


Introit • Baptism of the Lord (Years ABC)

ENTRANCE CHANT

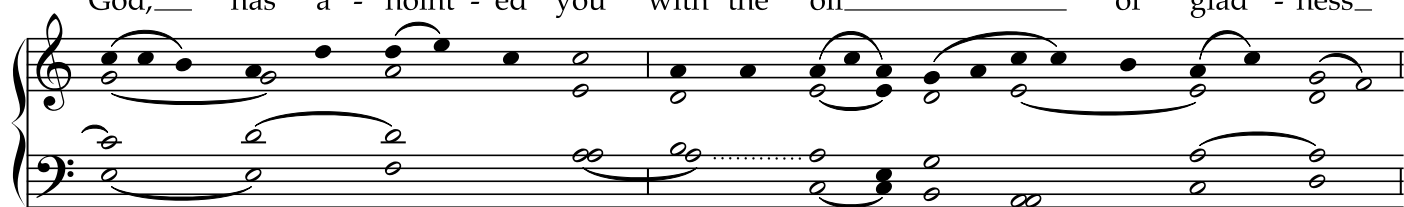
CHAUMONOT CATHOLIC COMPOSERS GROUP

Unofficial organ accompaniment by Jeff Ostrowski.

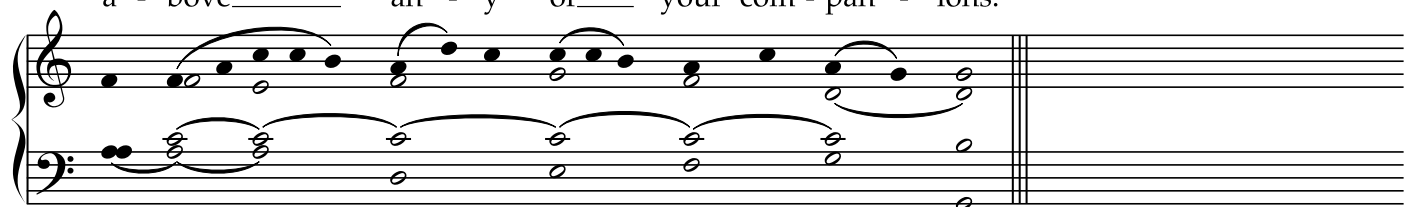
You have loved jus - tice* & hat - ed in - iq - ui - ty; there - fore God, your




God, has a - noint - ed you with the oil of glad - ness



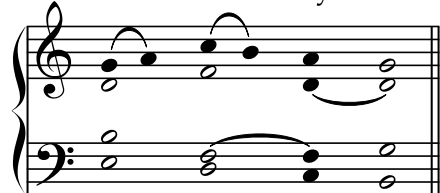
a - bove an - y of your com - pan - ions.



∩ Joy - ful are the *thoughts* that well up from my heart, the King's hon -



-or for my theme.



Glo - ry be to the Fa - ther, & to the Son,



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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& to *the* 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. _

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 at: <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.”

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 *Graduale Romanum*”). Starting in 2011, the USA bishops placed the “spoken propers” alongside the *Graduale* as **1st option** in the United States of America, but remember that the “spoken propers”—printed in the Missal—were designed for private Masses without music, which explains why the “spoken propers” omit the Offertory antiphons: viz. because 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 **identical** to what's printed in: *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.