

INTROIT • 5th Sunday of Lent (Years ABC)

ENTRANCE CHANT

CHAUMONOT CATHOLIC COMPOSERS GROUP

Unofficial organ
accompaniment by
Jeffrey Ostrowski.

The traditional Gospel for the 5th Sunday of Lent ended with: *Jesus autem abscondit se, et exiit de templo* (“but Jesus **hid** Himself, and went out of the temple”). For the two weeks of passiontide, church images are **hidden** with violet fabric. Bishop Durdus says the veiling reminds us that “Christ **veiled** His divinity during His passion,” but other explanations have also been given.

Non dicitur Glória Patri ad Introitum usque ad Pascha, nisi in Missa de Festo, si occurrerit: sed finito Psalmo, absolute repetitur Introitus usque ad Psalmum.

Vin - di - cate me, O God, & plead my cause a - gainst a

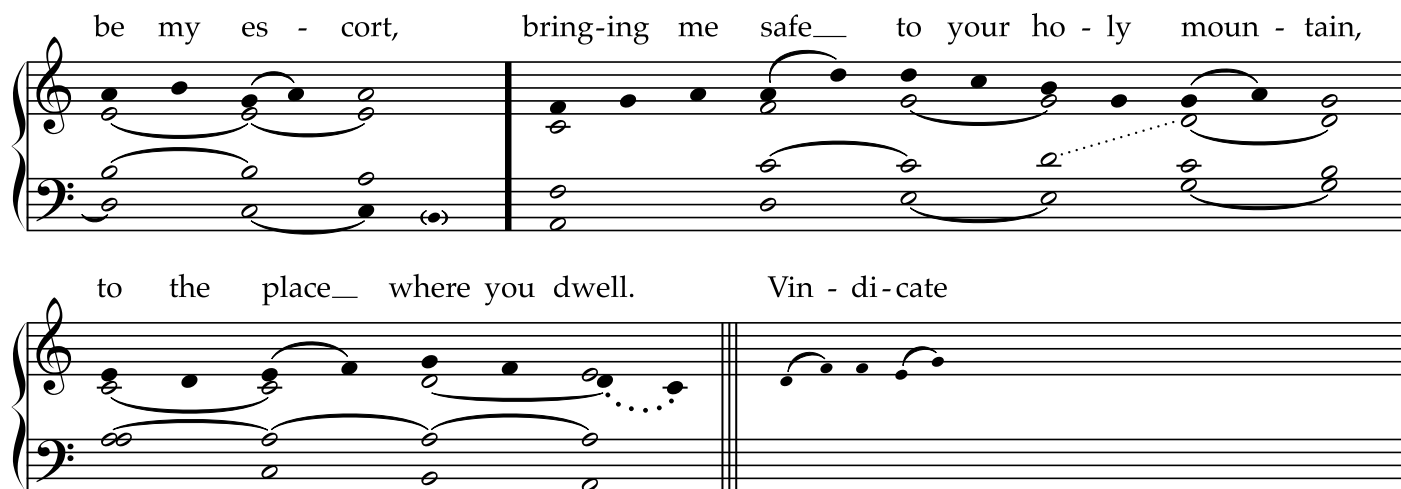
na - tion that is faith - less; from the wick - ed & de - ceit - ful man

de - liv - er me, for you are my God and my strength.

¶. The light of your pres - ence, the ful - fil - ment of your prom - ise, let these

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.



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.”

Antiphons in the Missal? • 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 minimize (or 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. The ADALBERT PROPERs also 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.”