

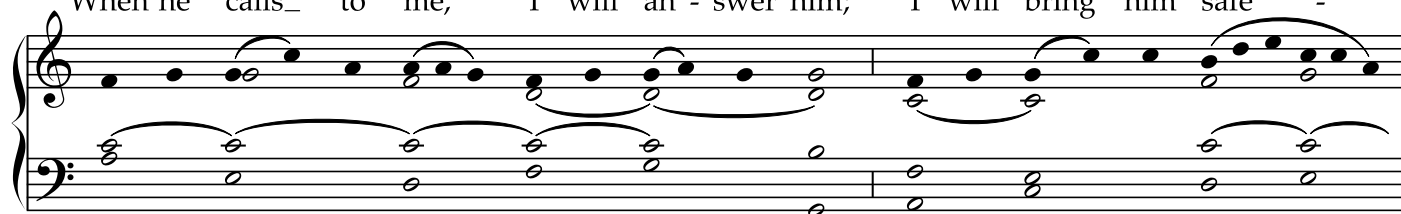
Introit • 1st Sunday of Lent (Years ABC)

ENTRANCE CHANT

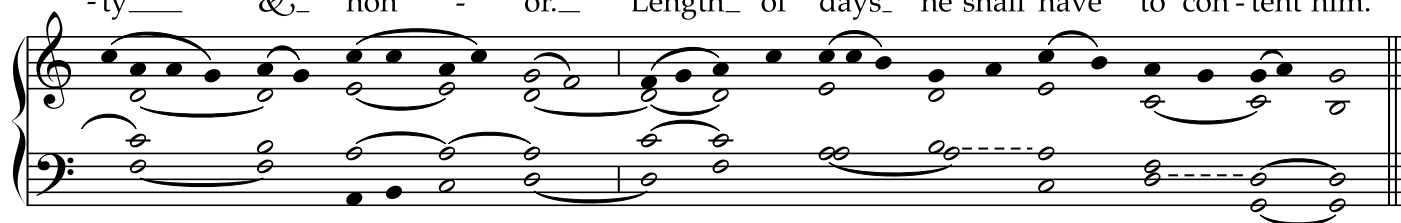
CHAUMONOT CATHOLIC COMPOSERS GROUP

Unofficial organ accompaniment by Jeff Ostrowski.

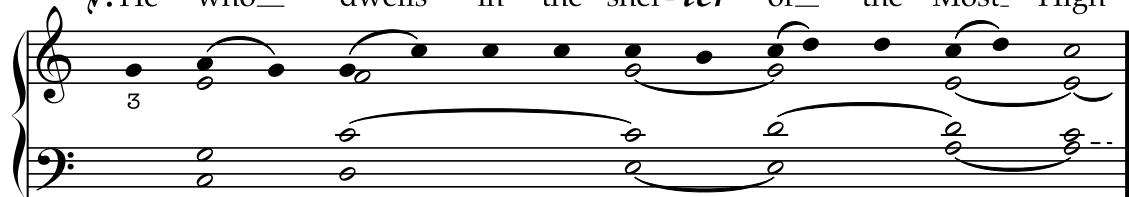
When he calls_ to me, I will an - swer him; I will bring him safe -



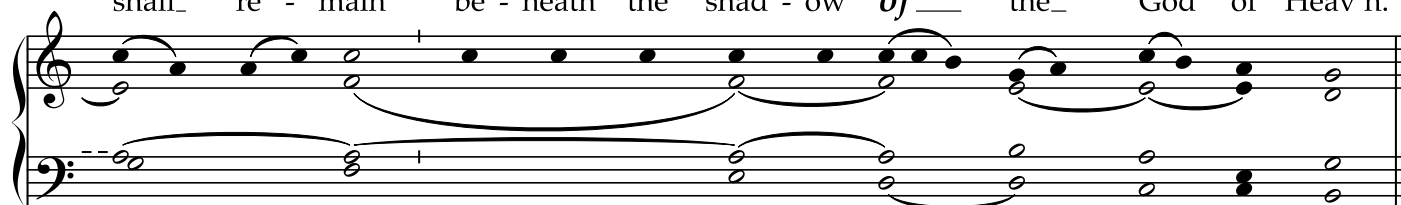
-ty_ &_ hon - or._ Length_ of days_ he shall have to con - tent him.



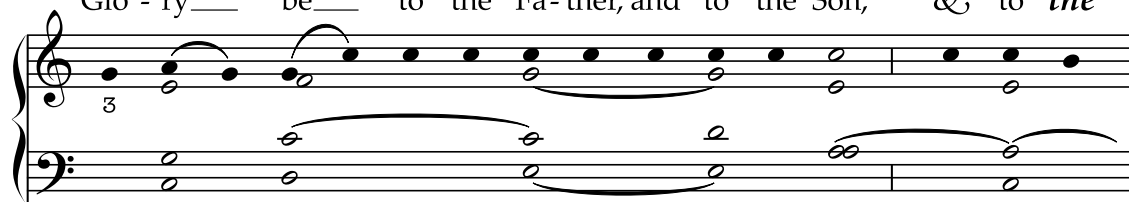
∩. He who_ dwells in the shel - *ter* of_ the Most_ High



shall_ re - main be - neath the shad - ow *of*_ the_ God of Heav'n.



Glo - ry_ be_ to the Fa - ther, and to the Son, & to *the*



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."
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Ho - ly Spir - it: as it was in the be - gin - ning, is now,
 and ev - er shall be, world with - out end. A - men.

The image shows a musical score for a Latin text. It consists of two systems of music, each with a treble and bass clef. The first system covers the text 'Ho - ly Spir - it: as it was in the be - gin - ning, is now,'. The second system covers 'and ev - er shall be, world with - out end. A - men.'. The music is written in a simple, melodic style with a steady rhythm. The lyrics are placed above the notes, and the text is hyphenated to fit the musical phrasing.

This composition is an English adaptation of the GIRM’s **1st option** composed by the *Chaumonot Composers Group*. We’re currently seeking a publisher. Learn more by visiting: <http://chaumonot.info>

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.”

Spoken Propers • 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) found in the SACRAMENTARY, 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 the convenience of priests offering Mass privately]; or (c) the **Adalbert Propers** [since they were created by Dom Adalbert Franquesa Garrós in the 1960s]. Starting 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. 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.”

Imprimatur • An official English translation of the *Graduale Romanum* does not exist. Our translation is what’s printed in the following: *Gregorian Missal* (Solesmes Abbey, IMPRIMATUR 16-Nov-1990); *Vatican II Hymnal* (CCWatershed, 2011); *Simple English Propers* (CMAA, 2011); *Lalemant Propers* (CCWatershed, IMPRIMATUR 13-Apr-2013); *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); and *The Saint John’s Gradual* (Archdiocese of Boston, IMPRIMATUR 16-May-2024). All those books use the same English translation. [Note: For a few psalms, we used other translations which are fully approved for liturgical use.]