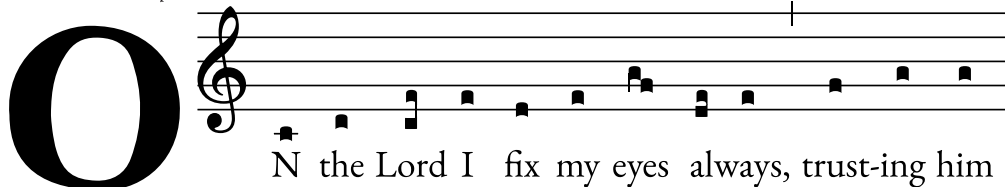


# Entrance Chant • 3rd Sunday of Lent (Years ABC)

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

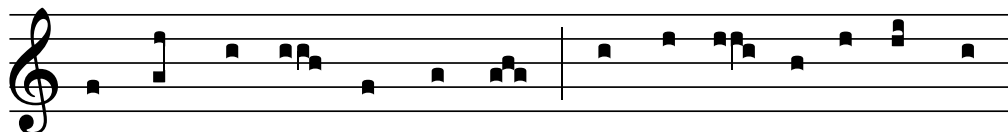
*Oculi Mei Semper*

*Óculi mei semper ad Dóminum,*

**O**  N the Lord I fix my eyes always, trust-ing him

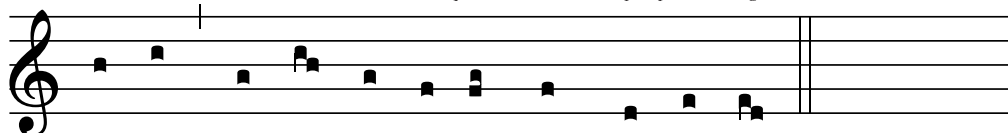
*quia ipse evéllit de láqueo pedes meos:*

*rêspice in me, et miserére mei,*




to pluck my feet from the snare. Turn to me & be gra-cious

*quóniam únicus et pauper sum ego.*

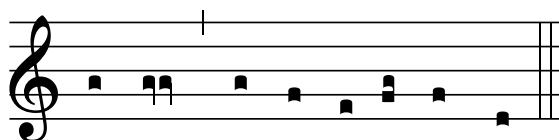


to me, for I am a-bandoned and for-lorn.

*Vs. Ad te, Dómine, levávi ánimam meam: Deus meus, in te confido, non erubéscam.*



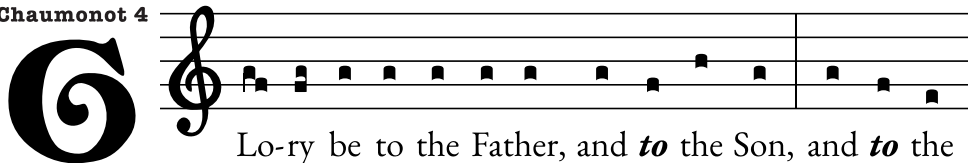
ψ. To you, O Lord, have I lift-*ed* up my soul; I trust in you,

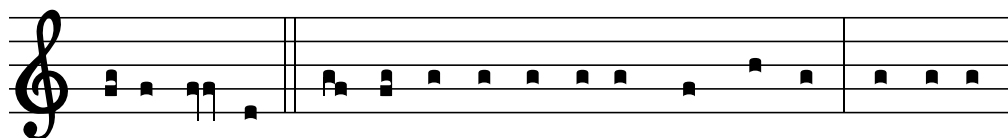


my God, do *not* be-lie my trust.

This INTROIT comes from Psalm 24, an **alphabetical acrostic** in the Hebrew. Monsignor Ronald Knox preserves this in his English translation, considered by Archbishop Fulton J. Sheen the greatest translation of the Bible ever made.

Chaumonot 4

**G**  Lo-ry be to the Father, and *to* the Son, and *to* the



Holy Spir-it. ψ. As it was in the begin-*ning*, is now, and ev-er



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 intros 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.

**T**HE 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.” →

Entrance Antiphon  
Ps. 24, 15–16

My eyes are ever toward the Lord, for he will free my feet from the snare. Look toward me, and have pity on me, for I am alone and afflicted. *Ps. ibid., 1–2* To you I lift up my soul, O Lord. In you, O my God, I trust; let me not be put to shame. V. Glory be to the Father. My eyes.

\* 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*.