

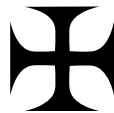
**SUNDAY XXII
THROUGH THE YEAR**

'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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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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Contact the editor :

Rev. Samuel F. Weber, O.S.B.
Box 7719
Winston-Salem, NC 27109-7719 U.S.A.
TEL 336.758.4289
EMAIL webersf@wfu.edu

ORGAN ACCOMPANIMENT

SUNDAY XXII THROUGH THE YEAR

Introit

Miserere mihi, Domine, quoniam ad te clamavi. Ps 85 : 3-5

Antiphon :

4. I call to you all the day long, have mercy on me,

Musical notation for the first line of the antiphon. It consists of a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a harmonic accompaniment of chords and moving lines.

O Lord. * You are good and for-giv-ing, full of love

Musical notation for the second line of the antiphon. The treble staff features a melody with a long note, and the bass staff provides a harmonic accompaniment with sustained chords.

to all who call up- on you.

Musical notation for the third line of the antiphon. The treble staff has a melody that concludes with a double bar line, and the bass staff has a harmonic accompaniment that also concludes with a double bar line.

Introit

Psalm Verse

Inclina. Domine. aurem tuam.

Ps 85 : 1

4. In- cline your ear, O Lord, and an- swer me, *

The first system of music consists of two staves. The upper staff is a treble clef with a vocal line of eighth and quarter notes, including slurs and ties. The lower staff is a bass clef with organ accompaniment, primarily consisting of chords and single notes.

for I am af- flict- ed and need- y.

The second system of music also consists of two staves. The upper staff continues the vocal line with eighth and quarter notes, including slurs and ties. The lower staff continues the organ accompaniment with chords and single notes.

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Gloria Patri :

4. 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 treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

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

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 treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

now, and ev- er shall be, world with-out 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 treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Introit

Antiphon :

4. I call to you all the day long, have mercy on me, O Lord.

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. The music is written in a style that suggests a chant melody with organ accompaniment. The melody is primarily composed of half notes and quarter notes, with some rests. The organ accompaniment features chords and moving lines in both hands, often using a 'pedal point' technique where a single note is sustained in the bass while other notes move above it.

You are good and forgiving, full of love to all who

The second system of musical notation continues the piece with two staves. The melody and organ accompaniment follow a similar pattern to the first system, with a focus on harmonic support for the vocal line. The organ part includes some more complex chordal textures and rhythmic patterns.

call up- on you.

The third system of musical notation concludes the piece. It features a final melodic phrase in the upper staff and a corresponding organ accompaniment in the lower staff. The organ part ends with a sustained note in the bass, likely a pedal point, which is held for a moment before the final chord.

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Psalm Verses : Psalm 85, Mode 4



1. Incline your ear, O Lord, and **answer** me, *
for I am afflicted *and poor*.
2. Keep my life, for I am devoted to **you** ; *
save your servant who *trusts in you*. (R̄.)
3. You are my God ; have pity on me, O **Lord**, *
for to you I call all *the day long*.
4. Gladden the soul of your **servant**, *
for to you, O Lord, I *lift up my soul*. (R̄.)
5. For you, O Lord, are good and **forgiving**, *
abounding in kindness to all who *call upon* you. (R̄.)
6. Hearken, O Lord, to my **prayer** *
and attend to the *sound of my pleading*. (R̄.)
7. All the nations you have made shall come †
and worship you, O **Lord**, *
and glorify *your Name*.
8. For you are great, and you do wondrous **deeds** ; *
you *alone are God*. (R̄.)

Introit

Metrical Psalm.

Tune : DUKE STREET (L.M.)

Ps 85

The musical score is written for a two-part setting in G major (one sharp) and 2/2 time. It consists of three systems, each with a treble and bass staff. The first system begins with a treble staff containing a half note G4, a quarter note A4, a quarter note B4, and a half note C5, followed by a bass staff with a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The second system continues the melody in the treble staff and accompaniment in the bass staff. The third system concludes the piece with a final cadence in both staves.

HEAR me, O Lord ; attentive be,
For I am poor and great my need ;
Save me, since I am dear to thee ;
In thee I trust ; for help I plead.

Teach me to walk in thine own ways ;
Incline my heart to fear thy Name,
To laud thee all my earthly days,
And ceaselessly thy praise proclaim.

How kind and gracious, Lord, thou art,
And ever ready to forgive ;

To those that seek thou dost impart
Thy heav'nly grace by which men live.

In troubled times on thee I call ;
To me an answer thou wilt send.
O Lord, exalted over all,
Now to thy servant's prayer attend.

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.

Scottish Metrical Psalter (1650)

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Responsorial Psalm (A)

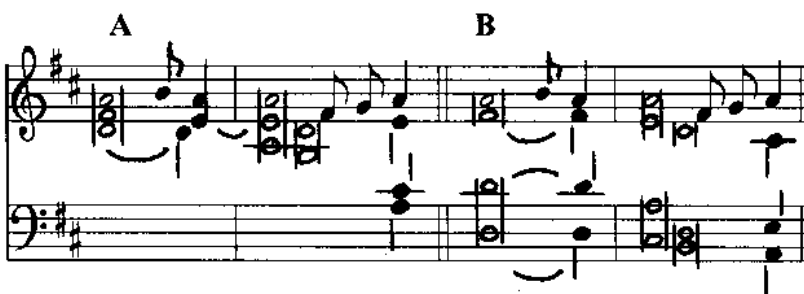
Sitivit in te anima mea.

Ps 62 : 2b

5. My soul is thirsting for you, O Lord my God.



Psalm Tone



Verses

Ps 62 : 2. 3-4. 5-6. 8-9

1. O God, you are my God whom *I seek* ; *
for you my flesh pires and my soul thirsts
2. like *the earth*, *
parched lifeless and without water. (Ṙ)
3. Thus have I gazed toward you in *the sanctuary* *
to see your power and your glory,
4. For your kindness is a greater good *than life* ; *
my lips shall glorify you.
5. Thus will I bless you while *I live* ; *
lifting up my hands, / I will call upon your Name.
6. As with the riches of a banquet shall my soul *be satisfied*, *
and with exultant lips / my mouth shall praise you. (Ṙ)
7. You are *my help*, *
and in the shadow of your wings I shout for joy.
8. My soul clings fast *to you* ; *
your right hand upholds me. (Ṙ)

Responsorial Psalm

Responsorial Psalm (B)

Domine, quis habitabit.

Ps 14 : 2-3. 3-4. 4-5

Refrain

2. The one who does jus-tice will live in the presence of

the Lord.

Psalm Tone

A B

Verses

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

- B** 1. Whoever walks blamelessly and does justice ; †
who thinks the truth *in his heart* *
and slanders not with his **tongue**. (Ṙ)
2. Who harms not his *fellow man*, *
nor takes up a reproach against his **neighbor** ;
3. by whom the rebroate *is despised*, *
while he honors those who fear the **Lord**. (Ṙ)
4. Who lends not his money *at usury* *
and accepts no bribe against the **innocent**.
5. Whoever *does these things* *
shall never be disturbed. (Ṙ)

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Responsorial Psalm (C)

Parasti domum.

Ps 67 : 4-5. 6-7. 10-11

Refrain

5. O God, in your goodness, you have made a home

Musical notation for the first part of the refrain, 'O God, in your goodness, you have made a home'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in the treble clef, and the organ accompaniment is in the bass clef.

for the poor.

Musical notation for the second part of the refrain, 'for the poor.'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in the treble clef, and the organ accompaniment is in the bass clef.

Psalm Tone

Musical notation for the Psalm Tone, divided into sections A and B. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). Section A is marked with 'A' and section B with 'B'.

Verses

Ps 67 : 4-5. 6-7. 10-11

1. The just rejoice and exult before **God** ; *
they are glad and rejoice.
2. Sing to God, chant praise to *his name* ; *
whose name is the Lord. (R̄.)
3. The father of orphans and the defender of **widows** *
is God in his holy dwelling.
4. God gives a home to the *forsaken* ; *
he leads forth prisoners to prosperity.
5. A bountiful rain you showered down, O God, / upon your **inheritance** ; *
you restored the land when it languished ;
6. your flock settled in it ; *
in your goodness, O God, you provided it for the needy. (R̄.)

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)

Pater Domini nostri Iesu Christi. Cf. Ephesians 1 : 17-18

1 or 6. May the Father of our Lord Jesus Christ enlighten

the eyes of our hearts, that we may know what is the

hope that be- longs to our call.

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Verse (B)

Voluntarie genuit nos Pater.

James 1 : 18

1 or 6. **The Fa- ther willed to give us birth by the word of truth**

that we may be a kind of firstfruits of his crea- tures.

Verse (C)

Tollite iugum meum super vos.

Matthew 11 : 29ab

1 or 6. **Take my yoke upon you, says the Lord, and learn from**

me, for I am meek and hum- ble of heart.

Offertory

Offertory

Domine, in auxilium meum respice. Ps 39 : 14. 15 (Vulg.)

1g. Look down, O Lord, to help me ; let them be confounded



and put to shame who seek to take a-way my soul ;



look down, O Lord, to help me.



Verse. Tone Ig



In capite libri.

Ps 39 : 8-9

1. In the written scroll / it is **prescribed** for me, *
to do your will, O God, is *my delight*.
2. Your law is written in my **heart** ; *
I announce your justice in the *vast assembly*. (℟.)

Sunday XXII Through the Year

Communion (Option 1)

Quam magna multitudo.

Ps 30 : 20

5. O Lord, how great is the depth of kind-ness * which you

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 is two sharps (F# and C#). The melody is written in the treble staff, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff provides accompaniment with a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The music concludes with a double bar line.

have shown to those who love you.

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 is two sharps (F# and C#). The melody is written in the treble staff, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff provides accompaniment with a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The music concludes with a double bar line.

Communion

Communion (Option 2)

Beati pacifici.

Mt 5 : 9-10

5. Hap-py are the peacemakers ; they shall be called sons of

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 two sharps (F# and C#). The melody is written in the treble staff, and the organ accompaniment is in the bass staff. The music features a mix of eighth and quarter notes, with some chords and rests.

God. * Happy are they that suffer persecution for jus-tice'

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 two sharps (F# and C#). The melody is written in the treble staff, and the organ accompaniment is in the bass staff. The music features a mix of eighth and quarter notes, with some chords and rests.

sake; * the kingdom of heav'n is theirs.

Musical notation for the third line of the Communion chant. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The melody is written in the treble staff, and the organ accompaniment is in the bass staff. The music features a mix of eighth and quarter notes, with some chords and rests.

Sunday XXII Through the Year

Psalm during Communion

Psalm Tone. Mode 5



Verses

In te, Domine, speravi.

Ps 30

1. In you, O Lord, I *take refuge* ; *
let me never be put *to shame* .
2. Be a rock *of refuge*, *
a stronghold to give *me safety*. (℟̅)
3. You are my rock and *my fortress* ; *
for your name's sake you will lead me *and guide* me.
4. Into your hands I commend *my spirit* ; *
you will redeem me, / O Lord, my *faithful God*. (℟̅)
5. Let your face shine upon *your servant* ; *
save me in *your kindness*.
6. O Lord, let me not be put *to shame*, *
for I call *upon* you. (℟̅)
7. Love the Lord, all you *his faithful* ones ! *
The Lord keeps those who *are constant*.
8. Be strong, let your heart *take courage*, *
all you who hope in *the Lord*. (℟̅)

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.