

**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 :

1. Do not a- ban- don me, Lord, * My God, do not go a- way from me! Has- ten

Musical notation for the first line of the antiphon. It consists of two staves: a vocal line in G-clef and an organ line in C-clef. The key signature has one sharp (F#). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The organ line provides a harmonic accompaniment with chords and moving lines.

to help me, Lord, my Sa- vior.

Musical notation for the second line of the antiphon. It consists of two staves: a vocal line in G-clef and an organ line in C-clef. The vocal line continues with quarter and eighth notes. The organ line continues with chords and moving lines, ending with a double bar line.

Introit

Psalm Verse

Domine, ne in furore tuo arguas me.

Ps 37 : 2

1. O Lord, re- buke me not in your wrath : * nor chas- tise me, Lord in your

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 7/4 time signature. It contains a vocal melody with various note values including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing organ accompaniment with chords and moving bass lines. Both staves include phrasing slurs and breath marks.

an- ger.

The second system of musical notation also consists of two staves in the same key signature and time signature. The vocal line continues with a few notes and rests, followed by a double bar line. The organ accompaniment continues with chords and moving bass lines, also ending with a double bar line. Phrasing slurs are present under the organ accompaniment.

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

Musical notation for the first line of the Gloria Patri. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with chords and moving lines. The key signature is one sharp (F#) and the time signature is 4/4.

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

Musical notation for the second line of the Gloria Patri. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with chords and moving lines. The key signature is one sharp (F#) and the time signature is 4/4.

Introit

At the repetition of the Introit Antiphon :

1. Do not a- ban- don me, Lord, My God, do not go a- way from me! Has- ten

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a vocal melody with various note values including quarter, eighth, and sixteenth notes, along with rests and slurs. The lower staff is in bass clef with the same key signature and time signature, providing organ accompaniment with chords and moving lines, also featuring slurs.

to help me, Lord, my Sa- vior.

The second system of musical notation also consists of two staves. The upper staff continues the vocal melody from the first system, ending with a double bar line. The lower staff continues the organ accompaniment, also ending with a double bar line. The notation includes various note values and rests, with slurs indicating phrasing.

Sunday XXXI Through the Year

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 anger*,
nor chasten me *in your wrath* !
For your arrows have *sunk into* me,
and your hand has come down upon me. (Ant.)
2. Lord, / all my longing is *known to you*,
my sighing is not hidden 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 answer*.
I confess my *iniquity*,
I am sorry for my sin. (Ant.)
4. Those who are my foes without *cause are mighty*,
and many are those who hate me wrongfully.
Those who render me evil for good are *my adversaries*
because I follow after good. (Ant.)
5. Glory be to the Father, and *to the Son*,
and to the Holy Spirit.
As it was in the beginning, is now, and ever **shall** be,
world without end. **Amen**. (Ant.)

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.

Liturgical Training Publications
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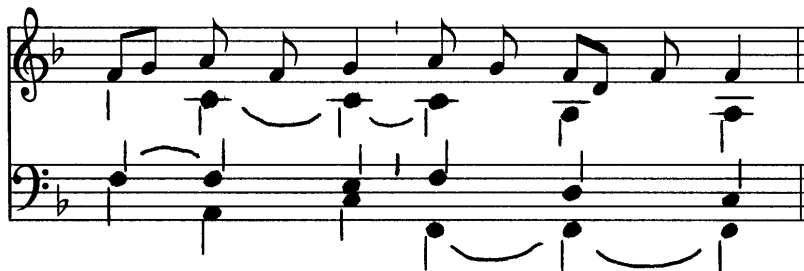
email orders and web site: www.ltp.org

Sunday XXXI Through the Year

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 *sublime for me*. (R)

2. Nay rather, I have *stilled and quieted*
my soul / *like a weaned child*.
Like a weaned child on its *mother's lap*,
so is my *soul within* me. (R)

A 3. O Israel, hope *in the Lord*,
D both *now and forever*. (R)

Sunday XXXI Through the Year

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 deliverer*. (R)
2. My God, my *rock of refuge*,
my shield, the horn of my *salvation*, *my stronghold* !
Praised be the Lord, *I exclaim*,
and I am *safe from my enemies*. (R)
3. The Lord lives / and *blessèd be my rock* !
Extolled be *God my Savior*.
You who gave great victories *to your king*
and showed kindness to *your anointed*. (R)

Sunday XXXI Through the Year

Responsorial Psalm (C)

Benedicam nomini tuo.

Psalm 144 : 1

Refrain

5. I will praise your name for ever, 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. (R)
2. The Lord is *gracious and merciful*,
slow to anger and of great kindness.
The Lord is *good to all*
and compassionate toward all his works. (R)
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 kingdom*
and speak of your might. (R)
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 kingdom*
and speak of your might. (R)

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 G major and a piano accompaniment. The vocal line begins with a quarter rest followed by the lyrics 'Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia.' 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 G major and a piano accompaniment. The vocal line begins with a quarter rest followed by the lyrics 'Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia.' The piano accompaniment provides harmonic support with chords and moving lines.

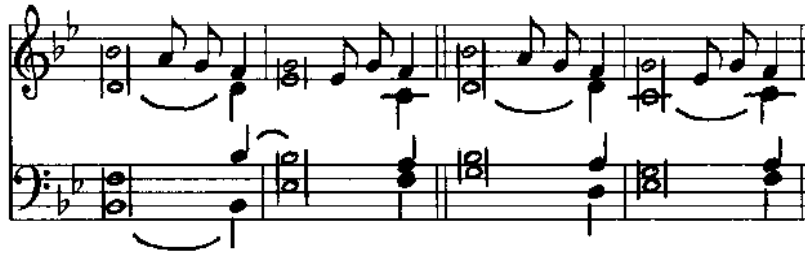
Or :

Organ accompaniment by Carlo Rossini

Musical score for the organ accompaniment of the Alleluia. It is a single melodic line in G major, 4/4 time, starting with the Roman numeral 'VIII.' and the lyrics 'Al - le - lú - ia'. The melody is characterized by eighth-note patterns and rests, with dynamic markings like 'f' and 'mf'.

Sunday XXXI Through the Year

MODE 8



Verse (A)

Unus est Pater vester.

Matthew 23 : 9b. 10b

You have but one **Father in heaven** *
and one master, **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 **eternal life**.

Sunday XXXI Through the Year

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 ;

Musical notation for the first part of the offertory. It consists of a vocal line on a treble clef staff and an organ accompaniment on a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase that moves stepwise, while the organ accompaniment provides a harmonic foundation with chords and moving lines.

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

Musical notation for the second part of the offertory. It continues with a vocal line on a treble clef staff and an organ accompaniment on a bass clef staff. The vocal line features a more active melodic line with some grace notes, and the organ accompaniment continues with a steady harmonic accompaniment.

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.

Musical notation for the verse. It consists of a vocal line on a treble clef staff and an organ accompaniment on a bass clef staff. The key signature has two flats, and the time signature is 4/4. The vocal line is characterized by a slow, spacious melody with long note values, reflecting the 'slow to anger' text. The organ accompaniment is simple and supportive.

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

Chant and harmony (SATB) verses on page 21.

Sunday XXXI Through the Year

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 presence.

Musical score for the first Communion option. It consists of two staves: a vocal line in the treble clef and an organ accompaniment in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a series of eighth notes, followed by quarter notes and half notes. The organ accompaniment provides a steady harmonic support with chords and moving lines.

Verse

Conserva me, Domine.

Psalm 15 : 1

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

Musical score for the second Communion option. It consists of two staves: a vocal line in the treble clef and an organ accompaniment in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line features a mix of quarter and eighth notes. The organ accompaniment includes chords and melodic lines.

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

Musical score for the third Communion option. It consists of two staves: a vocal line in the treble clef and an organ accompaniment in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line is primarily composed of quarter notes. The organ accompaniment provides a simple harmonic accompaniment.

Sunday XXXI Through the Year

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,

Musical notation for the first line of the Communion text. It consists of a treble clef staff and a bass clef staff, both in a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble staff, and the organ accompaniment is in the bass staff. The text is: "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.

Musical notation for the second line of the Communion text. It consists of a treble clef staff and a bass clef staff, both in a key signature of three flats. The melody is written in the treble staff, and the organ accompaniment is in the bass staff. The text is: "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

Musical notation for the first line of the Verse text. It consists of a treble clef staff and a bass clef staff, both in a key signature of three flats. The melody is written in the treble staff, and the organ accompaniment is in the bass staff. The text is: "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.*

Musical notation for the second line of the Verse text. It consists of a treble clef staff and a bass clef staff, both in a key signature of three flats. The melody is written in the treble staff, and the organ accompaniment is in the bass staff. The text is: "God. * I have no good a- part from you. *Ant.*"

Sunday XXXI Through the Year

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 refuge* ;
I say to the Lord, / “ You are my God.
I have no good *apart 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 places* ;
yes, / I have a *goodly heritage*. (Ant.)
3. I will bless the Lord who *gives me counsel* ;
in the night also my *heart instructs* me.
I keep the Lord *always before* me ;
because he is at my right hand, /
I shall *not be moved*. (Ant.)
4. Therefore, my heart is glad and my *soul rejoices* ;
my body also *dwells secure*.
You will show me the *path of life* ;
at your right hand are pleasures for *evermore*. (Ant.)

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 XXXI Through the Year

Offertory

Benedic, anima mea, Dominum.

Ps 102 : 2. 5 (Vulg.)

v



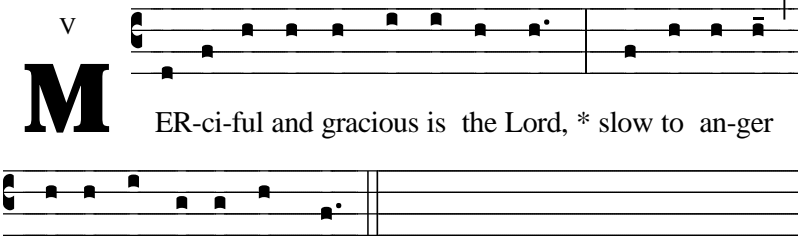
B LESS the Lord, * O my soul, and nev-er for-get
all he has done for you ; and your youth shall be renewed
like the ea- gle's.

Verse

Miserator et misericors Dominus.

Ps 102 : 8 (Vulg.)

v



M ER-ci-ful and gracious is the Lord, * slow to an-ger
and abounding in kind-ness.

Sunday XXXI Through the Year

Offertory

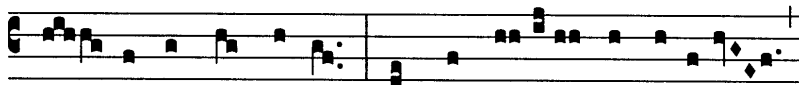
Benedic, anima mea, Dominum.

Ps 102 : 2. 5 (Vulg.)

V



B LESS the Lord, * O my soul, and nev-er for-get



all he has done for you ; and your youth shall be renewed




like the ea- gle's.

Verse

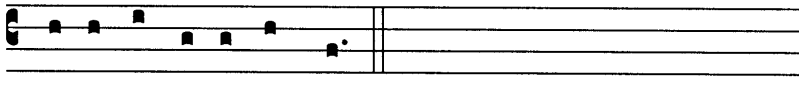
Miserator et misericors Dominus.

Ps 102 : 8 (Vulg.)

V



M ER-ci-ful and gracious is the Lord, * slow to an-ger



and abounding in kind-ness.

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.

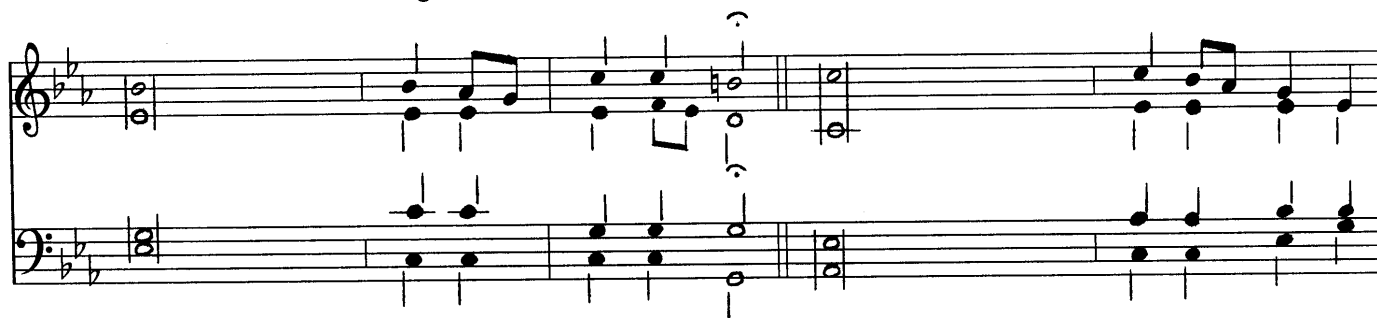


Verse. Unison with organ or SATB a capella

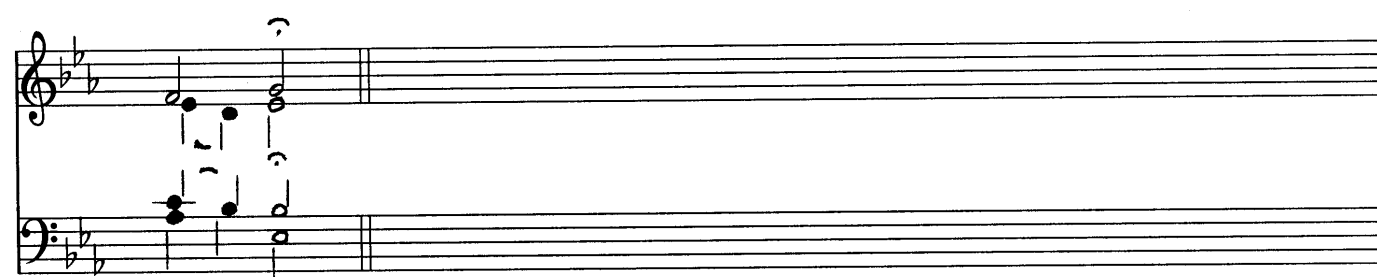
Quoniam secundum altitudinem caeli.

Ps 102 : 11 (Vulg.)

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



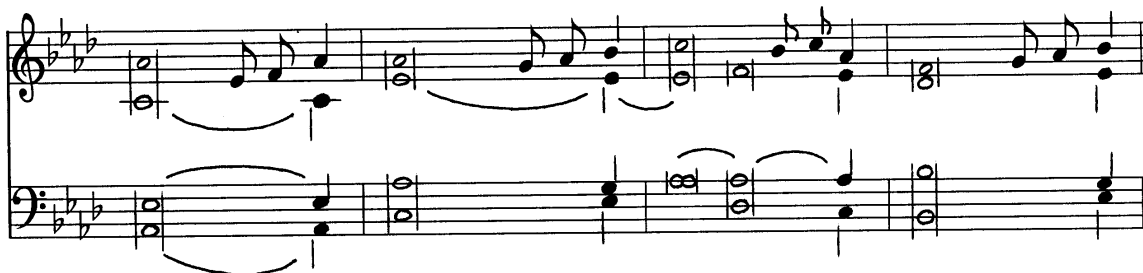
fear him.



Harmony verse based on a setting by Carlo Rossini.

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 refuge* ;
I say to the Lord, / “ You are my **God**.
I have no good *apart 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 places* ;
yes, / I have a *goodly heritage*. (Ant.)
3. I will bless the Lord who *gives me counsel* ;
in the night also my *heart instructs* me.
I keep the Lord always before me ;
because he is at my right hand, /
I shall *not be moved*. (Ant.)
4. Therefore, my heart is glad and my *soul rejoices* ;
my body also *dwells secure*.
You will show me the path of life ;
at your right hand are pleasures for *evermore*. (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*.