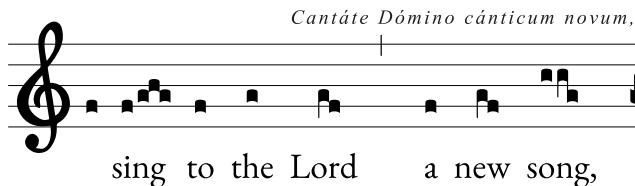
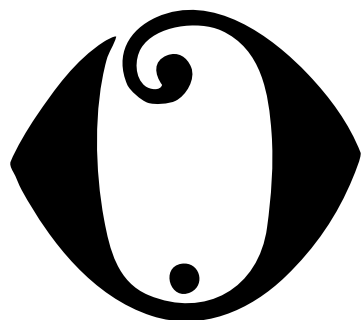


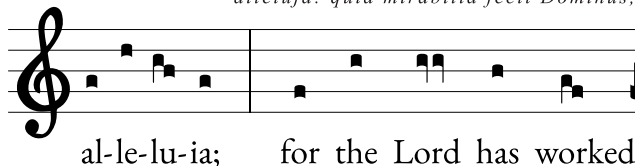
Entrance Chant • 5th Sunday of Easter • Years ABC

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

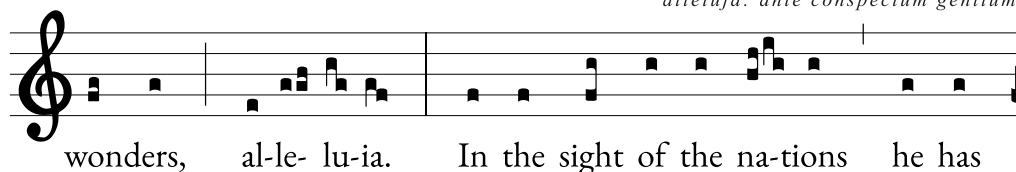
Cantate Dñō Canticum Novum



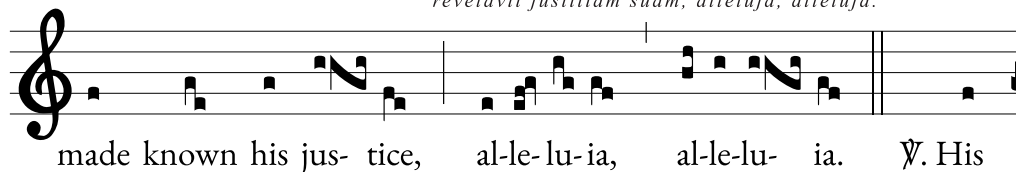
allelúja: quia mirabilia fecit Dóminus,



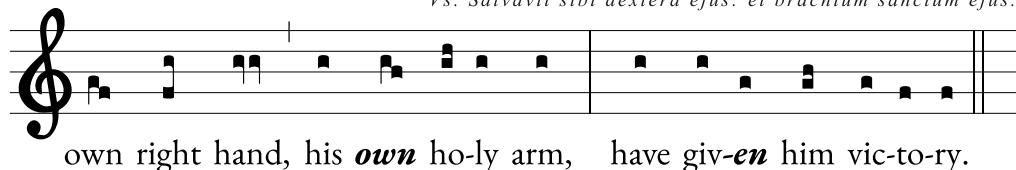
allelúja: ante conspéctum géntium



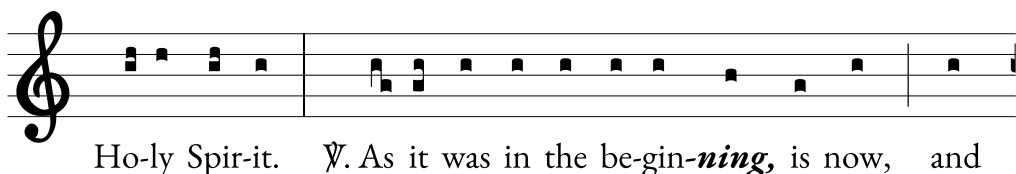
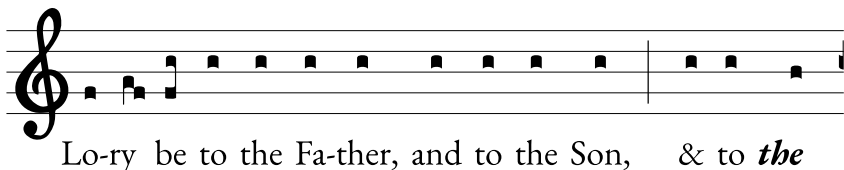
revelávit justítiam suam, allelúja, allelúja.



Vs. Salvávit sibi délixtera ejus: et bráchium sanctum ejus.



Chaumonot 8





ev-er *shall* be, world with-out end. A-men.

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 Proper**s [since they’re for Masses without music];
- (b) **Missal Proper**s [since they’re printed in the priest’s book for his convenience at private Masses];
- (c) **Adalbert Proper**s [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* proper—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 *Acceptábis 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.”

Imprimatur • There are numerous **approved** translations of the *Graduale Romanum*. For instance, the 1965 Missal’s English translation was explicitly “approved by the *National Conference of Bishops of the United States* on 3 Sept. 1965 and confirmed by the *Consilium for the Implementation of the Constitution on the Sacred Liturgy* on 15-October-1965.”

THE following translation may also be used, since it was “approved by the *National Conference of Bishops of the United States* on 3 Sept. 1965 and confirmed by the *Consilium for the Implementation of the Constitution on the Sacred Liturgy* on 15-October-1965.” →

* In a few *rare* instances we used the English translation by Monsignor Ronald Knox, created at the request of the Cardinal Archbishop of Westminster and **approved** for liturgical use in the United States on 18 November 1966 by *The Bishops’ Commission on the Liturgical Apostolate*, which is today known as the USCCB’s *Committee on Divine Worship*.

FOURTH SUNDAY AFTER EASTER

Offertory Antiphon
Ps. 97, 1 and 2

Sing to the Lord a new song, alleluia; for the Lord has done wondrous deeds, alleluia; in the sight of the nations he has revealed his justice: alleluia, alleluia, alleluia. *Ps. ibid., 1* His right hand has won victory for him, his holy arm. ✠. Glory be to the Father. Sing.