

# ENTRANCE CHANT

7th Sunday in Ordinary Time (Years ABC)  
CHAUMONOT CATHOLIC COMPOSERS GROUP

(Unofficial organ  
accompaniment by  
Jeffrey Ostrowski)

I cast my - self\_\_ on your mer - cy O Lord.

Musical notation for the first line of the chant, featuring a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The lyrics are: "I cast my - self\_\_ on your mer - cy O Lord."

Let my heart\_ re - joice in your sal - va - tion. I will sing\_\_

Musical notation for the second line of the chant. The melody continues in the treble clef, and the organ accompaniment is in the bass clef. The lyrics are: "Let my heart\_ re - joice in your sal - va - tion. I will sing\_\_"

to the Lord who has dealt boun - ti - f'ly\_ with me.

Musical notation for the third line of the chant. The melody concludes in the treble clef, and the organ accompaniment is in the bass clef. The lyrics are: "to the Lord who has dealt boun - ti - f'ly\_ with me."

How long, O Lord? Will you for - get me *for* - ev - er? How long will you

Musical notation for the fourth line of the chant. The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The lyrics are: "How long, O Lord? Will you for - get me *for* - ev - er? How long will you"

*hide* your face from me?

Musical notation for the fifth line of the chant. The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The lyrics are: "*hide* your face from me?"

Glo - ry be to the Fa - ther, & *to* the Son, & to the *Ho* - ly Spir - it.

Musical notation for the sixth line of the chant. The melody is written in the treble clef, and the organ accompaniment is in the bass clef. The lyrics are: "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. \_\_\_\_\_

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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.]