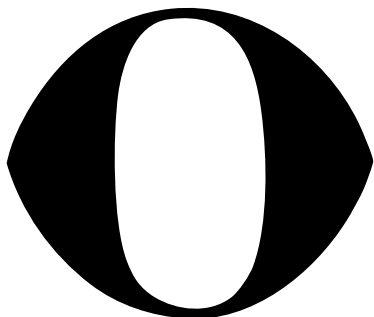


Entrance Chant • Ascension of the Lord • Years ABC

Approved for liturgical use by the Committee on Divine Worship (USCCB).

Acts 1:11 + Ps 46:2



Viri Galilæi, quid admirámini

MEN of Gal- i-lee, why do you stand

aspicientes in cælum? allelúia:

here gaz-ing heav'n-ward in a-ston-ish-

quemádmódum vidístis eum ascendéntem in cælum,

ment? Al-le-lu-ia. The Lord will return just as you have seen

ita véniet, allelúia, allelúia, allelúia.

him as-cend; al-le-lú- ia, al-le- lú-ia, al-le- lú- ia. ∿. O clap

Vs. Omnes gentes, pláudite mánibus: jubilate Deo in voce exsultatiónis.

your hands, *all* you nations, acclaim your God with cries of rejoic-ing.

Chaumonot 7

LO-ry be to the *Fa*-ther, and to the Son, & to

the *Ho*-ly Spir- it. ∿. As it was in the be-*gin*-ning, is now,



and ev-er shall be, world without end. A- men.

Introit

Men of Galilee, what are you wondering at, looking heavenwards? alleluia: in the same way as you have watched him going into heaven, he will come back, alleluia, alleluia, alleluia. **Ps. 46. 2** Clap your hands, all you nations, in applause; acclaim your God with cries of rejoicing. **∩. Glory.**

Acts I. II

Introitus

Act. I. II

Viri Galilæi, quid admirâmini aspiciéntes in cælum? allelúja: quemádmódu vidístis eum ascendéntem in cælum, ita véniet, allelúja, allelúja, allelúja. **Ps. 46. 2** Omnes gentes, pláudite mánibus: jubilate Deo in voce exultatiónis. **∩. Glória Patri.**

Translations • Our vernacular settings use only *approved* translations. In 1987, Monsignor Frederick R. McManus claimed that English translations explicitly rejected (!) for liturgical use by the United States bishops' conference could be freely used at Mass "in those parts of the liturgy for which prescribed or appointed official texts may be replaced almost at will, for example, by hymns or other songs with appropriate texts." We ardently **repudiate** that declaration of McManus, who served as executive director for the *Bishops' Committee on the Liturgy* from 1965 to 1975 (and was subsequently named "permanent staff consultant" to its secretariat). McManus stubbornly insisted that translations formally rejected for liturgical use "may well be used at the Eucharistic celebration"—e.g. see p. 248 of his 1987 book (*Thirty Years of Liturgical Renewal*). Because we disagree with McManus, we use only approved translations.

Sung Texts • In November of 2007, Bishop Donald Trautman, chairman of the USCCB *Committee on the Liturgy*, made the following declaration:

"Recent research, confirmed by unofficial discussions with officials of the Holy See during the past several years, has made clear that the antiphons of the ORDER OF MASS were never intended to be sung, but are provided without notation to be recited whenever the *Graduale Romanum* or another song is not sung. The antiphons of the *Missale Romanum*, which differ substantially from the sung antiphons of the *Graduale Romanum*, were never intended to be sung."

Archbishop Bugnini put it very succinctly in his liturgical tome, *La Riforma Liturgica* (1983):

"The entrance and communion antiphons of the Missal were intended to be recited, not sung."

Missal Antiphons? • The antiphons printed in the *Missale Romanum* were created circa 1968 by Dom Adalbert Franquesa Garrós. They were **explicitly intended** for private Masses (or Masses without music). For the *Entrance Chant*, the GENERAL INSTRUCTION OF THE ROMAN MISSAL lists as 1st option *antiphona cum suo psalmo in Graduali romano* ("the antiphon with its psalm from the Roman Gradual"). The ADALBERT PROPERS are referred to by various names:

- (a) **Spoken Propers** [since they're for Masses without music];
- (b) **Missal Propers** [since they're printed in the priest's book for his convenience at private Masses];
- (c) **Adalbert Propers** [since Dom Adalbert created them circa 1968].

Dr. William Mahrt, a professor at the University of Stanford, wrote in 2015: "Worse, composers are now setting the introits of the missal [instead of the *Graduale*] to music—even to chant!—though these texts were explicitly for spoken recitation only."