

Tridentine Community News

March 19, 2017 - The Third Sunday of Lent

The Rossini Propers

One of the most beautiful aspects of High Masses in the Extraordinary Form as they are usually celebrated nowadays is the chanting of the Propers of the Mass. The Introit, Gradual, Alleluia or Tract, Offertory Antiphon, and Communion Antiphon, which are usually scriptural passages, are sung by the choir while the priest reads them silently from the missal. While it is not technically required for the Propers to be sung at every High Mass, just as incense is not technically mandated, doing so is the norm for which Latin Mass communities should strive.

3rd Sunday of Lent. 553

Lectio Epistolae beati Pauli Apostoli ad Ephesos. *Ephes. 5.*
Rates: Estote imitatores Dei, sicut filii carissimi; et ambulatote in dilectione, sicut et Christus dilexit nos, et tradidit semetipsum pro nobis oblationem, et hostiam Deo in odorem suavitatis. Fornicatio autem, et omnis immunditia, aut avaritia, nec nominetur in vobis, sicut decet sanctos; aut turpitudinem aut stultitiam, aut scurrilias, quae ad rem non pertinent; sed magis gratiarum actio. Hoc enim sci-

Grad.
 X- sūr-ge *Dō- mi- ne, non
 prae-vā- le- at hó- mo:
 judi- cén- tur gén-tes in conspé- ctu
 tí- o. ¶. In con-
 vertén- do in-imi- cum mé- um retrór-
 sum, infirmabūntur, et per- f- bunt
 a fá- ci- e

There are three accepted forms of singing the Propers: The first and normative option is to chant the full Gregorian Chant Propers out of the *Liber Usualis*, the official book of chant for the Traditional Mass. The Propers from the *Liber* use advanced Gregorian notation and employ difficult-to-sing note progression. Few choir members possess the skill to navigate these challenging passages. [This Sunday's complicated Gradual setting is shown]

The second option, rarely chosen, is to sing a polyphonic setting of the Propers. Locally this has been done, in part, on Good Friday, when a polyphonic setting of the *Adoramus Te* antiphon by Théodore Dubois has been used during the procession with the Blessed Sacrament. There are full settings of polyphonic Propers by William Byrd and others.

The third option is to chant the Propers to a Psalm Tone, a simple, standardized melody. Psalm Tones are recognizable and easy for choirs to master. Psalm Tone Propers are also shorter in duration to sing, which arguably makes more sense at certain points in the Mass. Many celebrants do not want to wait while the lengthy Graduals that are often found in the *Liber* are sung. Thus the occasional use of selected Psalm Tone Propers can be an appropriate choice even when a choir is capable of singing the full *Liber* version.

So where does one learn to sing the Psalm Tone versions? A chapter in the *Liber* provides the usual Psalm Tone melodies, but these are presented merely as a series of notes. There is no text accompanying the notes. A singer would have to memorize the melody and adapt the words of a given Feast Day's Propers to that melody on the fly – a skill not every singer has.

To assist singers, a number of books were published during the 20th century that set the texts of the Propers to Psalm Tone notes.

Comments? Ideas for a future column? Please e-mail info@windsorlatinmass.org. Previous columns are available at www.windsorlatinmass.org.

The most famous and most frequently updated of those books is Rev. Carlo Rossini's '*Proper*' of the Mass. It uses modern musical notation, more familiar to most singers than chant notation. Fr. Rossini was the music director at Pittsburgh's St. Paul Cathedral, where he developed the book initially to help his own singers. The Rossini Propers' far easier-to-sing Psalm Tone setting of the Gradual from this Sunday's Mass is shown.

14 VII. [See Note on Page 11.] Lent to Passion Sunday GRADUALS AND TRACTS

1st SUNDAY in Gr. 1. An-ge-	Lent his suis Deus man- in máni - - - - -	dá- vit de te, bus por- tá-bunt te,	ut custodiant te in omnibus ne unquam offendas ad lápídem	vi- is tu- is. pe- dem tu- um. com- mó- rá- bi- tur.	
Tr. 3. Qui há- bitat in adjutori-	- - - - - Dícet Dómino: Susceptor meus, [et refúgium meum, Quóniam ipse liberávit me] de láque - - - - -	o Al- tí- si- mi, De- us me- us: spe - - - - -	et a - - - - - et sub pennis - - - - - non tímébis a tí - - - - -	ri- dí- á- no. pro- pin- quá- bit. ce- jus spe- rá- a- spe- ro. mó- re- no- e- tur- b- is.	
2nd SUNDAY in Gr. 1. Tri- bu-	laciones cordis mei Vide humilitatem meam, [et la- térmi Dómino, Quis loquetur pro - - - - - Béati qui custodi- Méménto nostri, Dómine, in beneplicito - - - - -	di- lá- tate sunt bó- rem me- um: quóni- am bó- nus tén- ti- as Dó- mi- ni unt ju- dí- ci- um	tibi áutem non ap- ut custodiant te in omnibus ne unquam offendas ad lápídem	pe- dem tu- um. et dra- có- nem. pro- tegam eum, quóniam cognóvit cum ipso sum in tribu- longitúdine díerum adim- pílebo eum, [et osténdam illi salu- - - - - -	tá- re me- um. Dó- mi- ne, pe- me, cá- ta me- a. quóniam in saeculum mise- cor- dí- a e- jus. léu- des e- jus? o- mni- tén- pe- re?
3rd SUNDAY in Gr. 1. Ex- sūr-	ge Dómine, [non prae- In converténdo inimicum levávi - - - - - Ecce sicut oculi servórum in mámbus domi- nórum su- ó- rum: Ita oculi nostri ad Dóminum Miserere - - - - -	vá- le- at hó- mo: trór- sum, me- os, ó- cu- los me- os, nórum su- ó- rum: De- um no- strum, Dó- mi- ne, mise - - - - -	judicentur gentes in con- firmábuntur et peribunt qui hábit - - - - - et sicut oculi ancillae in mámbus - - - - - donec misere - - - - - mise - - - - -	con- spé- ctu tu- o. tá- in cae- lis. dó- minae su- ae: á- tur no- stri. ré- re no- bis.	
4th SUNDAY in Gr. 1. Lae- tá-	tes sum in his quae Fát pax in vír - - - - - fidus in Dómino, - - - - - Montes in circuítu ejus: et Dóminus in circuítu - - - - -	di- císunt tí- te. Si- on: si- císí mons su- i, pó- pu- li su- i, et Dóminus in circuítu - - - - -	in domum tu- a: non commóvetur in aetérnum, [qui hábitat in - - - - - ex hoc nunc et - - - - -	Dó- mi- ni (- bí- mus tu- is. túr- ri- bus tu- a: in Je- rú- sa- lem. su- que in sae- cu- lum.	
ST. GABRIEL OF OUR LADY OF SORROWS (Feb. 27)	Gr. 1. Quam magna multitudo dulcédimis 2. Perfecti ei qui - - - - - Tr. 3. Be- á- tus vir cuius est aus - - - - -	tu- ae Dó- mi- ne, in- te, abs te: De- i me- i, in- no- cén- ti- a- tu- ae Dó- mi- ne, virtutum, beatus homo qui - - - - -	quam abscondisti tí- in- te, ascensionés in corde suo dispósuit, in valle lacrymarum, in magis quam habitare in tabernaculis. Dómine virtutum, beatus homo qui - - - - -	mén- ti- ó- rum lo- co quem pó- su- it. pec- ca- tó- rum. spe- rat in te.	

Locally, a member of the choir of the Oakland County Latin Mass Association has taken the initiative to incorporate the Rossini Propers into their repertoire, with the objective of getting the entire choir involved in chanting the Propers. While long-term it is preferable that choirs learn the full *Liber* version, one must learn algebra before calculus. The Rossini Propers book is an excellent stepping-stone resource to help choirs progress in learning this important part of our Church's musical treasury.

Tridentine Masses This Coming Week

- Mon. 03/20:** 8:00 AM Low Mass, 12:00 Noon High Mass, & 7:00 PM Solemn High Mass at *St. Joseph* (St. Joseph, Spouse of the Blessed Virgin Mary) – Part of annual St. Joseph Day of Prayer
- Tue. 03/21 7:00 PM:** Low Mass at *Holy Name of Mary, Windsor* (Tuesday in the Third Week of Lent)
- Sat. 03/25 8:30 AM:** Low Mass at *Miles Christi* (Annunciation of the Blessed Virgin Mary)