

**1 November**

**SOLEMNITY  
OF ALL SAINTS**

**'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., 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.

Contact the editor :

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

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## SOLEMNITY OF ALL SAINTS

### Introit. 6

6. Let us all re-joice in the Lord \* and keep a fes- ti- val in hon- or of all the saints.

Let us join with the an- gels in joy-ful praise to the Son of God.

### PSALM 32 SATB or unison with organ accompaniment

1. Rejoice, you | **just, in the Lord** ;  
praise for the upright is fitting.  
Give thanks to the Lord on the **harp** ;  
with a ten-stringed | **lyre** / chant *his* praises. (R)
2. The eyes of the Lord are up- | **on those who fear him**,  
upon those who hope *in his love*.  
May your love be upon us, O **Lord**,  
who have | **put our hope in you**. (R)

# I November: Solemnity of All Saints

## Introit

*Psalm Verse*

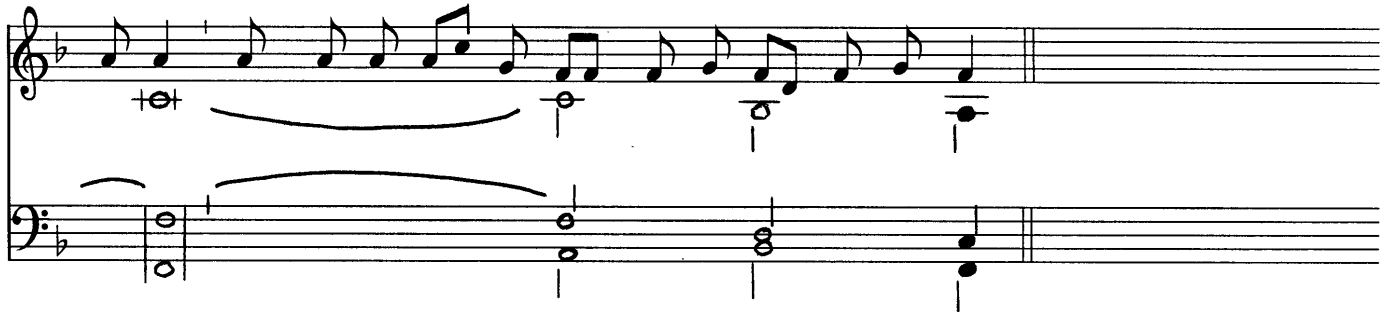
*Exsultate iusti in Domino.*

*Ps 32 : 1-2*

6. Re- joice in the Lord, O you just ; praise be- fits the up- right. \* Give praise to the Lord with



the lyre, make mel- o- dy to him with the harp of ten strings.



# I November: Solemnity of All Saints

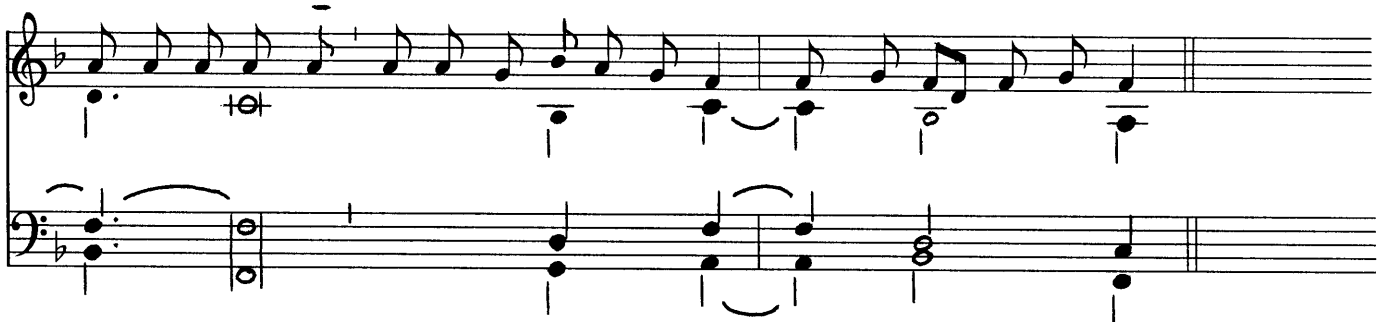
## *Gloria Patri :*

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



The first musical system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4. The piece concludes with a double bar line.

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



The second musical system continues the two-staff arrangement. The upper staff melody continues with quarter notes D5, E5, F5, and G5. The bass line continues with quarter notes D4, E4, F4, and G4. The piece concludes with a double bar line.

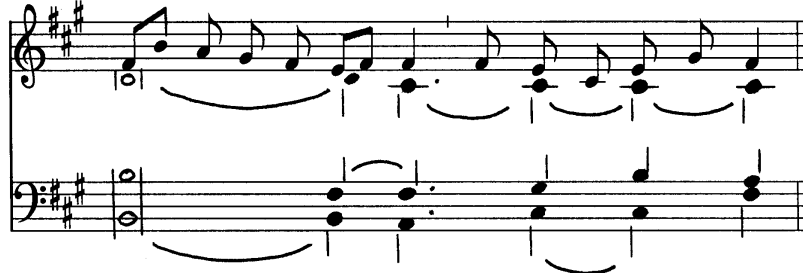
# I November: Solemnity of All Saints

## Responsorial Psalm

*Haec est generatio.*

*Cf. Psalm 23 : 6*

2. Lord, this is the pe- ple that longs to see your face.



## Psalm Tone



## Verses

*Ps 23 : 1bc-2. 3-4ab. 5-6*

1. The Lord's are the | **earth and its fullness** ;  
the world and those who  *dwell in it*.  
For he founded it upon  *the seas*  
and established it up- |  **on the rivers**. (R.)
2. Who can as- |  **cend the mountain of the Lord** ?  
or who may stand in his  *holy place* ?  
One whose hands are sinless, / whose  *heart is clean*,  
who desires not |  **what is vain**. (R.)
3. He shall re- |  **ceive a blessing from the Lord**,  
and reward from  *God his savior*.  
Such is the  *race that seeks him*,  
that seeks the face of the |  **God of Jacob**. (R.)

# I November: Solemnity of All Saints

## 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 :*

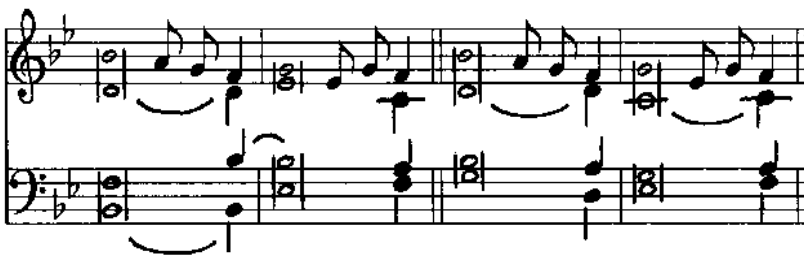
Organ accompaniment by Carlo Rossini

VIII.



Al - le - lú - ia

## MODE 8



## Verse

*Venite ad me omnes.*

*Matthew 11 : 28*

Come to me, all you who labor *and are* **burdened**, \*  
and I will give you rest, / *says the* **Lord**.

# I November: Solemnity of All Saints

## Offertory

*Iustorum animae.*

*Wisdom 3 : 1-2, 3*

1. The souls of the just \* are in the hand of God, and no tor-ment shall

Musical notation for the first line of the offertory. It consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line begins with a rest for one measure, followed by a melodic line with eighth and quarter notes. The piano accompaniment provides a harmonic foundation with chords and moving lines.

touch them. They seemed, in view of the fool- ish, to be dead ; but they are in peace,

Musical notation for the second line of the offertory. It continues the vocal line and piano accompaniment from the first line. The vocal line features a mix of eighth and quarter notes, with some phrases slurred together. The piano accompaniment continues with chords and moving lines, maintaining the harmonic structure.

al- le- lu- ia.

Musical notation for the 'Alleluia' section. It shows the beginning of the vocal line and piano accompaniment. The vocal line starts with a few notes, followed by a double bar line, indicating a pause or the end of the section. The piano accompaniment also begins with a few notes and ends with a double bar line.

Text from the *Roman Missal*, 1964. Melody by Columba Kelly, O.S.B. Harmonization by Samuel F. Weber, O.S.B.



# I November: Solemnity of All Saints

## Communion

*Beati mundo corde.*

*Matthew 5 : 8-10*

1. Bless-ed are the pure in heart,\* for they shall see God. Bless-ed are the peace-mak-ers,

The first system of musical notation consists of a vocal line in the treble clef and an organ accompaniment in the bass clef. The vocal line begins with a series of eighth notes, followed by a half note, and then a quarter note. The organ accompaniment features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

for they shall be called child-ren of God. Bless-ed are they who suf-fer per-se-cu-tion

The second system of musical notation continues the vocal and organ parts. The vocal line features a mix of eighth and quarter notes, with some phrases marked with slurs. The organ accompaniment maintains a consistent rhythmic pattern with some harmonic changes.

for jus-tice' sake, for theirs is the king-dom of heav-en.

The third system of musical notation concludes the chant. The vocal line ends with a final cadence, and the organ accompaniment provides a concluding harmonic structure.

Text from the *Roman Missal*, 1964. Melody by Columba Kelly, O.S.B. Harmonization by Samuel F. Weber, O.S.B.