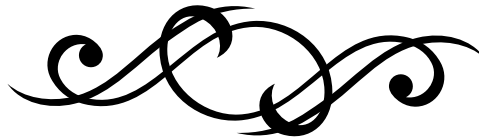


25 March

In Annuntiatione Domini

A Solemnity of the
NNUNCIATION



Simple Mass

for

Cantor + Organist

Excerpts from the Saint John Brébeuf Hymnal
(Sophia Institute Press) used with permission

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Introit • 25 March • Solemnity of the Annunciation of the Lord*Approved for liturgical use by the Committee on Divine Worship (USCCB).*

Rorate Caeli *Rorate, coeli, desuper.*

D  Rop down dew from above, you heavens, & let

 *et nubes pluant justum:* *aperiatur terra.*
the clouds rain down the Just One. The earth will o-pen up

 *et germinet Salvatorem.*
& give birth to our Sav-ior.

Vs. Coeli enarrant gloriam Dei: et opera manuum ejus annuntiat firmamentum.

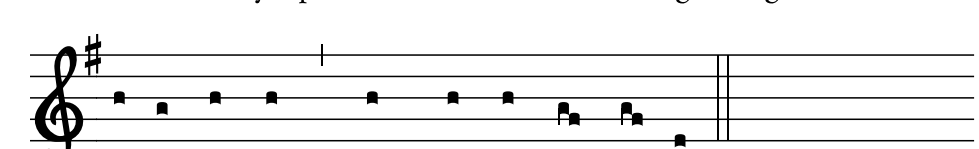
 *Vs.* The heavens declare the *glo-ry* of God, & the fir-ma-ment

 proclaims the *work* of his hands.

Chaumonot 1

G  Lo-ry be to the *Fa*-ther, and to the Son, * and

 to the *Ho*-ly Spir-it. As it was in the beginning, is *now*, and

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

ITS EDITORS LEFT NO STONE turned in their quest for the best versions of these ancient Catholic hymns, combing through centuries of English translations from the sixteenth century to the present day. In the process, they have revealed much little-known material, and some that is published in a hymnal for the first time. [They] navigate this difficult terrain with assurance; indeed, the editors' explanation of the Urbanite reform and its impact on English translators is a model of clarity, and contains information this reviewer has not encountered elsewhere.

—Dr. Aaron James: 2019 review of the *Brébeuf Catholic Hymnal* in the *Journal of the Society for Catholic Liturgy* • <https://ocwatershed.org/hymn/>

ENTRANCE CHANT

Solemnity of the Annunciation of the Lord

CHAUMONOT CATHOLIC COMPOSERS GROUP

Unofficial organ accompaniment by Jeffrey Ostrowski.

Drop down___ dew from a - bove, you heav - ens, & let_ the

clouds rain_ down the Just One; The earth_ will o - pen up___ and give

birth_ to our Sav - ior. ior.

To continue the stepwise bass motion:

∩. The heav - ens de-clare the *glo*-ry of God, & the fir - ma-ment pro-claims the

*work*_ of his hands.

7. Glo-ry___ be to the *Fa*-ther, & to the Son, & to the *Ho*-ly Spir - it. As it___
 was in the be - gin - ning, is *now*, & 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 *Roman Gradual*, were never intended to be sung.”

According to the GENERAL INSTRUCTION OF THE ROMAN MISSAL, the **1st option** for the *Entrance Chant* is “antiphona cum suo psalmo in Graduali romano” (*the antiphon with its psalm from the Roman Gradual*). The 1960s saw the creation of another set of propers designed for private Masses (or Masses without music). Printed in the SACRAMENTARY, they are referred to by various names: (a) the **Spoken Propers** [since they’re for Masses without music]; (b) the **Sacramentary Propers** [since they’re printed in the priest’s book for convenience at private Masses]; or (c) the **Adalbert Propers** [since they were created by Dom Adalbert Franquesa Garrós in the 1960s]. Beginning in 2011, the USA bishops placed the **Adalbert Propers** alongside the *Graduale* as first option in the United States of America, but remember that the **Adalbert Propers** were designed for private Masses (or Masses without singing). That explains why they omit the Offertory antiphons: viz. since the priest is occupied at that time. 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.” 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.”

Who was Dom Adalbert? • Dom Adalbert was one of the first consultants of the *Consilium*. But the author of the ADALBERT PROPERS was more than a mere associate of Bugnini. Yves Chiron—an eminent Church historian—cites numerous unpublished letters (e.g. 6 January 1976 and 25 December 1978) which back 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 minimize (or annihilate) certain ideas found in Sacred Scripture. For instance, 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 that chant reinforces how the Mass is primarily a sacrifice, Dom Adalbert got rid of it.

Imprimatur • An official translation of the *Graduale Romanum* does not exist. The translation we selected—broadly speaking*—is identical to the English translation found in the following books: *The Gregorian Missal* (Solesmes Abbey, IMPRIMATUR 16-Nov-1990); *The Vatican II Hymnal* (CCWatershed, 2011); *The Simple English Propers* (CMAA, 2011); *The Lalemant Propers* (CCWatershed, IMPRIMATUR 13-Apr-2013); *The Saint Isaac Jogues Illuminated Missal, Gradual, and Lectionary* (Sophia Institute Press, IMPRIMATUR 25-Mar-2014); *Laudate Antiphon Collection* (Motyka, 2011); CHORAL COMMUNIO—*English Anthems for Mixed Choir on the Communion Chants of the Modern Graduale Romanum* (Richard Rice, 2012); *The Saint John’s Gradual* (Archdiocese of Boston, IMPRIMATUR 16-May-2024). All those books use the same English translation.

Official texts for the Responsorial Psalm & Gospel Acclamation:

742 **Die 25 martii - In Annuntiatione Domini**

Psalmus responsorius

Ps 39, 7-8 a. 8 b-9. 10. 11 (R.: 8 a et 9 a)

R. Ecce vénio, Dómine, ut fáciam voluntátem tuam.

7 Sacrífícium et oblatiónem nolústi,
aures autem fodísti mihi.

8 Holocáustum et pro peccáto non postulásti,
tunc dixi: « Ecce vénio. **R.**

9 In volúmine libri scriptum est de me
fácere voluntátem tuam.

Deus meus, vólui,
et lex tua in præcórdiis meis ». **R.**

10 Annuntiávi iustítiam tuam in ecclésia magna;
ecce lábia mea non prohibébo, Dómine, tu scísti. **R.**

11 Iustítiam tuam non abscóndi in corde meo,
veritátem tuam et salutáre tuum dixi.
Non abscóndi misericórdiam tuam
et veritátem tuam ab ecclésia magna. **R.**

Alleluia et Versus ante Evangelium **Io 1, 14 ab**

(R. Allelúia). **V.** Verbum caro factum est
et habitávit in nobis,
et vídimus glóriam eius. **(R. Allelúia).**

ITS EDITORS LEFT NO STONE turned in their quest for the best versions of these ancient Catholic hymns, combing through centuries of English translations from the sixteenth century to the present day. In the process, they have revealed much little-known material, and some that is published in a hymnal for the first time. [They] navigate this difficult terrain with assurance; indeed, the editors' explanation of the Urbanite reform and its impact on English translators is a model of clarity, and contains information this reviewer has not encountered elsewhere.

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XI. IN DOMINICIS INFRA ANNUM. *

(Orbis factor)

I.

Ky-ri-e * e - - lé-i-son. Ky-ri-e

e - - lé-i-son.

Chri-ste e - - lé-i-son. Chri-ste

e - - lé-i-son. Ky-ri-e e - - - - -

- lé-i-son. Ky-ri-e *

e - - - - - lé-i-son.

* The Ordinary Form typically uses six (6) invocations instead of nine, although—technically—when the KYRIE is **sung** nine (9) invocations are supposed to be used.

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Gloria from the Mass in Honor of Saint Isaac Jogues

Page 815 in *The Saint Isaac Jogues Illuminated Missal, Gradual, and Lectionary*

Jeff Ostrowski (2011)

Glo-ry to God_ in the high - est, and on earth_ peace to peo-ple of good will.

Musical notation for the first line of the Gloria, featuring a piano accompaniment with treble and bass staves. The melody is in G minor and 3/4 time, with a steady eighth-note accompaniment in the bass.

We praise you,_ we bless_ you, we a - dore_ you, we glo - ri - fy_ you,

Musical notation for the second line of the Gloria, featuring a piano accompaniment with treble and bass staves. The melody continues with a similar eighth-note accompaniment.

we give you thanks for your great_ glo - ry, Lord_ God,_ heav-en - ly King,

Musical notation for the third line of the Gloria, featuring a piano accompaniment with treble and bass staves. The melody continues with a similar eighth-note accompaniment.

O God,_ al - might - y Fa - ther. Lord Je - sus Christ,_

Musical notation for the fourth line of the Gloria, featuring a piano accompaniment with treble and bass staves. The melody continues with a similar eighth-note accompaniment.

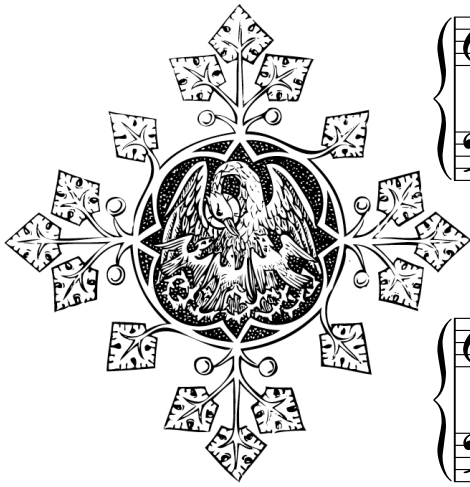
On - ly Be - got - ten Son, Lord_ God,_ Lamb of God, Son of the Fa - ther,

Musical notation for the fifth line of the Gloria, featuring a piano accompaniment with treble and bass staves. The melody continues with a similar eighth-note accompaniment.

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you take a-way the sins_ of the world, have mer-cy on us;



you take a-way the sins_ of the world, re-ceive our prayer;

you are seat - ed at the right hand of the Fa - ther, have mer - cy on us.

For you a - lone__ are the Ho - ly One, you a - lone__ are the Lord,

you a - lone__ are the Most_ High, Je - sus Christ, with the Ho - ly Spir - it

in the glo - ry of God__ the Fa - ther. A - men. men.

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6269 • 25 March, Annunciation of the Lord (ABC)

Ps. 40:7-8a, 8b-9, 10, 11
Jeff Ostrowski • ccwatershed.org

Here am I, Lord; I come to do your will.

R.

Sac - ri - fice or ob - la - tion **you** wished not,

1

but ears o - pen to o - be - **dience** you gave me. Hol - o - causts or

sin - of - f'rings **you** sought not; then said I, "Be - **hold** I come."

"In the writ - ten scroll it **is** pre - scribed for me,

2

to do your will, O my God, is **my** de - light, and your law is with - **in** my heart!"

3 I an - **nounced** your jus - tice in the **vast** as - sem - bly;

I did not re - **strain** my lips, as you, **O** Lord, know.

4 Your jus - tice I kept not hid with - **in** my heart;

your faith - ful - ness and your sal - va - tion **I** have spo - ken of;

I have made no se - cret **of** your kind - ness

and your truth in the **vast** as - sem - bly.

26470

Gospel Acclamation in honor
of Father Paul Le Jeune
25 March, Solemnity of the
Annunciation (During Lent)

Alleluia et Versus ante Evangelium Io 1, 14 ab
(R. Alleluia). V. Verbum caro factum est
et habitavit in nobis,
et vidimus gloriam eius. (R. Alleluia).

Organ
Intro

Musical notation for the Organ Intro, consisting of a treble and bass clef staff with a key signature of one sharp (F#) and a common time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef.

Cantor

Praise to you, Lord Je - sus Christ, king of end - less glo - ry.

Musical notation for the Cantor's part, including a vocal line and piano accompaniment. The lyrics are: "Praise to you, Lord Je - sus Christ, king of end - less glo - ry."

All
Present

Praise to you, Lord Je - sus Christ, king of end - less glo - ry.

Musical notation for the All Present part, including a vocal line and piano accompaniment. The lyrics are: "Praise to you, Lord Je - sus Christ, king of end - less glo - ry."

Cantor

The Word of God be - came flesh

Musical notation for the Cantor's part, including a vocal line and piano accompaniment. The lyrics are: "The Word of God be - came flesh".

& made his dwell-*ing* a - mong us; & we *saw* his glo - ry.

Musical notation for the second line of the hymn, including a vocal line and piano accompaniment. The lyrics are: "& made his dwell-*ing* a - mong us; & we *saw* his glo - ry."

All
Present

Praise to you, Lord Je - sus Christ, king of end - less glo - ry.

Musical notation for the All Present part, including a vocal line and piano accompaniment. The lyrics are: "Praise to you, Lord Je - sus Christ, king of end - less glo - ry."

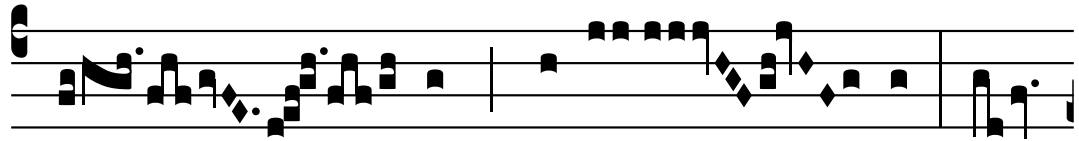
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Offertory • Ave Maria

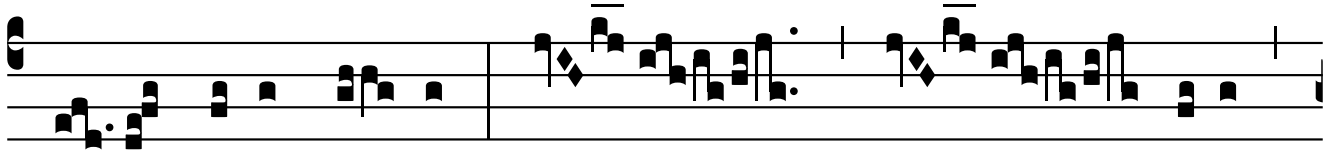
This ancient chant (including its verse: “Quómodo in me fiet hoc”) is found in the ancient manuscript: **Montpellier H. 159**.

Start on F-Natural

A



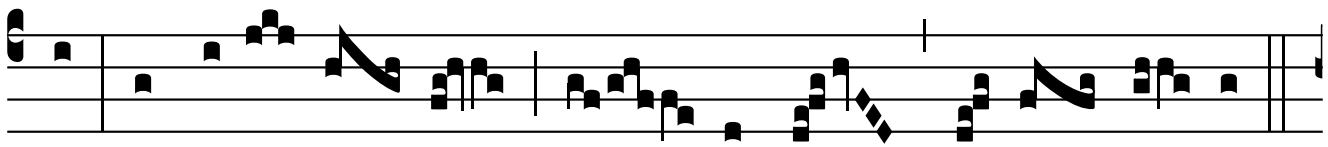
ve * Ma-rí- a, grá



ti- a ple- na, Dó- minus

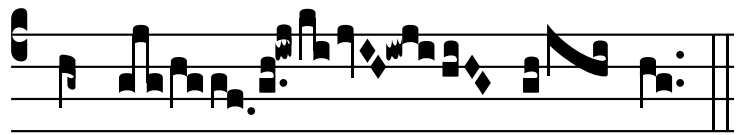


te- cum: bene- dí- cta tu in mu- li- é- ri-



bus, et bene- dí- ctus fru- ctus ven- tris tu- i.

The following is added on the feast of the Immaculate Conception but not on the 4th Sunday of Advent:



Al-le- lú- ia.



ONE OF THE main authors for the Church Music Association of America’s blog declared (6/10/2022) that the *Father Brébeuf Hymnal* **“has no parallel and not even any close competitor.”** That author also said (8/10/2019) the *Brébeuf Hymnal* is “hands down, the best Catholic hymnal ever published. [...] It is such a fantastic hymnal that it deserves to be in the pews of every Catholic church.” • <https://ccwatershed.org/>

Sanctus & Mystarium from Roman Missal, *Third Edition*.Harmonized by Jeff Ostrowski • <https://ccwatershed.org/>

Sán - ctus, — Sán - ctus, — Sán - ctus Dó - mi - nus, Dé - us Sá - ba - oth.

Plé - ni sunt cá - li et tér - ra gló - ri - a tú - a. Ho - sán - na in ex -

cél - sis. Be - ne - dí - ctus, qui ve - nit in nó - mi - ne Dó - mi - ni.

Ho - sán - na in ex - cé - sis. —

The mys - ter - y of faith. We pro-claim your Death, O Lord,

and pro-fess your Res - ur - rec - tion un - til you come a - gain.

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Amen & Agnus Dei

... for ev - er___ and ev - er. A - men,_____ A - men.____

A - gnus De - i, * qui tol - lis pec - cá - ta - mun - di :

V.

mi - se - ré - re no - bis. A - gnus De - i, * qui tol - lis

pec - cá - ta mun - di : mi - se - ré - re no - bis. A - gnus De - i, *

qui tol - lis pec - cá - ta mun - di : do - na no - bis pa - cem.

Communion Hymn • Page 376 in *The Saint Jean de Brébeuf Hymnal*

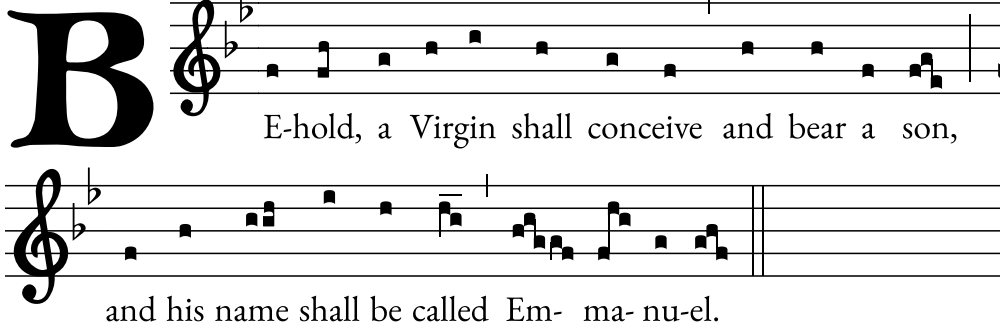
Quem Terra, Pontus, Aethera ("Whom earth and sea and sky proclaim")

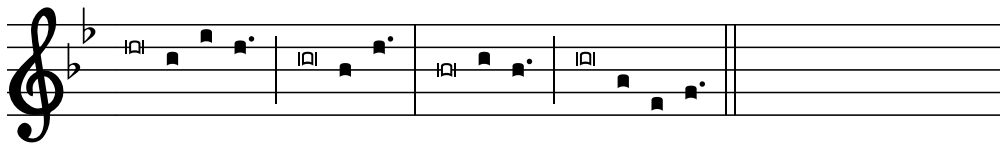
TRANSLATION: Very Rev'd Dominic Aylward, OP TUNE: "Eisenach" • 88 88 (LM)

Communion • 25 March • Solemnity of the Annunciation of the Lord

Chaumonot Composers Group © 2021 • Can be used by all, but not sold for a profit.

(Is 7:14) *Ecce, Virgo concipiet et pariet filium: et vocabitur nomen ejus Emmanuel.*

B  E-hold, a Virgin shall conceive and bear a son,
and his name shall be called Em- ma- nu-el.



- ∞. See how the skies pro-*claim* God's glory,
how the vault of heaven betrays *his* craftsmanship!
Each day echoes its secret to *the* next,
each night passes on to the next its revela-*tion* of knowledge;
- ∞. The Lord's *per*-fect law,
how it brings the soul back *to* life;
the Lord's unchallengeable *de*-crees,
how they make the *sim*-ple learned!
- ∞. How plain are the duties which the *Lord* enjoins,
the treasure of *man*'s heart;
how clear is the commandment *he* gives,
the enlightenment *of* man's eyes!
- ∞. How sacred a thing is the fear *of* the Lord,
which is binding *for* ever;
how unerring are the awards made *by* him,
one and all giving proof *of* their justice!
- ∞. Glory be to the Father, and *to* the Son,
and to the Ho-*ly* Spirit:
as it was in the beginning, *is* now,
and will be for ev-*er*. Amen.

Score corrected on
21 December 2024 at 5:35pm

Recessional • Page 768 in *The Saint Jean de Brébeuf Hymnal*

Omni Die, Dic Mariae ("Daily, daily, sing to Mary")

TRANSLATION: Fr. Henry Bittleston, Oratorian TUNE: "Laudes Mariae" • 87 87 D