

No. 1600

# PROPRIA DOMINICALIA

Propers for Sundays and the  
Principal Feasts of the  
Church Year

for

Unison, 2 Equal or SAB voices

by

Cyr de Brant

*Price ~~4.00~~ net  
in U.S.A.*

McLAUGHLIN & REILLY CO.  
BOSTON, MASS.

**Nihil obstat**

**Rev. William T. Greene  
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**Imprimatur**

**† Francis Cardinal Spellman  
Archbishop of New York**

**Nov. 4, 1949**

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Dedicated

to

**GEORGE FISCHER**

**The Friend and Patron of the American Composer**



## Introduction

The years of effort to bring the music of our churches into closer conformity with the legislation of the Holy See have had some results which should keep all of us from being discouraged. Notably, many places have introduced the singing of the Proper of the Mass where it was never heard before. There will be scant consolation in this for those who have always been used to hearing the Proper at High Mass, for they will feel that the former neglect was entirely reprehensible and the reform no more than a duty. But, after all, reform was needed and still is, and any change of this sort is, decidedly, an improvement.

Methods of singing the Proper have been presented to the public in various ways: anywhere from recitation on a straight tone to the complete rendition from the *Graduale* itself. The new version offered to us by Cynde Brant will no doubt receive an enthusiastic welcome by those who are eager for variety and even by those who are ready at last to introduce the singing of the Proper. The simple form in which it is here presented should effectively make void the ordinary excuses for failing to sing it. There is sufficient melody to give the text some spirit, and yet the music can be easily learned in the course of a routine rehearsal. Those preferring a harmonic version will probably be very much pleased with the setting they will find here.

The author has wisely affixed a translation of the text at the head of the page. Singers should give special attention to this feature because an intelligent understanding of what they are trying to sing will give far more efficacy to the rendition. May this practical book of Propers find its way into many a choirloft and inspire the singers with a love of giving God the full measure of worship decreed by Holy Church.

*John C. Selner, S. S.,*

*President of the Society of St. Gregory*

Feast of St. Gregory the Great  
March 12, 1949



## PREFACE

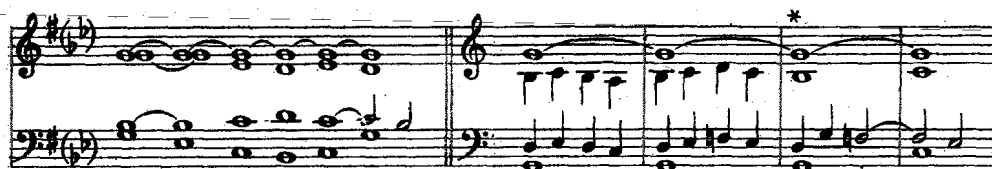
The Propers of the Mass have been assigned to the Choir or Schola. Since it is of obligation to sing them at High Mass, several methods have been approved to fulfill this obligation in a simple manner. Few choirs are capable of singing the inspiring melodies of the Gregorian repertoire, or for that matter the polyphonic settings by the 16th century masters.

The *Propria Dominicalia*, as its title implies, contains the settings for the Sunday liturgy together with the Propers for the principal feasts, and a few others for the usual parish celebrations. Translations of the sacred texts have been provided as a special feature so that the choir can appreciate the wealth of the liturgy in which they take an active part.

The score is based on several flexible "typical melodies" for the Introits with others for the Graduals, Offertories and Communion. These fauxbourdons are so composed as to be usable in unison, two parts or for S.A.B. voices. With a slight adjustment, principally lowering the Bass an octave where necessary, they are suitable for three equal voices, *a cappella*, if desired. The three-part score also provides the accompaniment. A few small notes have been judiciously added to fill in the harmonies of the organ.

In singing the Propers a quick pace is important to prevent unnecessary delays or a dragging effect that would be harmful. The commas can be observed by a slight pause when they are not provided for by a change of harmony. No expression marks are provided but the melodies should be sung *mezzo-forte* with a slight *ritardando* and *decrecendo* at the more important cadences. The Alleluia generally implies a slight *crescendo* and *decrecendo* along with a *ritardando* at the cadence.

In the repetition of the Introit, the text if desired may be sung *recto-tono* on the note suggested at the end of the Psalm, *i.e.* (G). The following simple scheme of accompaniment can be adopted to the tone and key:—



\* Alternate ending

The author expresses his sincere thanks to the publishers, and their editorial staff for suggestions and aid in the various stages of publication. Unfortunately the engraver remains anonymous but the clarity of the score and his judicious lay-out are a tribute to his skill and experience.

We are grateful to Benziger Bros., the publishers of the "St. Mary Missal", for permission to reprint the translations of the Propers for some of the feasts more recently added to the calendar.

The dedication to the late George Fischer, the patron of the American composer, may seem a little untimely now, but the score was completed shortly after his death and offered as a modest tribute to one to whom the undersigned was deeply indebted.

*Cyr de Brant*





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# FIRST SUNDAY OF ADVENT

1

## Introit

To Thee, O Lord, have I lifted up my soul: In thee, O my God, I put my trust, let me not be ashamed. Neither let my enemies laugh at me: for none of them that wait on me shall be confounded. Ps. Show, O Lord, thy ways to me, and teach me thy paths. CYR de BRANT

I  
II

Ad te levávi ánimam meam: Deus meus in te confído, non e - ru - bé - scam:

III

neque irrideant me inimíci mei: etenim univérsi qui te expéctant, non confun-dén-tur.

*Fine.*

### I. Unison.

Ps. Vi - as tuas, Dómine, de - - món - stra mi - hi: \*

1. Gló - ri - a Patri, et Fílio, et Spi - rí - tu - i San - cto. \*

2. nunc, et sem - per, \*

et sé - mitas tu - - as é - do - ce me.

1. Sic - ut erat in principio, et

2. et in saécula sae - - cu - ló - rum. A - men.

*Repeat to Fine. (A).\**

## Gradual

None of them that wait on thee shall be confounded, O my God. Show, O Lord, thy ways to me, and teach me thy paths. Alleluia, alleluia. Show us, O Lord, thy mercy: and grant us thy salvation. Alleluia.

Univérsi qui te expéctant, non confundén-tur, Dó - mi - ne Vias tuas, Dómine, notas fac mihi:

\*The repetition may be sing' recto tono on this tone. See Foreword for suggestions.

V. Unison.

et sémitas tuas é - do - ce me. Al - le - lú - ia, al - le - lú - ia. O - stén - de

Harmony  
Al - le - lú - ia.

nobis Dómine, misericórdiam tu - am: \* et salutáre tu - um da no - bis. Al - le - lú - - ia.

## Offertory

*To thee, O Lord, I have lifted up my soul; O my God, I put my trust, let me not be ashamed  
neither let my enemies laugh at me: for none of them that wait for thee shall be confounded.*

Ad te Dómine levávi ánimam meam: Deus meus, in te confído, non eru - bé - scam:

neque irrideant me inimíci mei: étenim univérsi qui te expéctant, non confun - dén - tur.

## Communion

*The Lord will give goodness: and our earth shall yield her fruit.*

Dóminus dabit benigni - tá - tem: et terra nostra dabit fru - ctum su - um.