

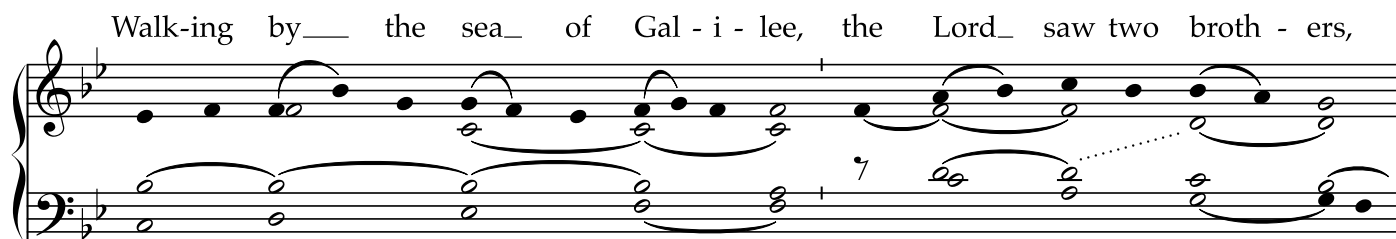
ENTRANCE CHANT

Introit • 3rd Sunday in Ordinary Time (Year A + Year B)

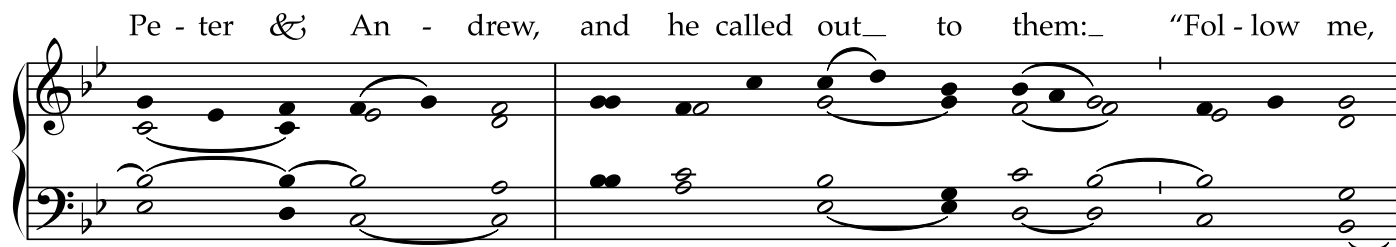
CHAUMONOT CATHOLIC COMPOSERS GROUP

Unofficial organ accompaniment by Jeff Ostrowski.

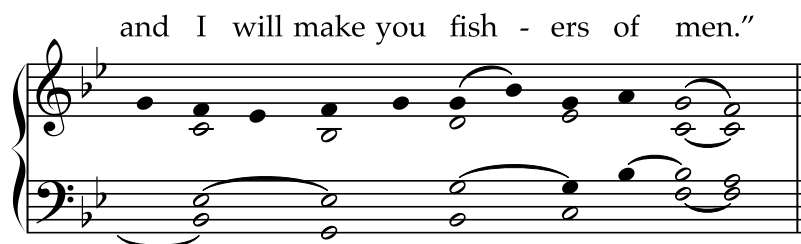
Walk-ing by__ the sea__ of Gal - i - lee, the Lord__ saw two broth - ers,



Pe - ter & An - drew, and he called out__ to them:__ "Fol - low me,

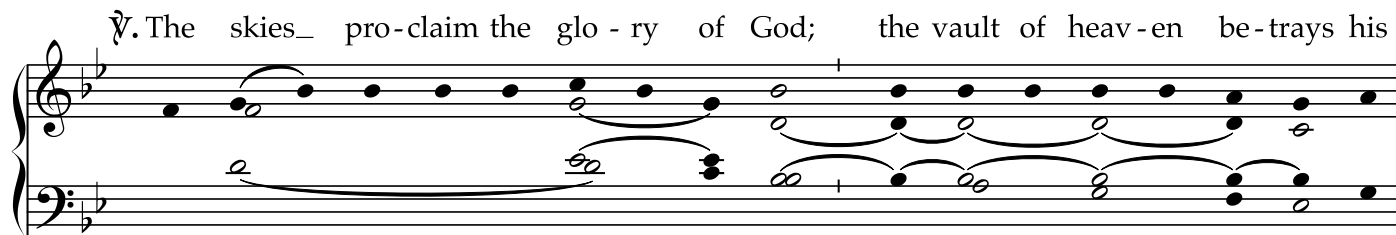


and I will make you fish - ers of men."

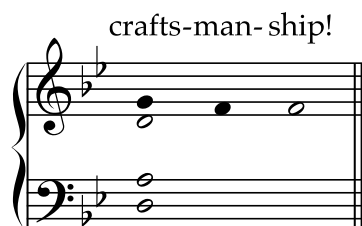


This exceedingly ancient chant was eliminated by the 1955 reform when it expunged the *vigil* of the feast of Saint Andrew on 30 November. The 1970 Missal (*Missale Recens*) added this chant back into circulation during Years A + B.

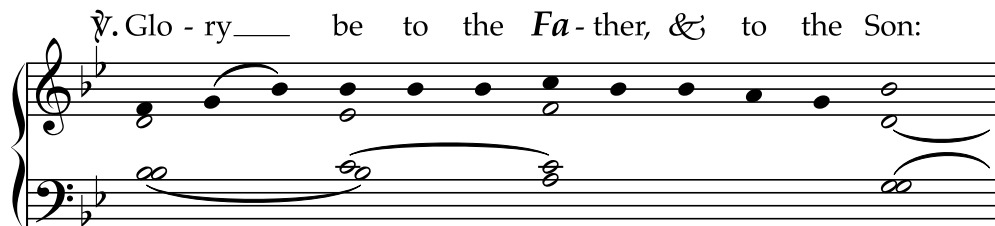
∇. The skies__ pro-claim the glo - ry of God; the vault of heav-en be-trays his

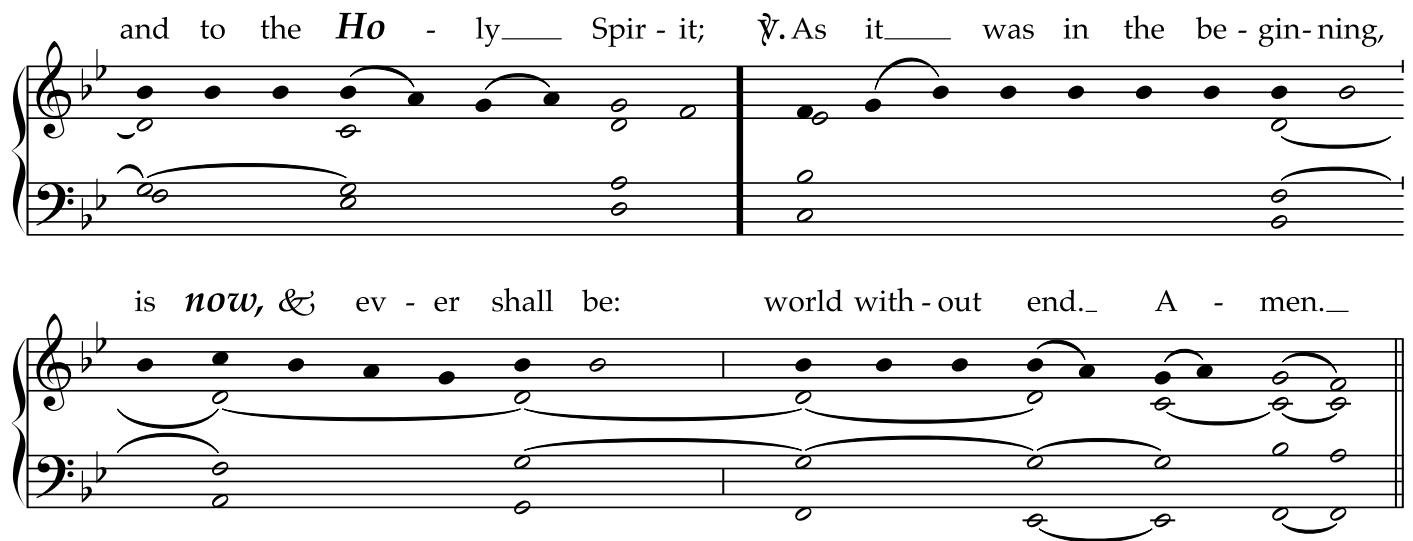


crafts-man-ship!



∇. Glo - ry__ be to the *Fa*-ther, & to the Son:





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 & 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].

Who was Dom Adalbert? • Dom Adalbert was one of the first consultants of the *Consilium*. Yves Chiron—an eminent Church historian—cites numerous unpublished letters (e.g. 6 January 1976 and 25 December 1978) backing up his assertion that Dom Adalbert was Bugnini’s “dear friend.”

Spoken vs. Sung • Many are turning away from the ADALBERT PROPERS in favor of the *Graduale* propers—for a variety of reasons. The ADALBERT PROPERS often annihilate certain ideas found in Sacred Scripture, and references to God “conquering” or “destroying” enemies are often bowdlerized: cf. the ENTRANCE CHANT for the 16th Sunday in Ordinary Time. Moreover, the ADALBERT PROPERS sometimes betray an impoverished theology: e.g. the 16th Sunday in Ordinary Time assigns *Acceptābis Sacrificium* for the COMMUNION CHANT, but since it reminds us the Mass is primarily a sacrifice, Dom Adalbert got rid of it. 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.”

Rome has spoken • Pope Saint Paul VI (3 April 1969) declared: “Although the text of the Roman Gradual—at least that which concerns the singing—has not been changed, the Entrance antiphons and Communions antiphons have been revised for Masses without singing.”