

ENTRANCE CHANT

1st November : Feast of All Saints (Years ABC)
CHAUMONOT CATHOLIC COMPOSERS GROUP

(Unofficial organ accompaniment by Jeffrey Ostrowski)

THE "Gaudeamus" INTROIT is **ancient** beyond belief. For this chant, medieval scribes often added illuminations and lettering whose resplendence was nothing short of sensational. No melody was treated w/ greater reverence by our ancestors. ✠



Intr. I.

G au-de-á-mus *

Let us all re-joyce in the Lord, as we ce - le - brate

this feast day_ in hon - or of_ all_ the saints; it_ is_

a so-lem-ni - ty_ which caus - es the An - gels to_ re-joyce & to

praise_ to - geth - er the Son_ of_ God.

A "dotted" line means some choirs will pause while others won't.

∩. Re-joyce in the *Lord*, O you right-eous; prais-ing be - fits those *who* are up - right.

7. Glo-ry — be to the *Fa*-ther, and to the Son, and 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.

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.