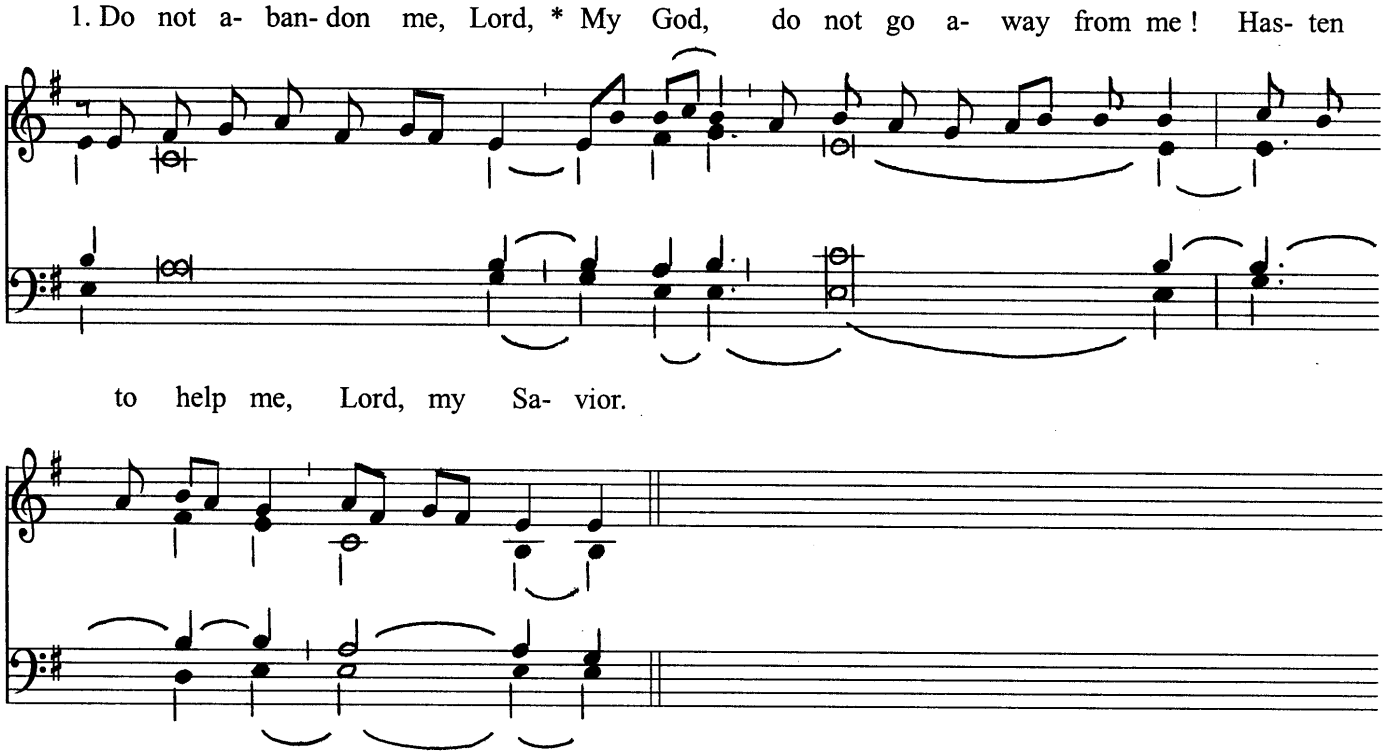
SUNDAY XXXI
THROUGH THE YEAR

Introit

Ne derelinquas me. *Psalm 37 : 22. 23. and 2*

Antiphon :



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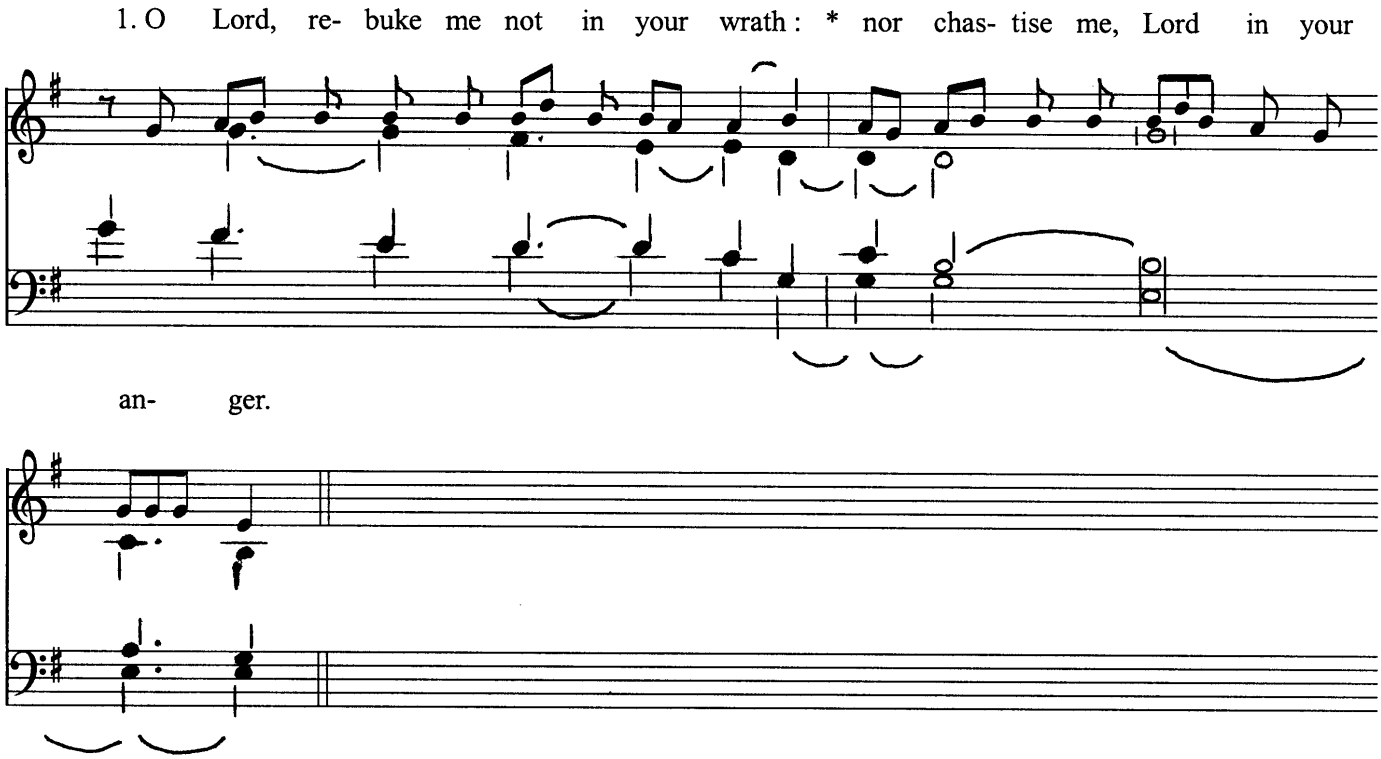
Introit

Psalm Verse

Domine, ne in furore tuo arguas me. *Ps 37 : 2*



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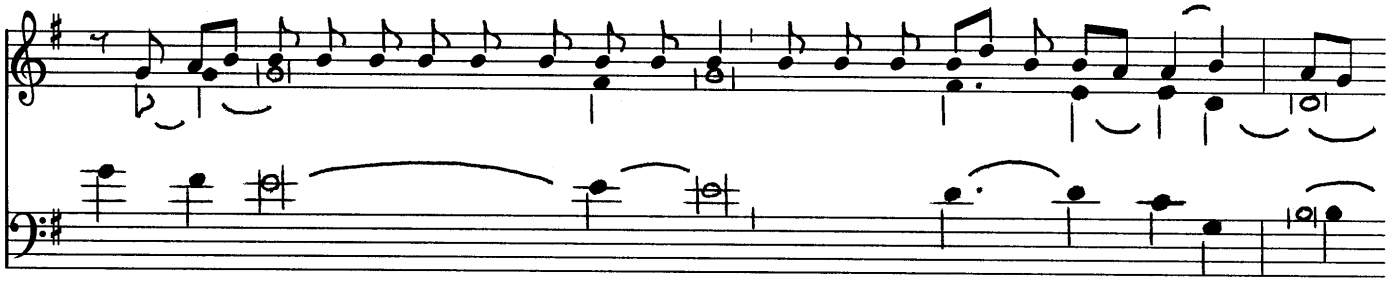
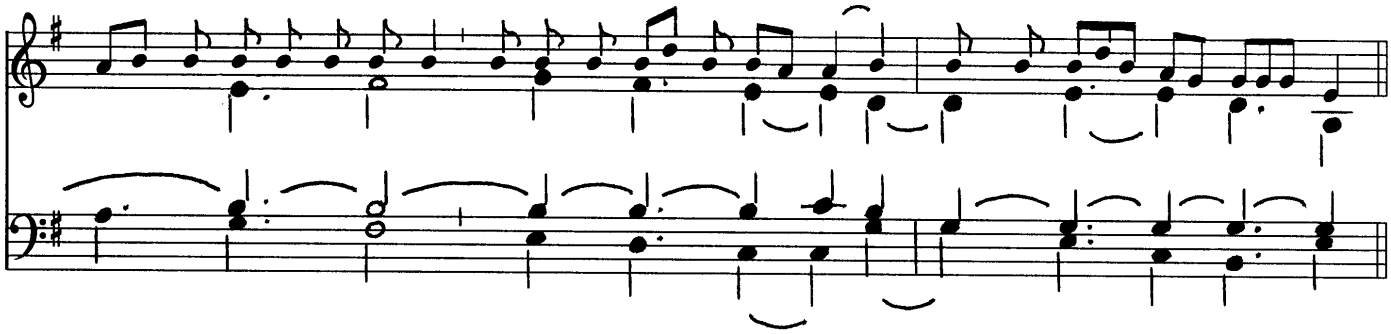
Sunday XXXI Through the Year

Gloria Patri :

1. Glo- ry be to the Fa- ther, and to the Son, and to the Ho- ly Spir- it. * As



it was in the be-gin-ning, is now and ev- er shall be, world with- out end. A- men.



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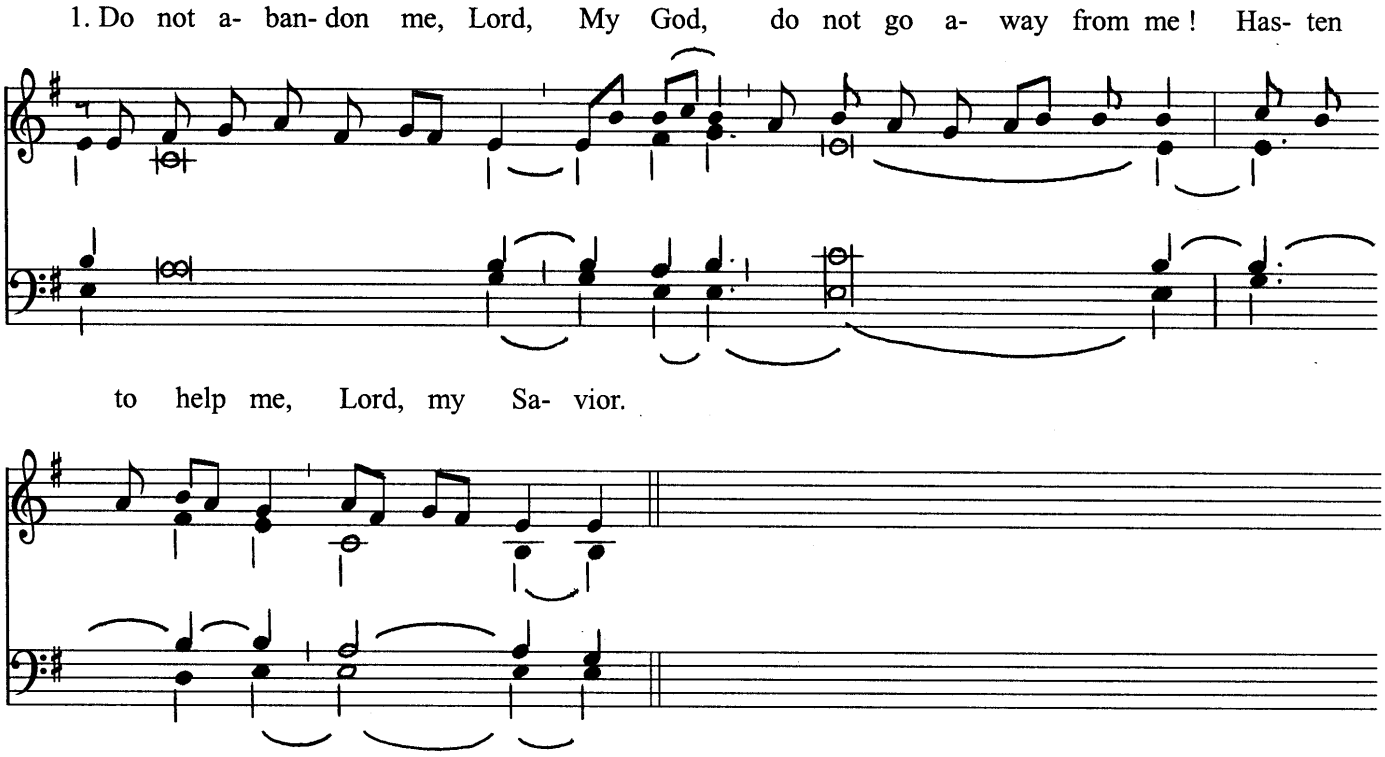
Introit

At the repetition of the Introit Antiphon :



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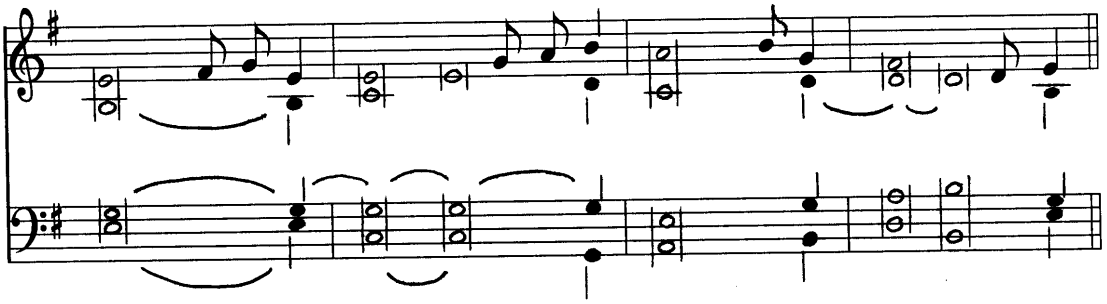
Introit. Psalm Verses. Unison with organ or SATB a capella.

Domine, ne in furore tuo arguas me. *Ps 37*



1. O Lord, / rebuke me not *in your* **an**ger,
nor chasten me *in your* **wrath**!
For your arrows have *sunk* **in**to me,
and your hand has come down *up***on** me. (Ant.)

2. Lord, / all my longing is *known to* **you**,
my sighing is not hid*den from* **you**.
My heart throbs, / my *strength* **fails** me ;
and the light of my eyes — / it has also **gone** from me. (Ant.)

3. But for you, O Lord, *do I* **wait** ;
it is you, O Lord my God, *who will* **an**swer.
I confess my *i***ni**quity,
I am sorry for *my* **sin**. (Ant.)

4. Those who are my foes without *cause are* **migh**ty,
and many are those who *hate me* **wrong**fully.
Those who render me evil for good are *my* **ad**versaries
because I follow *after* **good**. (Ant.)

5. Glory be to the Father, and *to the* **Son**,
and to the *Holy* **Spir**it.
As it was in the beginning, is now, and e*ver* **shall** be,
world without end. *A***men**. (Ant.)

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Sunday XXXI Through the Year

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.

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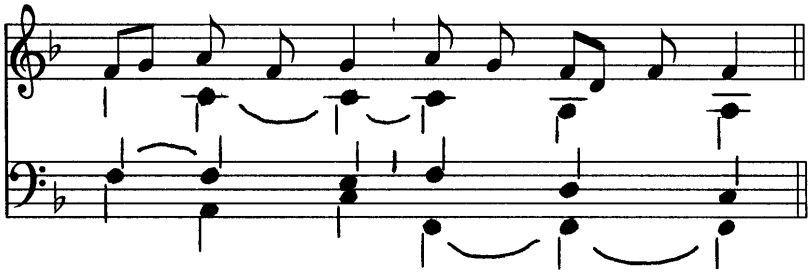
Responsorial Psalm (A)

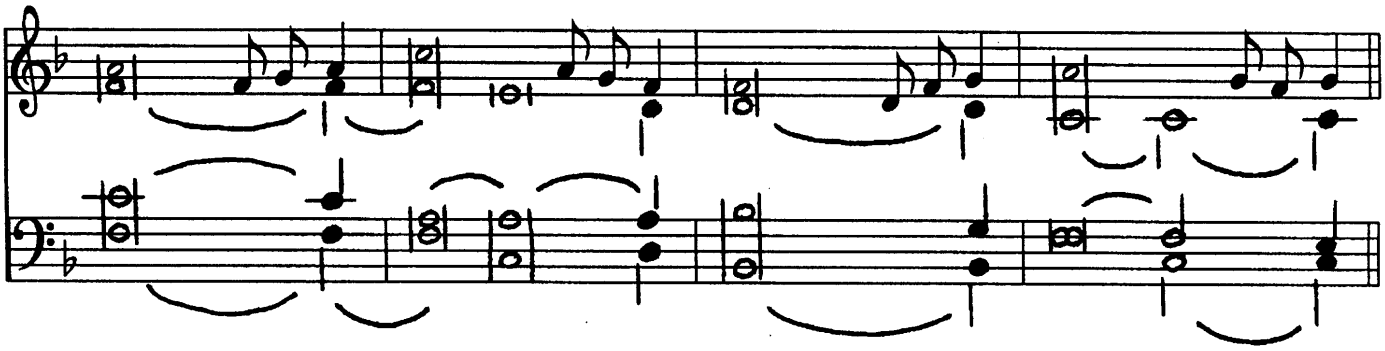
Custodi animam meam

6. In you, O Lord, I have found my peace.



Psalm Tone

A **B** **C** **D**



Verses *Ps 130 : 1. 2. 3*

1. O Lord, / my heart *is not* **proud**,
nor are *my eyes* **haughty** ;
I busy not myself *with great* **things**,
nor with things too sub*lime for* **me**. (℟.)

2. Nay rather, I have *stilled and* **qui**eted
my soul / like *a weaned* **child**.
Like a weaned child on its *mother's* **lap**,
so is my *soul with*in me. (℟.)

A **D** 3. O Israel, hope *in the* **Lord**,
both now *and for*ever. (℟.)

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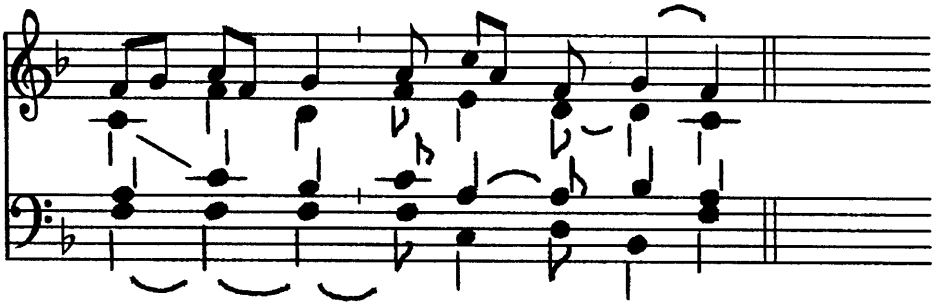
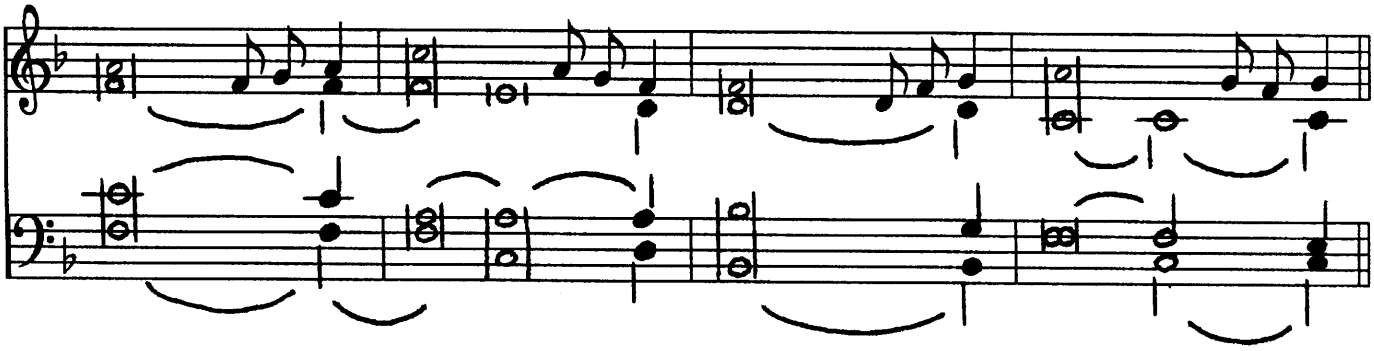
Responsorial Psalm (B)

Diligam te, Domine. *Ps 17 : 2*

5. I love you, O Lord my strength.



A **B** **C** **D**



Verses *Ps 17 : 2-3. 3-4. 47. 51*

A 1. I love you, O *Lord, my* **strength**,
D O Lord, my rock, my fortress, *my de*liverer. (℟.)

2. My God, my *rock of* **re**fuge,
my shield, the horn of my salv*ation, my* **strong**hold !
Praised be the Lord, *I ex***claim**,
and I am safe *from my* **en**emies. (℟.)

3. The Lord lives / and blessèd *be my* **rock** !
Extolled be *God my* **Sa**vior.
You who gave great victories *to your* **king**
and showed kindness to *your a***noint**ed. (℟.)

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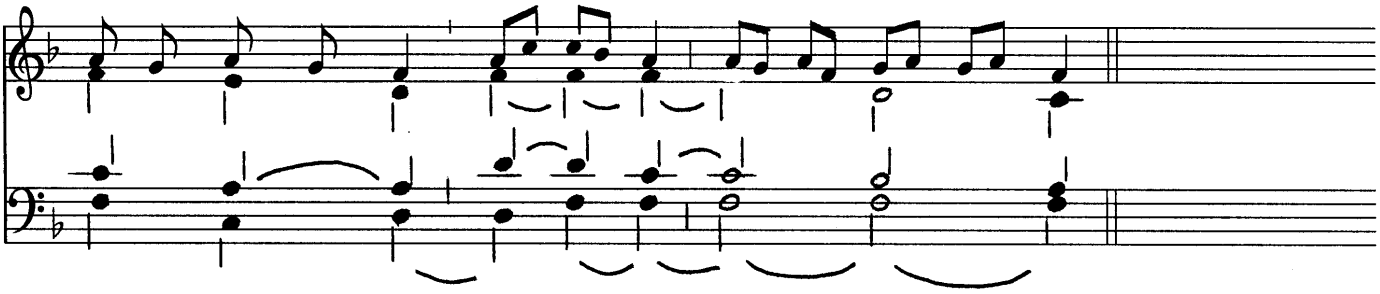
Responsorial Psalm (C)

Benedicam nomini tuo. *Psalm 144 : 1*

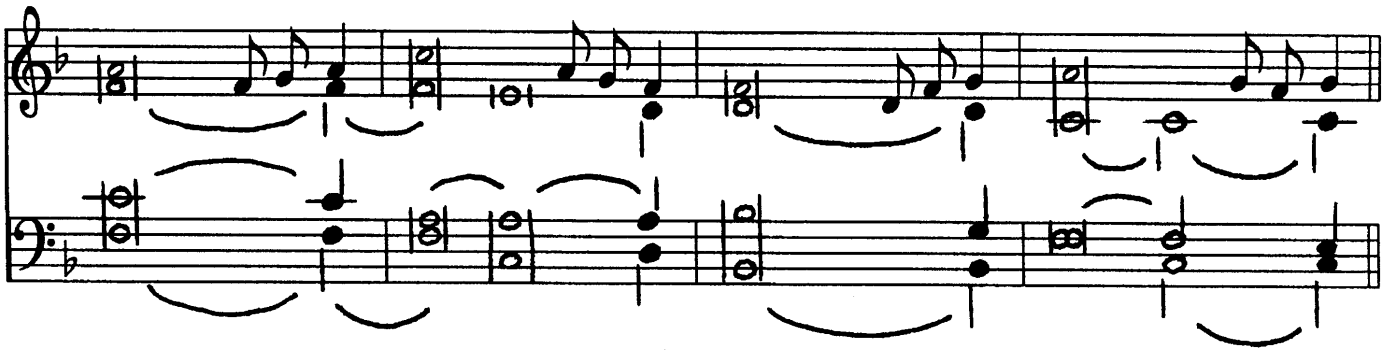
Refrain

5. I will praise your name for ev- er, my king and my God.



Psalm Tone

A B C D



Verses *Psalm 144 : 1-2. 8-9. 10-11. 13. 14*

1. I will extol you, O my *God and* **King,**
and I will bless your name forever *and* **ever.**
Every day *will I* **bless** you,
and I will praise your name forever *and* **ever.** (℟.)

2. The Lord is gracious *and* **mer**ciful,
slow to anger and *of great* **kind**ness.
The Lord is *good to* **all**
and compassionate toward *all his* **works.** (℟.)

3. Let all your works give you *thanks, O* **Lord,**
and let your faithful *ones* **bless** you.
Let them discourse of the glory *of your* **king**dom
and speak *of your* **might.** (℟.)

4. Let all your works give you *thanks, O* **Lord,**
and let your faithful *ones* **bless** you.
Let them discourse of the glory *of your* **king**dom
and speak *of your* **might.** (℟.)

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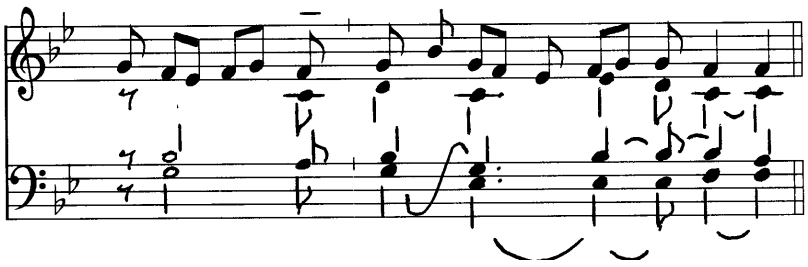
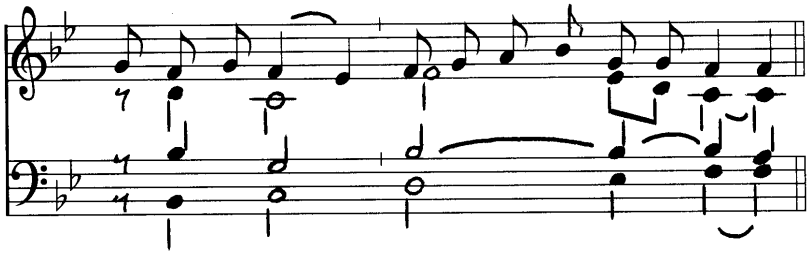
Alleluia

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

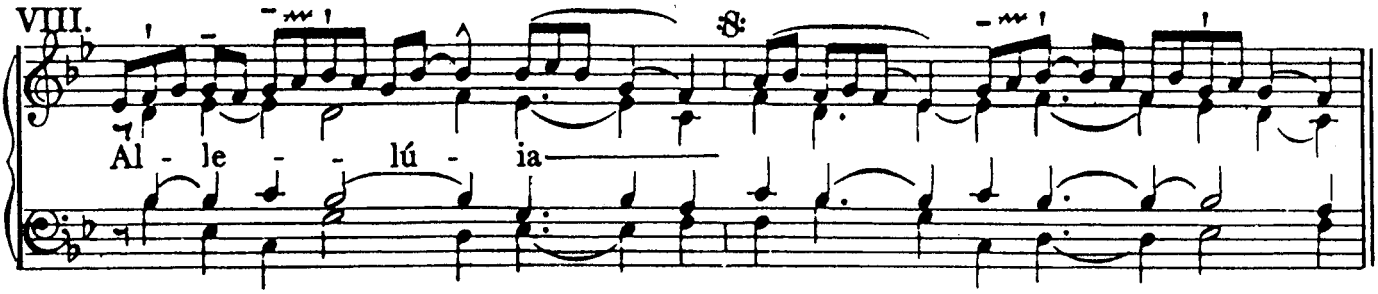


Or :

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



Or : **Organ accompaniment by Carlo Rossini**



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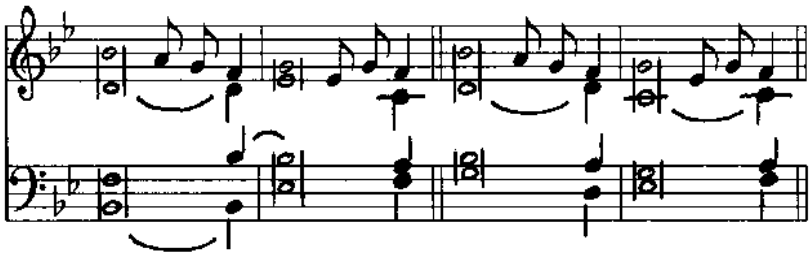
MODE 8



Verse (A)

Unus est Pater vester. *Matthew 23 : 9b. 10b*

You have but one Fa*ther in* **heav**en *
and one mas*ter, the* **Christ**.

Verse (B)

Si quis diligit me. *Jn 14 : 23*

Whoever loves me will keep my word, *says the* **Lord** ; *
and my Father will love him / and we will *come to* **him**.

Verse (C)

Sic Deus dilexit mundum. *John 3 : 16*

God so loved the world / that he gave his *only* **Son**, *
so that everyone who believes in him / might have e*ternal* **life**.

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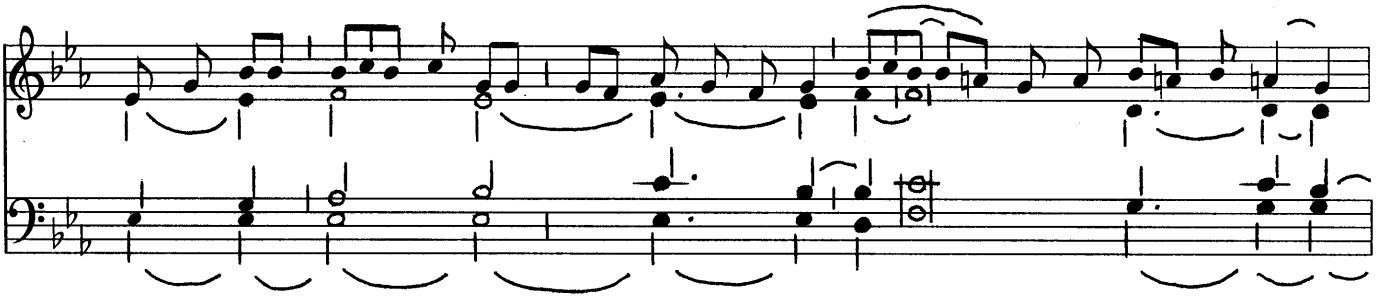
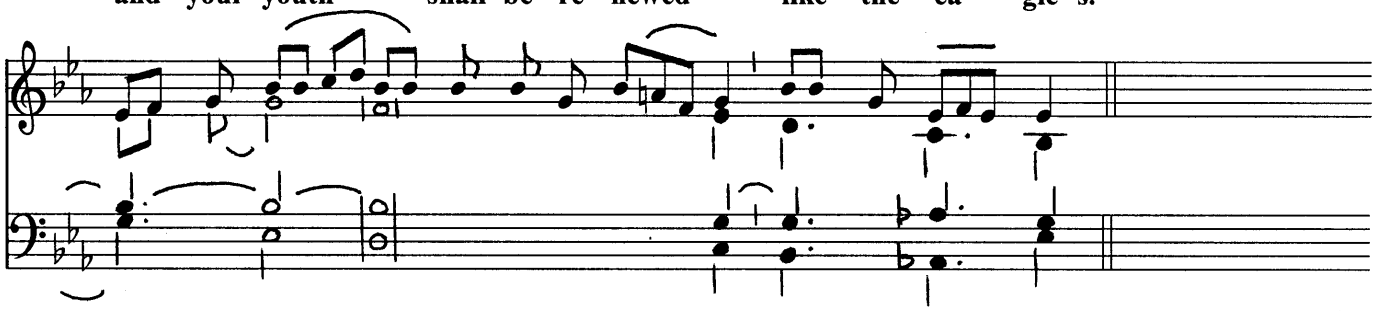
Offertory

Benedic, anima mea, Dominum. *Ps 102 : 2. 5* (Vulg.)

5. Bless the Lord, * O my soul, and nev- er for-get all he has done for you ;



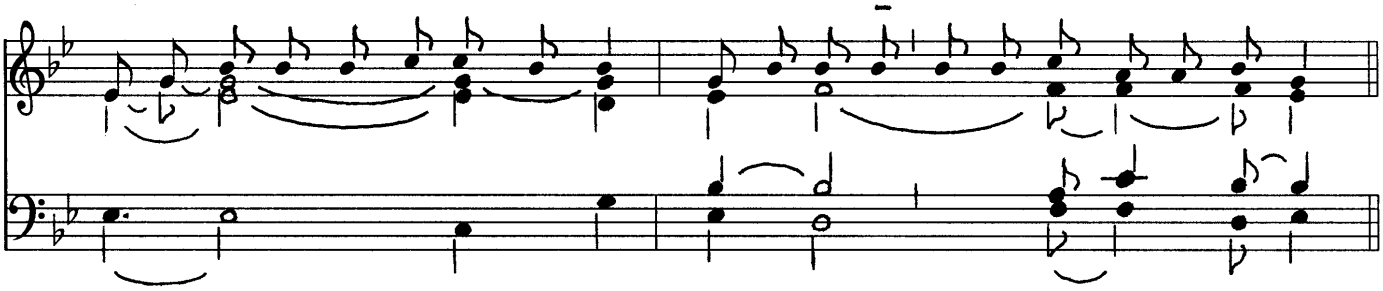
and your youth shall be re- newed like the ea- gle' s.



Verse

Miserator et misericors Dominus. *Ps 102 : 8*

5. Mer- ci- ful and gra-cious is the Lord, * slow to an- ger and a-bound-ing in kind-ness.



Chant notation version on pages 19 (PDF format) and 20 (scanned).

Chant and harmony (SATB) verses on page 21.

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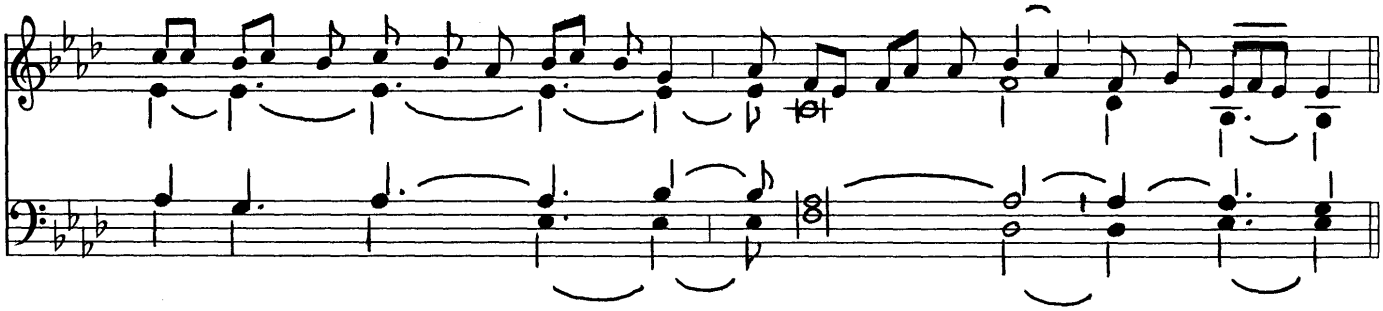
Communion (Option 1)

Notas mihi fecisti. *Psalm 15 : 11*

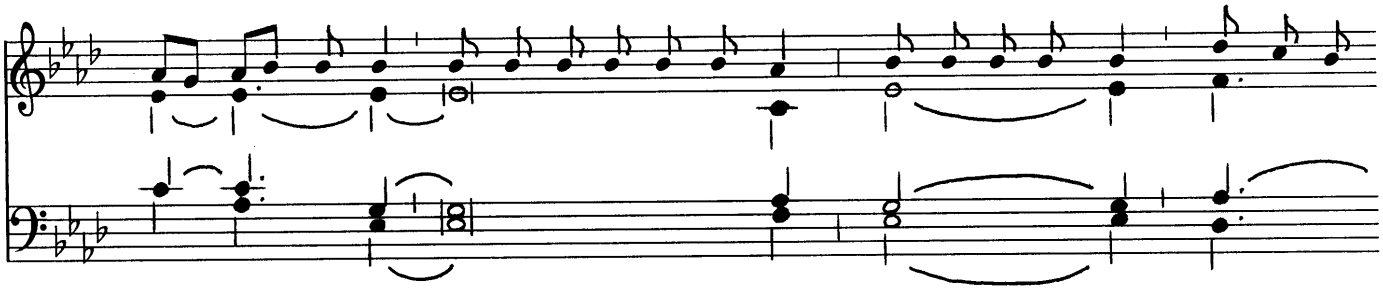
7. Lord, you will show me the path of life * and fill me with joy in your pre- sence.



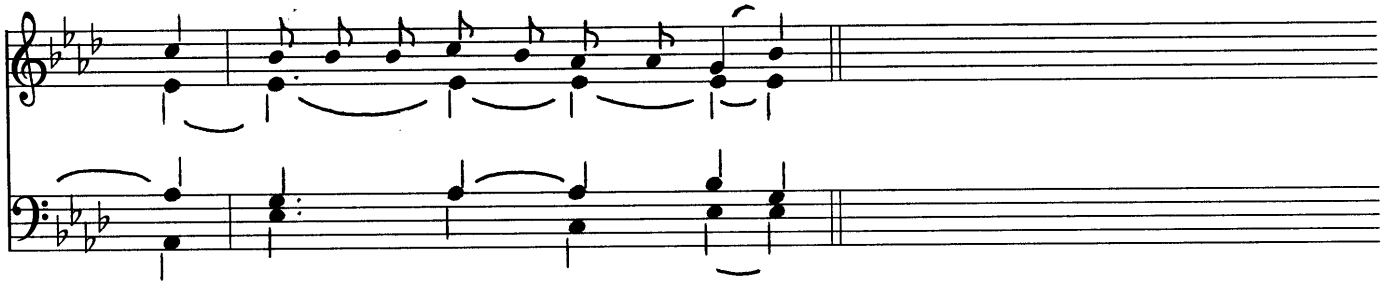
Verse

Conserva me, Domine. *Psalm 15 : 1*

7. Keep me, O God, for in you I take re- fuge ; † I say to the Lord : " You are my



God. * I have no good a- part from you. ***Ant.***



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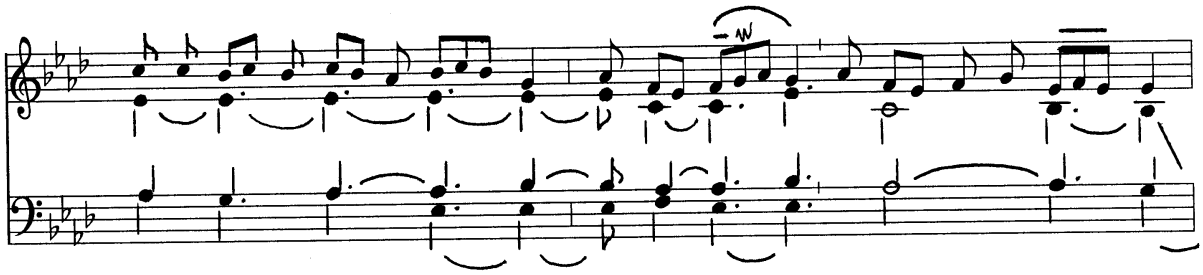
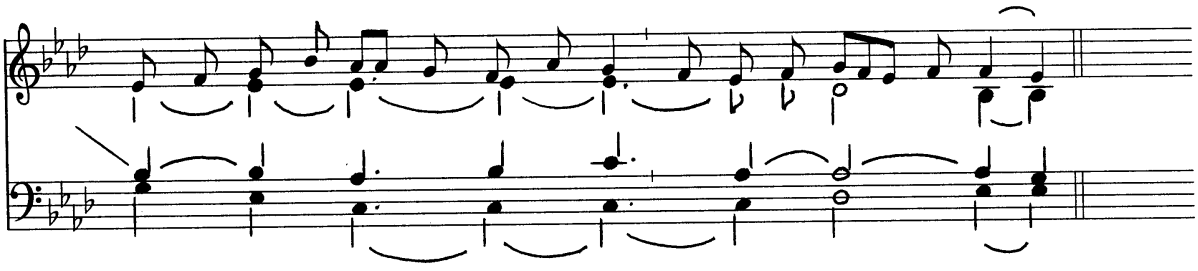
Communion (Option 2)

Sicut misit me vivens Pater. *John 6 : 58*

7. As the liv- ing Fa- ther sent me, * and I live be- cause of the Fa- ther,



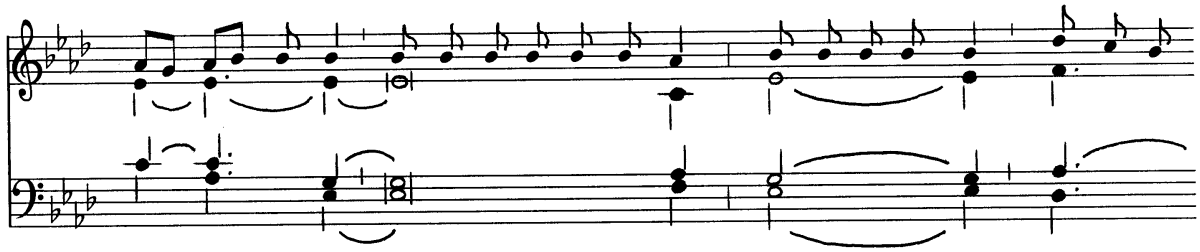
he who eats my flesh and drinks my blood will live be- cause of me.



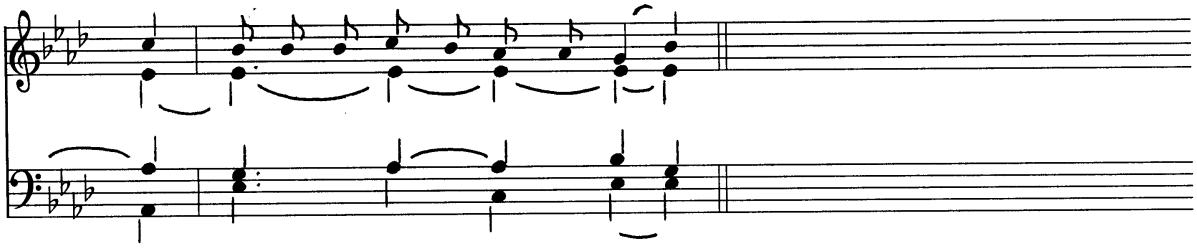
Verse

Conserva me, Domine. *Psalm 15 : 1*

7. Keep me, O God, for in you I take re- fuge ; † I say to the Lord : " You are my



God. * I have no good a- part from you. ***Ant.***



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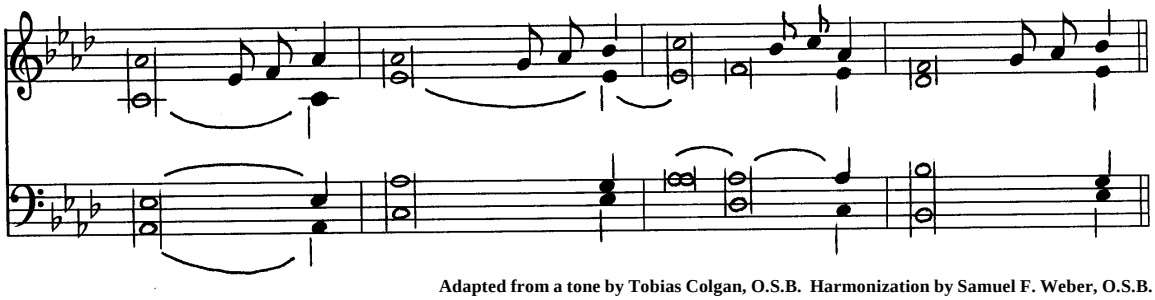
Psalm during Communion. Unison with organ, or SATB a capella.

Psalm Tone. Mode 7 d



Adapted from a tone by Tobias Colgan, O.S.B. Harmonization by Samuel F. Weber, O.S.B.

Verses

Conserva me, Domine. *Ps 15*

1. Keep *me, O* **God**,
for in you *I take* **re**fuge ;
I say to the Lord, / " You *are my* **God**.
I have no good a*part from* **you**. " (Ant.)

2. The Lord is my chosen portion *and my* **cup** ;
you hold *fast my* **lot**.
The lines have fallen for me in *pleasant* **plac**es ;
yes, / I have a *goodly* **her**itage. (Ant.)

3. I will bless the Lord who *gives me* **coun**sel ;
in the night also my *heart in***structs** me.
I keep the Lord al*ways be***fore** me ;
because he is at my right hand, /
I shall *not be* **moved**. (Ant.)

4. Therefore, my heart is glad and my *soul re***joic**es ;
my body also *dwells se***cure**.
You will show me the *path of* **life** ;
at your right hand are pleasures for *ever***more**. (Ant.)

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A NOTE ON THE PERFORMANCE OF THE INTROIT

The settings given here are arranged for Prince of Peace Church, where they are perfomed 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 incesation of the altar. The singing should not be unduly prolonged at this point, although it may continue a bit if necessary.**

PSALM VERSES

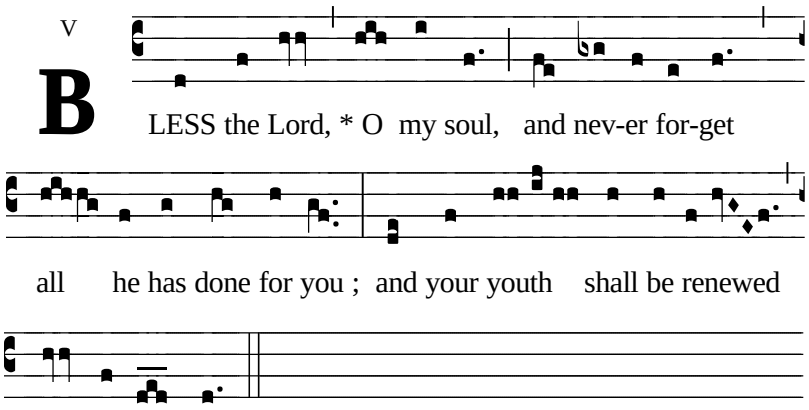
8. **Psalm verses are provided for other communities if they choose not to use the metrical Psalm version. As indicated, the Introit Antiphon is repeated after the verses.**

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.**

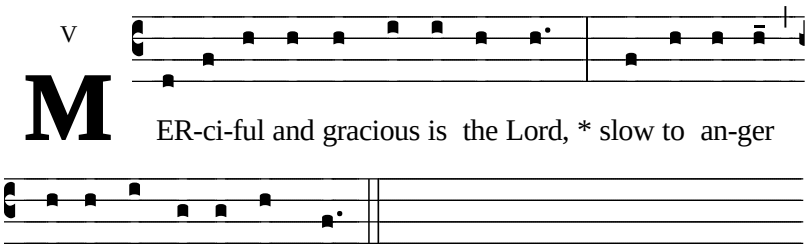
Offertory

Benedic, anima mea, Dominum. *Ps 102 : 2. 5* (Vulg.)



Verse

Miserator et misericors Dominus. *Ps 102 : 8* (Vulg.)



Chant melodies and organ harmonies arranged after traditional sources by Samuel F. Weber, O.S.B.
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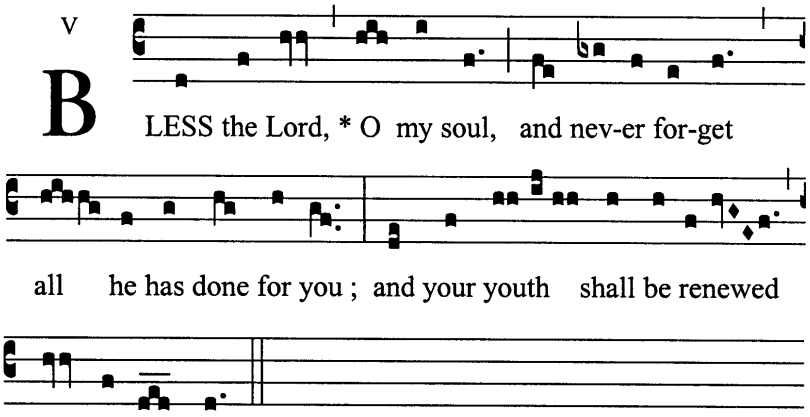
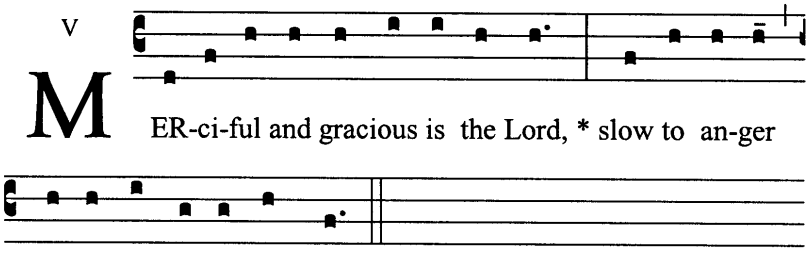
Offertory

Benedic, anima mea, Dominum. *Ps 102 : 2. 5* (Vulg.)



Verse

Miserator et misericors Dominus. *Ps 102 : 8* (Vulg.)



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Sunday XXXI Through the Year

Offertory

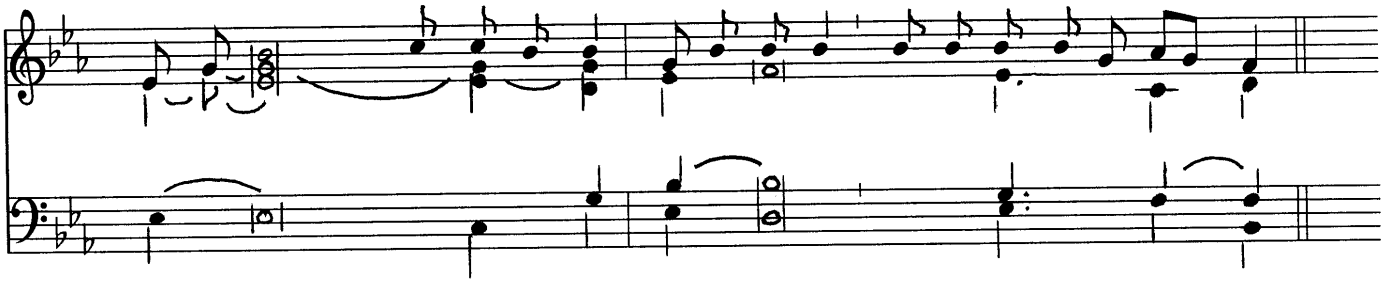
Performance :

Antiphon : *Bless the Lord*, p. 14
Chant verse : *Merciful and gracious*, p. 21
Harmony verse : *For as the heavens*, p. 21
Antiphon repeated : *Bless the Lord*, p. 14

Verse

Miserator et misericors Dominus. *Ps 102 : 8*

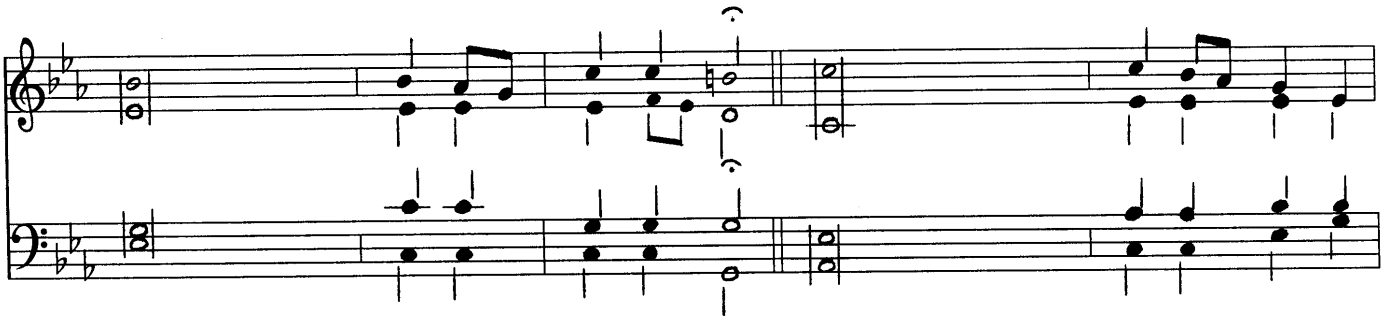
5. Mer- ci- ful and gra-cious is the Lord * slow to an- ger and a-bound-ing in kind- ness.



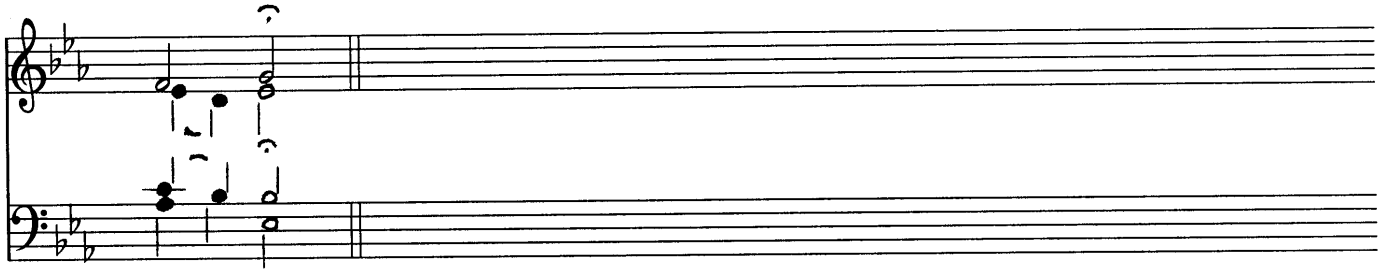
Verse. Unison with organ or SATB a capella

Quoniam secundum altitudinem caeli. *Ps 102 : 11* (Vulg.)

For as the heavens are high a- bove the earth, so great is his steadfast love toward those who



fear him.



Harmony verse based on a setting by Carlo Rossini.

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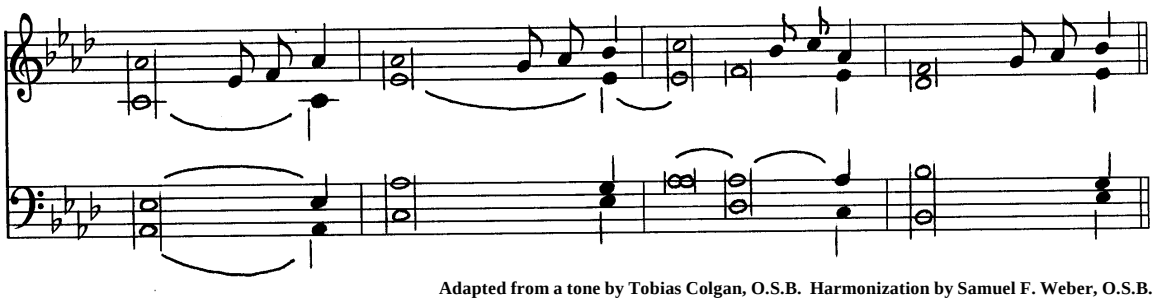
NOTE ON
CHANTING ENGLISH PSALM TONES

Sample : Tone 7 d



Adapted from a tone by Tobias Colgan, O.S.B. Harmonization by Samuel F. Weber, O.S.B.

Verses

Conserva me, Domine. *Ps 15*

1. Keep *me, O* **God**,
for in you *I take* **re**fuge ;
I say to the Lord, / " You *are my* **God**.
I have no good a*part from* **you**. " (Ant.)

2. The Lord is my chosen portion *and my* **cup** ;
you hold *fast my* **lot**.
The lines have fallen for me in *pleasant* **plac**es ;
yes, / I have a *goodly* **her**itage. (Ant.)

3. I will bless the Lord who *gives me* **coun**sel ;
in the night also my *heart in***structs** me.
I keep the Lord al*ways be***fore** me ;
because he is at my right hand, /
I shall *not be* **moved**. (Ant.)

4. Therefore, my heart is glad and my *soul re***joic**es ;
my body also *dwells se***cure**.
You will show me the *path of* **life** ;
at your right hand are pleasures for *ever***more**. (Ant.)

NOTES

English Psalm Tones are based on :

1. **ONE FINAL ACCENT — indicated in BOLD type.**

2. **ONE OR TWO PREPARATORY SYLLABLES before the one final accent — indicated in *ITALIC*.**

3. **UNDERLINED SYLLABLE — indicates where the harmony changes after the reciting tone and before the final accent. Not every line will have such a change. This sign is important for the organist, or for those voices that change when singing the tones SATB.**

4. **The tones are designed to be sung in unison with organ accompaniment, or SATB *a capella*.**