

SUNDAY II LENT

'Proper' of the Mass

**Set to Gregorian Tones
With Organ Accompaniment**

by

Samuel F. Weber, O.S.B.



2006

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.

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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One copy of this project is made available to interested parties for educational purposes only, on a not-for-profit, not for publication basis, for private distribution only. It is hoped that this project will result in a permanent resource once the expected English translation of the *Missale Romanum* (2003) is promulgated.

In order to satisfy a number of requests, I have prepared this little “Sampler” of settings of the ‘Proper’ of the Mass. Those asking for these settings tell me they value:

1. Devotion to the Word of God, in particular, to the Book of Psalms as the “Prayerbook” of the Church.
2. A desire to “Sing the Mass” rather than to “Sing *at* the Mass.” The Proper parts of the Mass given in the *Roman Missal* represent the authentic piety of the Liturgy, and best nourish the spiritual needs of the faithful.
3. Sacred texts that focus on devotion to God, divine realities, the transcendent, the mysteries of the Liturgical Year, sin and repentance, and the gifts of grace.
4. Music that draws its inspiration from the traditional chant and polyphony of the Church.
5. Organ accompaniments that adorn and heighten the word of God, without being flashy or calling an inordinate attention to themselves.
6. Options that are simple enough for beginning cantors and choirs, and require a minimum of rehearsal time.
7. In addition, options that are more challenging, and call to mind the sound and atmosphere, evoke the “ethos,” of the traditional chants of the *Graduale Romanum*, while using the officially approved English texts.

To this end, I am including here some “sketches” of possibilities. If you, the recipient, have time, please assist with this project. Provide feedback as to your needs, what works and doesn’t work, what is not included here that you would like to see, and any other points of interest and concern.

A new translation of the *Missale Romanum* is expected soon. With the advent of this translation, will it be time to make available an English *Gradual* in the styles of traditional Catholic church music included herein?

I am eager to hear from you. Email works best for me.

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SECOND SUNDAY OF LENT

Introit. IV

R E-mem-ber your mer-cies, Lord, * your ten-der-ness
from a-ges past. Do not let our en-e-mies tri-umph o-ver us ;
O God, de-liv-er Is- ra- el from all her dis-tress.

Ps. To you, O Lord, I lift up my soul. * in you, O my God, I trust,
let me not be put to shame. Glo-ry be to the Fa-ther, and to the
Son, and to the Ho-ly Spir-it. * As it was in the be-ginning, is
now, and ev-er shall be, world with-out end. A- men.

When the Antiphon is repeated after the Verse of the Psalm, the Verse is concluded thus :

let me not be put to shame.

SECOND SUNDAY OF LENT

AT MASS

INTROIT. IV

4. Re- mem- ber your mer- cies, Lord, * your ten- der- ness from a- ges past.

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 time signature is 4/4. The key signature has one flat (B-flat). The melody in the treble staff begins with a quarter rest, followed by a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Do not let our en- e- mies tri-umph o- ver us; O God, de- liv- er

The second system of musical notation continues the piece. It features the same two-staff format (treble and bass clefs) and key signature. The melody in the treble staff continues with similar rhythmic patterns. The bass staff accompaniment remains consistent in style.

Is- ra- el from all her dis- tress.

The third system of musical notation concludes the main text of the Introit. It maintains the two-staff format and key signature. The melody in the treble staff ends with a final cadence. The bass staff accompaniment also concludes with a final chord.

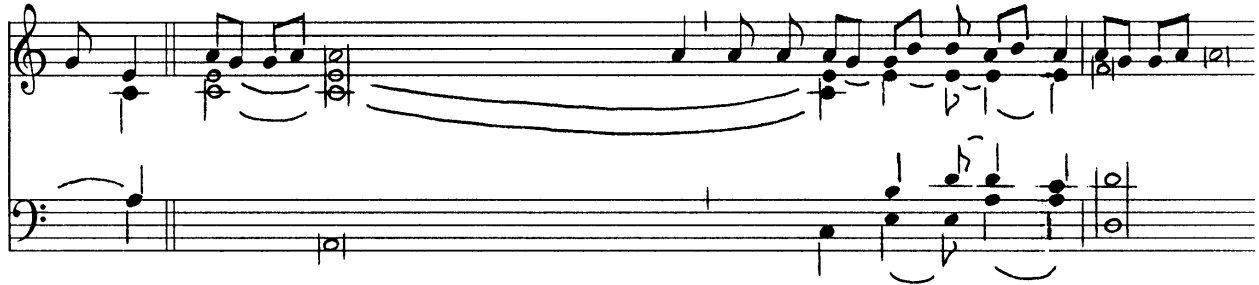
Ps. To you, O Lord, I lift up my soul. I trust you, let me not be dis- ap- point- ed; *

The fourth system of musical notation features a psalm verse. It consists of two staves in the same format as the previous systems. The melody in the treble staff is more melismatic, with long horizontal lines indicating sustained notes. The bass staff accompaniment is simpler, providing a steady harmonic base.

Ps. To you, O Lord, I lift up my soul. * In you, O my God, I trust, let me not be put



to shame. Glo- ry be to the Father, and to the Son, and to the Ho- ly Spir- it. As it was



in the beginning is now, and ev- er shall be, world with- out end. A- men.



When the Antiphon is repeated after the Verse of the Psalm, the Verse is concluded thus :

let me not be put to shame.



□ 4

SECOND SUNDAY OF LENT

Introit. III

Tibi dixit cor meum.

Full chant

M Y heart has prompted me * to seek your face : I

seek it, Lord ; do not hide from me.

A Psalm verse or verses may be sung :

Psalm Verses. III

T HE Lord is my light and my sal-va-tion : * whom should

I fear ? *The Antiphon may be repeated.*

Glo-ry be to the Father, 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. *The Antiphon may be repeated.*

Introit. III

Tibi dixit cor meum.

Psalm tone

M Y heart has prompted me to seek your face : * I seek

it, Lord ; do not hide from me.

A Psalm verse or verses may be sung.

3. My heart has prompted me * to seek your face: I seek it, Lord;

do not hide from me. Ps. The Lord is my light and my salvation: * whom should

I fear? 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.

SECOND SUNDAY OF LENT

Introit. *Tibi dixit cor meum.*

III

My heart has prompted me to seek your face : * I seek it Lord ; do not hide

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and quarter notes, some with slurs, and rests. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and single notes. The music spans approximately 12 measures.

from me.

The second system of music also consists of two staves in the same key signature and clefs as the first system. It begins with a melodic phrase in the treble staff, followed by a double bar line. The rest of the system shows the continuation of the accompaniment in the bass staff, with some notes tied across the bar line.

SECOND SUNDAY OF LENT

Offertory. II

Meditabor in madatis tuis.

Full chant

I will de-light * in your commands, which I love
 ex-ceed-ing-ly ; and I will lift up my hands to your commands
 which I love.

Offertory. II

Meditabor in madatis tuis.

Psalm tone

I will delight in your commands, which I love ex-
 ceed-ing-ly ; and I will lift up my hands to your commands which
 I love.

A Psalm verse may be sung :

Psalm Verse. II

T His is my comfort in af-flic-tion that your promise
 gives me life. * This blessing has fallen to me, that I have kept your
 pre-cepts.

After the Psalm verse, repeat the Antiphon " I will delight. "

Meditabor in madatis tuis.

OFFERTORY. II

Full chant.

I will de-light * in your com-mands, which I love ex-ceed-ing-ly; and

I will lift up my hands to your com-mands which I love.

Meditabor in madatis tuis.

OFFERTORY. II

Psalm Tone.

I will delight in your commands, which I love ex-ceed-ing-ly; and I will lift

up my hands to your commands which I love.

SECOND SUNDAY OF LENT

Psalm Verse. II

This is my comfort in af-flic-tion that your promise gives me life. * This blessing

Musical notation for the first part of the Psalm Verse. It consists of two staves: a vocal line in the treble clef and an organ accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a dotted quarter note, followed by eighth notes, and then a half note. The organ accompaniment provides a harmonic foundation with chords and moving lines.

has fallen to me, that I have kept your pre- cepts.

Musical notation for the second part of the Psalm Verse. It consists of two staves: a vocal line in the treble clef and an organ accompaniment in the bass clef. The key signature remains two flats. The vocal line features a long, sweeping melisma that spans across the first two staves of this section. The organ accompaniment continues with harmonic support.


The Antiphon may be repeated.

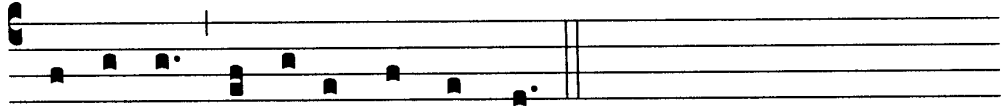
SECOND SUNDAY OF LENT

Communion. I

Visionem quam vidistis.

Full chant

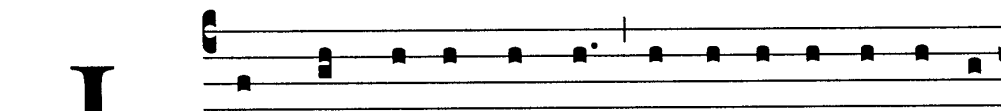
T  ELL the vi-sion you have seen * to no one, till the

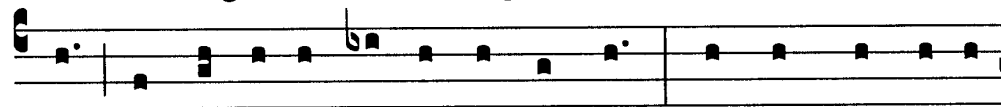


Son of Man is ris-en from the dead.

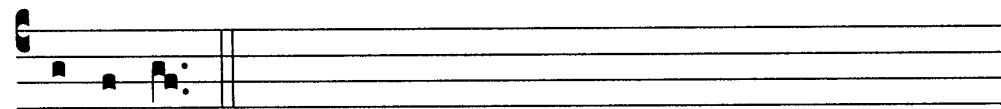
A Psalm verse or verses may be sung :

Psalm Verses. I

L  ight dawns for the righteous, and joy for the upright in



heart. Re-joice in the Lord, O you righteous, * and give thanks to his

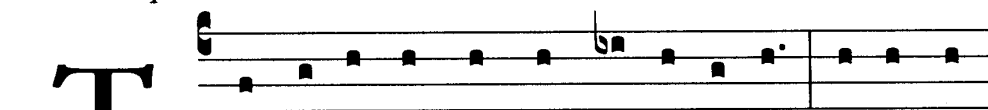


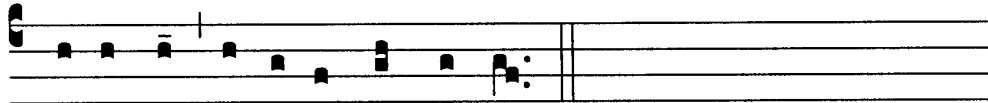
ho-ly Name. *The Antiphon may be repeated.*

Communion. I

Visionem quam vidistis.

Psalm tone

T  ELL the vi-sion you have seen to no one, till the Son



Son of Man is ris-en from the dead.

A Psalm verse or verses may be sung.

Visionem, quam vidistis

COMMUNION. I

Full chant

Tell the vis-ion you have seen * to no one, till the Son of Man is

Musical notation for the first part of the 'Full chant'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The bass staff contains a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat).

ris- en from the dead.

Musical notation for the second part of the 'Full chant'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with quarter and eighth notes. The bass staff contains a harmonic accompaniment with chords. The key signature has one flat (B-flat).

Visionem, quam vidistis

COMMUNION. I

Psalm tone

Tell the vis-ion you have seen to no one, * till the Son of Man is ris- en from the

Musical notation for the first part of the 'Psalm tone'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with quarter and eighth notes, some beamed together, and rests. The bass staff contains a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat).

dead.

Musical notation for the second part of the 'Psalm tone'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with quarter and eighth notes. The bass staff contains a harmonic accompaniment with chords. The key signature has one flat (B-flat).

SECOND SUNDAY OF LENT

Psalm Verse. I

Light dawns for the righteous, and joy for the upright in heart. Re-joice in the

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 has one flat (B-flat). 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 chords and rests. There are some markings below the notes, possibly indicating fingerings or breath marks.

Lord, O you righteous, and give thanks to his ho- ly Name.

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 has one flat (B-flat). 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 chords and rests. There are some markings below the notes, possibly indicating fingerings or breath marks.