

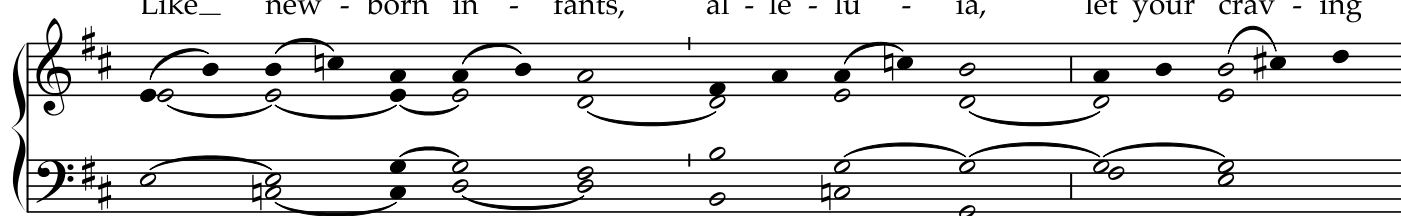
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2nd Sunday of Easter (Years ABC)

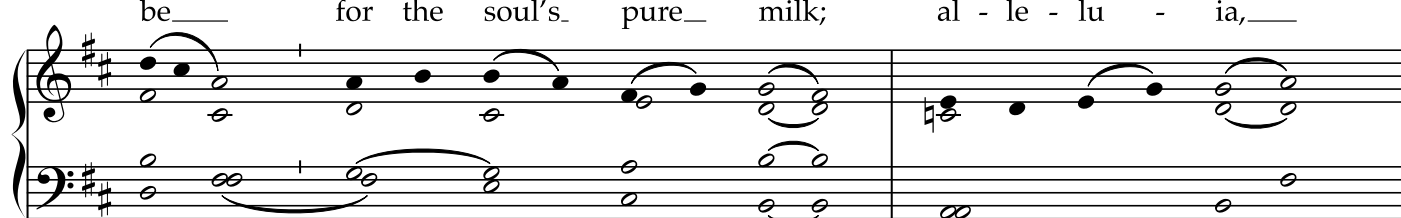
ENTRANCE CHANT

CHAUMONOT CATHOLIC COMPOSERS GROUP


Like_ new - born in - fants, al - le - lu - ia, let your crav - ing



be_ for the soul's_ pure_ milk; al - le - lu - ia,___



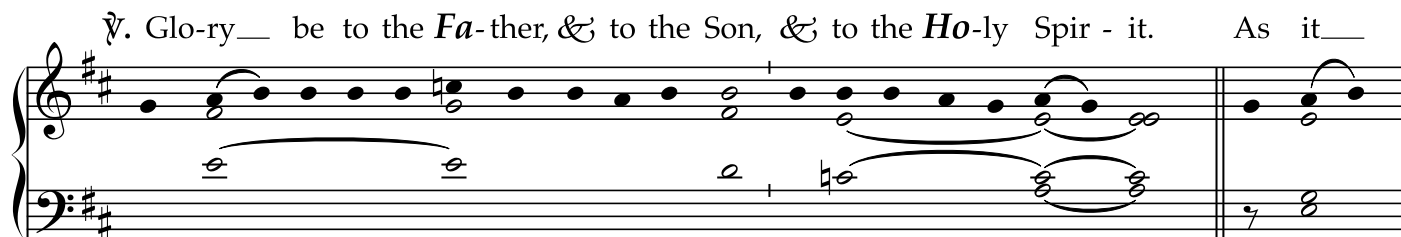
al - le - lu - ia, al - le - lu - ia.____



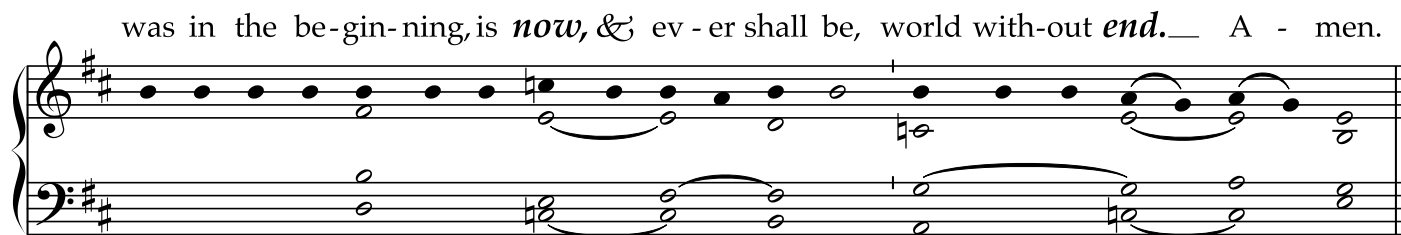
♫. Sing joy - f'ly to *God*__ our strength; ac - claim the *God* of Ja - cob.



♫. Glo-ry__ be to the *Fa*-ther, & to the Son, & to the *Ho*-ly Spir - it. As it__



Our Credentials • Eleven (11) hymn tunes by our composers were selected for inclusion in the *Saint Jean de Brébeuf Hymnal*. More than seventeen (17) harmonizations by our members were also included. One of the main authors for the weblog of the *Church Music Association of America* declared (6/10/2022) that the *Saint Jean de Brébeuf Hymnal* "has no parallel and not even any close competitor."
Copyright • The *Chaumonot Composers Group* retains copyright over this musical setting. Catholics are free to reproduce it provided it's not being sold for profit. CORPUS CHRISTI WATERSHED (a public charity based in Texas) was granted permission to link to our scores.



Unofficial organ accompaniment by Jeff Ostrowski.

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."