

Entrance Chant • 1 November (All Saints) • Years ABC

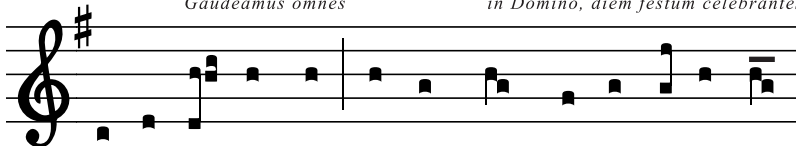
Approved for liturgical use by the Committee on Divine Worship (USCCB).

Gaudeamus omnes in Dño

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Gaudeamus omnes

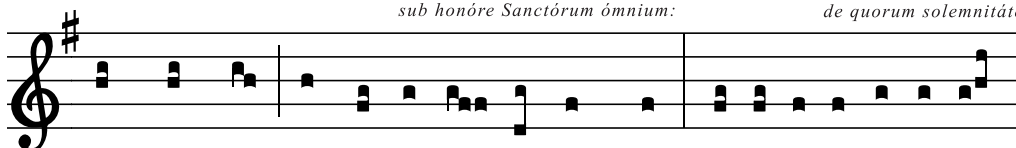
in Dómino, diem festum celebrantes



Et us all re-joyce in the Lord, as we cel-e-brate

sub honóre Sanctórum ómnium:

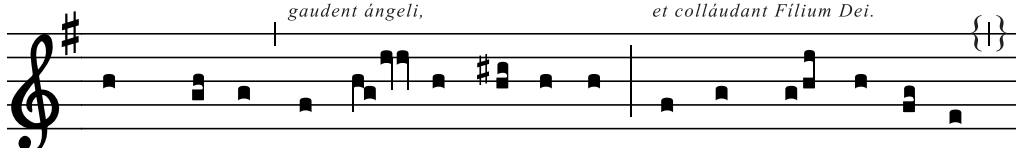
de quorum solemnitate



this feast day in honor of all the saints; it is a solemnity

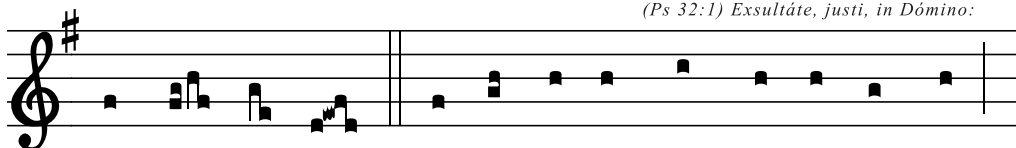
gaudent ángeli,

et collaudant Filium Dei.



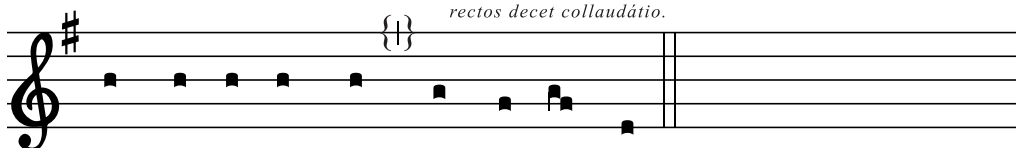
which causes the An-gels to rejoice and to praise together

(Ps 32:1) Exsultáte, iusti, in Dómino:



the Son of God. ♪. Rejoice in the **Lord**, O you righteous;

rectos decet collaudatio.



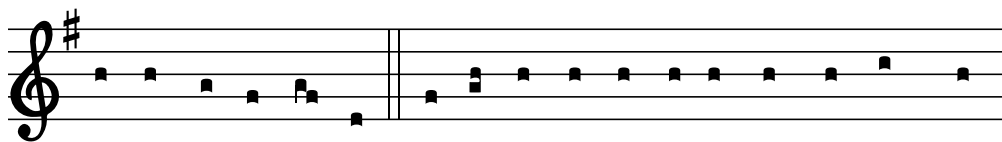
prais-ing be-fits those **who** are up-right.

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.

This composition is an English adaptation of the GIRM's **1st option** by the *Chaumonot Composers Group*. We are currently searching for 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 these were intended for private Masses without music, which explains why the “spoken” propers omit the Offertory antiphons: viz. because the priest is busy doing something 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.”

Spoken vs. Sung • Many are turning away from the “spoken” versions in favor of the *Graduale* propers—for a variety of reasons. The “spoken” 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 “spoken” propers manifest an impoverished (or faulty) theology: e.g. the 16th Sunday in Ordinary Time assigns *Acceptabis Sacrificium* for the COMMUNION CHANT. But since that chant reinforces how the Mass is primarily a sacrifice, the “spoken” version 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.

THE 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.” →

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* 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 today is known as the USCCB's *Committee on Divine Worship*.
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Entrance Antiphon

Let us all rejoice in the Lord, celebrating a feast-day in honor of all the saints, on whose solemnity the angels rejoice, and join in praising the Son of God. *Ps. 32, 1* Exult, you just, in the Lord; praise from the upright is fitting. *Ps. 113*. Glory be to the Father. Let us all rejoice.