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JOGUES
ILLUMINATED MISSAL,
LECTIONARY, & GRADUAL

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✠ Most Reverend Edward J. Slattery
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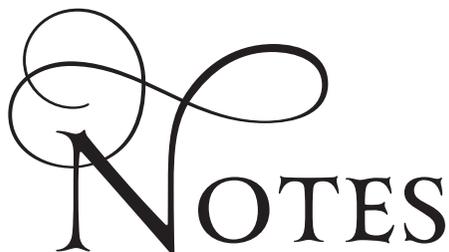
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BEFORE THE REFORMS of the Second Vatican Council, all necessary liturgical texts were found in the Roman Missal. The current rite, however, requires three books for celebration: (a) Lectionary; (b) Sacramentary¹; and (c) Gradual. Of these three, the Gradual is without a doubt the least familiar and has been called “the forgotten book of the Council.”

But could a liturgical book truly be forgotten? Yes, owing to the piecemeal implementation of the reformed liturgy, which began in 1964 with *Inter Oecumenici* and was not complete until 1974 when the *Graduale Romanum* finally appeared.² This piecemeal process was noted by Pope Paul VI, who asked publicly:

How can we celebrate this new rite when we still lack a complete missal and there are so many uncertainties about what to do?³

While Catholic publishers have done a praiseworthy job including Lectionary and Missal texts for their pew books, our publication is the very first to provide congregations with complete Gradual texts in both Latin and English.⁴

1 Nomenclature changed in 2011: “Sacramentary” was retired in favor of the term “Missal.” The popularity of the *Missale plerarium* (required by mendicants) had displaced the more ancient arrangement — Sacramentary, Lectionary, Evangelistary, and Gradual — by the twelfth century.

2 The rearrangement of chants seems to have been completed in 1969 (cf. Pope Paul VI’s Apostolic Constitution of 3 April 1969 and the copyright note “Indicantur insuper” in the 1988 edition of the *Ordo Cantus Missæ*), but did not receive final approval until 24 June 1972. Regardless, the *Ordo Cantus Missæ* was ineffectual until publication of the full 1974 Gradual, just as the *Ordo Lectionum Missæ* was ineffectual until publication of the full Lectionary.

3 His Holiness, Pope Paul VI, *Address to a General Audience* (26 November 1969).

4 Many Church documents desire this: e.g. *Sing to the Lord* (USCCB, 2007) §76.

II. Propers Rediscovered

In the United States, it is permissible⁵ to substitute for any *Entrance Chant*, *Offertory Chant*, or *Communion Chant* in the Gradual “another liturgical chant suited to the sacred action, day, or time of year,” so long as text and music have been approved for liturgical use by the Conference of Bishops or Diocesan Bishop.

Ever since permission was given,⁶ vernacular hymns and songs have been substituted for the propers with great frequency. However, a renewed interest in singing the ancient propers of the Mass has arisen for a variety of reasons :

- a. Singing even the finest hymns, we feel they are the compositions of a poet — it is the poet who speaks.⁷ The propers, on the other hand, are almost without exception direct quotations from Scripture, and the unmetred Gregorian form is better suited to proclaiming the unparaphrased Word of God.
- b. Gregorian chant’s unique qualities — which do not rely upon strong rhythms and rhyming strophes — are better suited⁸ to contemplation of the “heavenly liturgy,” whereas a rhythmic and inspiring hymn tune might be more appropriate at the end of Mass.
- c. Singing the propers is consonant with the highest goals of the liturgical movement which encouraged Catholics to pray the actual texts of the Mass rather than para-liturgical prayers, no matter how pious such devotional prayers may be.
- d. There is a growing desire to recover the unity that existed before substitutions became widespread, when the entire Latin Rite sang and meditated upon the same Mass propers each Sunday.

5 Cf. sections 48, 74, and 87 in the *General Instruction of the Roman Missal* (USCCB, 2011). The precise wording used (*alius cantus congruus*) remains identical to the 1969 edition.

6 *Musicam Sacram*, Vatican Instruction on Music in the Liturgy (5 March 1967) §32.

7 László Dobszay, “The Chants of the Proprium Missae Versus Alius Cantus Aptus,” *Sacred Music* 130:3 (Fall 2003): 12.

8 Pope John Paul II said in June of 1980: “To the extent that the new sacred music is to serve the liturgical celebrations of the various churches, it can and must draw from earlier forms — especially from Gregorian chant — a higher inspiration, a uniquely sacred quality, a genuine sense of what is religious.”

e. What was quite naturally viewed as a blessing — the freedom to substitute — has over the decades morphed into a burden. Musicians feel obligated to “invent” the liturgy each week by unilaterally choosing creative substitutions for the assigned texts. On the other hand, those who sing the *Graduale* chants are often edified by the profound theology⁹ displayed by scriptural selections which normally go back more than 1,500 years.

f. Similarly, the postconciliar emphasis on congregational singing — initially viewed as a blessing — has been slightly exaggerated. Many now believe the congregation is required to sing *everything* (which is not traditional and can even strain the vocal cords). Delegating some propers to the choir alone helps restore the Council’s vision: a judicious allocation of singing for the congregation, cantor, celebrant, deacon, and choir.

g. Perhaps the most significant catalyst has been the plethora of resources for singing Mass propers in English, many of which have become available within the last five years.

Those introducing the propers to a parish should consider the following words of Pope Benedict XVI:

Nothing is more harmful to the Liturgy than constant changes, even if it seems to be for the sake of genuine renewal.¹⁰

In this spirit, many parishes sing a hymn during the entrance procession, and the proper of the day during the incensation.¹¹

III. Antiphons Revised for Spoken Masses

The most important liturgical document of the last century was Pope Paul VI’s Apostolic Constitution given on Holy Thursday in 1969. His Holiness officially promulgated the reformed liturgy and said the following with regard to the Gradual chants:

9 Consider, for example, the *Entrance Chant* for 24 June (Nativity of St. John the Baptist) which comes from Isaiah 49.

10 Joseph Cardinal Ratzinger, *The Spirit of the Liturgy* (Ignatius Press, 2000), 83.

11 On 14 February 2012, the Secretariat of Divine Worship declared this specific practice consistent with the *General Instruction of the Roman Missal*, pointing out that “The GIRM never speaks to every possible scenario that could take place.”

Even though the text of the *Roman Gradual* (at least that which concerns the singing) has not been changed, still, for the sake of greater intelligibility, the *Responsorial Psalm* (which St. Augustine and St. Leo the Great often mention) has been restored, and the *Entrance* and *Communion* antiphons have been revised for Masses without singing.¹²

These words of Paul VI have been reprinted in the front of all Sacramentaries since 1970, yet many still believe the Missal antiphons (“Spoken Propers”) are identical with the Gradual antiphons (“Sung Propers”).¹³ In fact, although many of the *Entrance Chants* in the Missal were taken verbatim from the Gradual, a substantial number of *Communion Chants* bear no relation to those assigned by the current Gradual. Archbishop Bugnini put it quite succinctly :

The entrance and communion antiphons of the Missal were intended to be recited, not sung.¹⁴

To make this crystal clear, the following rubrics have been printed in each edition¹⁵ of the *General Instruction* since November of 1969 :

ENTRANCE : Only if none of the above alternatives is employed and there is no entrance song is the antiphon in the *Missal* recited.

COMMUNION : Only if none of the above alternatives is employed and there is no communion song is the antiphon in the *Missal* recited.¹⁶

IV. Translations for the Gradual

Which translation of the Gradual should be used? No official English version has ever been created.¹⁷ Some publishers have favored

12 Pope Paul VI, Apostolic Constitution *Missale Romanum* (3 April 1969), paragraph 12.

13 For an excellent treatment of this subject, see Christoph Tietze, “Graduale or Missale: The Confusion Resolved,” *Sacred Music* 133:4 (Winter 2006): 4-12.

14 Annibale Bugnini, *The Reform of the Liturgy* (Liturgical Press, 1990), 891.

15 The precise wording regarding *Spoken Propers* has remained unaltered in the GIRM itself since 1969: *Si autem non habetur cantus, antiphona in Missali proposita recitatur.*

16 NCCB, *Appendix I: Notes to the General Instruction* (November 1969), paragraphs 12 and 32.

17 Perhaps this partially explains the mysterious withdrawal of *Action Item #9: Part B*, scheduled

“hybrids” cobbled together from various sources such as the 2011 Roman Missal, Revised Grail, New American Bible, and even private translations. The results can be rather unsatisfactory,¹⁸ and certain obstacles are only overcome with difficulty.¹⁹

Furthermore, many Gradual texts use scripture versions like the *Vetus Itala*, which pre-date St. Jerome’s Vulgate. As Fr. Fortescue has reminded us :

The fact that people were accustomed to sing the Itala text at Mass was the great hindrance to the spread of the Vulgate.²⁰

Comparing *Spoken Propers* to *Sung Propers*, one can clearly delineate four categories:

- (1) Instances where Sung and Spoken are identical.
- (2) Instances where differences are trivial.
- (3) Instances where differences are minor yet significant.
- (4) Instances where Sung and Spoken are completely different.

Perhaps most interesting is the third type, which might be aptly illustrated by the *Entrance Chant* for the 5th Sunday in Ordinary Time, verses 6-7 of Psalm 95 (94) :

Roman Gradual

Come, let us adore God, and
fall down before the Lord: let us
weep before Him Who made us;
for He is the Lord our God.

Roman Missal (2011)

O come, let us worship God and
bow low before the God who
made us, for he is the Lord our
God.

to be voted on by the American bishops in November of 2007. Drafted by Bishop Donald Trautman, it strongly reiterated that “the antiphons of the *Missale Romanum*, which differ substantially from the sung antiphons of the Roman Gradual, were never intended to be sung.”

18 For example, consider the resulting *Entrance Chant* versions for the Feast of the Holy Family and the 17th Sunday in Ordinary Time where attempts are made to mix in MR3 antiphons whenever possible.

19 The differences in numbering pericopae are especially problematic.

20 Adrian Fortescue, *The Mass: A Study of the Roman Liturgy* (London, 1912), 223.

Notice the Missal antiphon lacks any reference to the shedding of tears (*ploremus ante eum*):

Roman Gradual

Veníte adorémus Deum, et pro-
cidámus ante Dóminum: ploré-
mus ante eum, qui fecit nos: quia
ipse est Dóminus Deus noster.

Roman Missal 2002 (2011)

Veníte, adorémus Dóminum, et
procidámus ante Dóminum, qui
fecit nos; quia ipse est Dóminus
Deus noster.

In the end, we decided upon an established translation²¹ of the entire Gradual — not a hybrid — which is sung by parish and cathedral choirs on a weekly basis throughout the United States.

V. Pew Books and Options

The full range of options available to Catholic musicians is staggering. Mentioned earlier was the freedom granted by the 1969 GIRM to replace any assigned chant with “another liturgical chant.” Starting in 2011, the USCCB has specifically allowed the *Spoken Propers* to be set to music. Then, too, one may use the seasonal chants found in the 1967 Simple Gradual. Furthermore, all three reformed books — *Graduale*, *Graduale Simplex*, and *Missale* — sometimes assign a series of “optional chants” rather than just one.²² The *Ordo Cantus Missæ* allows for any chant to be replaced by another from the same season and even recommends the preconiliar “neo-Gregorian” pieces as *ad libitum* options. Furthermore, the rites themselves are quite flexible.²³

Obviously, no pew book could contain every possible option, and nothing could be less pastorally sensitive than, for example, printing five different options for each Sunday’s *Communion Chant*. Moreover, the

21 This translation by the Abbey of Solesmes bears a 1989 *Imprimatur* and has been chosen for many English versions of the Gradual, such as the *Simple English Propers* (Church Music Association of America, 2011) and the *Lalemant Propers* (Corpus Christi Watershed, 2013).

22 This practice is extremely rare in the reformed Gradual, but does occur sometimes. In such cases, we have striven to provide the most traditional option, but for certain feasts (e.g. *Entrance Chant* for the Assumption) this decision was not easy.

23 For instance, on the weekdays through the year, any of the thirty-four Ordinary Time Masses may be said “according to the pastoral usefulness of the texts.”

various options were given to assure that even small churches²⁴ could have liturgical singing. Moving away from the “treasure of inestimable value” was never intended by the Council fathers.²⁵ Indeed, five decades after the Council, it is an open question whether such freedoms are still necessary in light of the widespread use of new collections like the *Simple English Propers*.

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24 Cf. Bugnini, *The Reform of the Liturgy*, 121.

25 Cf. *Sacrosanctum Concilium* (4 December 1963) §112.