

A JOYFUL WITNESS

JOURNAL FOR THE SACRED LITURGY

I will go unto the Altar of the Lord

Sacred Music and the Roman Missal, Third Edition

Mr. Nathan J. Knutson

One of the most noticeable changes arisen from the implementation of the new translation of the Roman Missal—especially from the standpoint of the faithful in the pews—is the new music we now sing, hear, and pray. In this article, we will look at the use of Hymnody, and its proper role within Catholic Sacred music.



The new translation of the Roman Missal, speaking about the beginning of Holy Mass, states: “When the people are gathered, the Priest approaches the altar with the ministers while the Entrance Chant is sung.”

What is an Entrance Chant?

The Entrance Antiphon (Introit) is the Sacred text and its music which accompanies the procession from the Sacristy to the Altar. Within this sacred prayer, we lift our minds, hearts, and souls to God, entering ourselves into the Heavenly Liturgy as Psalm 43 states: “*Introibo ad altare Dei*” or “I will go in to the Altar of God...”

Since the Introit is the first proclaimed prayer of the Mass, each Mass takes its name from it: e.g. “Requiem Mass,” “Gaudete Sunday,” “Laetare Sunday.” In the U.S. there are four approved options for this Introit (GIRM 48):

1) the prescribed antiphon or psalm found in the Missal or Gradual, 2) a simpler or seasonal version, 3) a psalm or antiphon from another collection, and finally 4) another approved liturgical chant suited to the sacred action.

SEE MUSIC, P.3



The Presence of the Blessed Virgin Mary in the New English Translation of The Roman Missal

Msgr. Charles M. Mangan

Even a cursory glance at the new English translation of *The Roman Missal* reveals that the sinless, Ever-Virgin Mother of God who participated in our reconciliation to the Almighty on Calvary and who, after having been assumed body and soul into Heaven, now distributes to us the countless graces won by the Savior is afforded a high degree of veneration within the text because of her unique role in the lives of her Divine Son Jesus Christ, of the Church and of each of us.

There are some additions relating to Mary that are found in the new English translation that were not in the previous English translation.

Masses

To the list of Solemnities, Feasts and Memorials of Our Lady have been added “Our Lady of Fatima” (May 13) and “The Most Holy Name of Mary” (September 12).

The “Common of the Blessed Virgin Mary” has eight rich formularies that are used during “Ordinary Time,” not to mention texts for the liturgical seasons of Advent, Christmas and Easter.

One also notes that three “Votive Masses” relating to Mary are presented: “Our Lady, Mother of the Church”; “The Most Holy Name of Mary”; and “Our Lady, Queen of Apostles.”

SEE MARY, P.4

Book Review: Three New Hymnals

Along with the new English Translation of the Missal comes new sung Mass settings, a new sung Order of Mass, and other variables have spurred the need for new resources in the pew.

Hardbound hymnals are an excellent option, as paper missalettes must be thrown away and reordered each year. Apart from the issue of constantly disposing of books with Sacred Scripture in them, the average parish would save thousands of dollars after the initial investment in a hymnal.

Cost Comparison (courtesy of GIA):

Disposable Missalettes - Average Cost for 10 year subscription + shipping = \$41,950

Hardbound Hymnal - 10 year cost for the same parish = \$7500

Savings = \$34,450

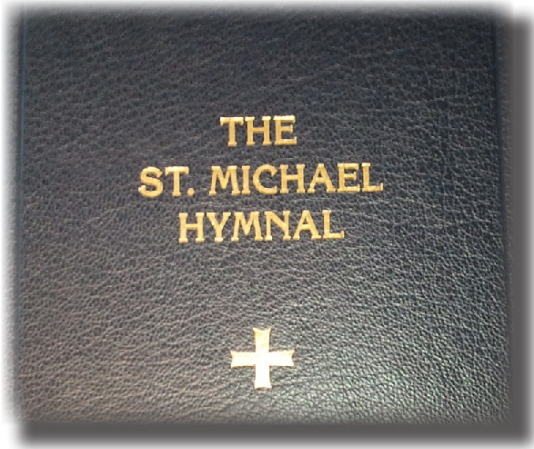
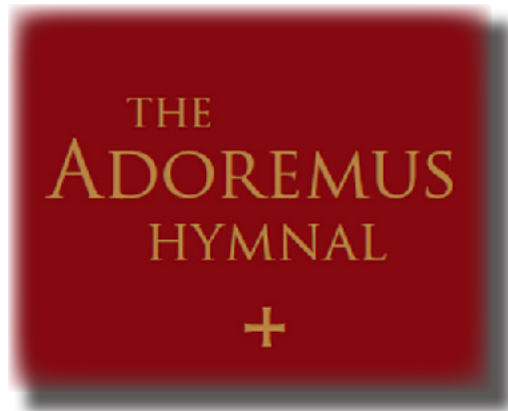
Three new hymnals are now available that contain both modern and traditional styles of music with sound theology.

Adoremus Hymnal

Includes Sequences, order of Benediction, as well as new Mass settings by leading Sacred music composers, some who are clergy. The revised edition also features an updated layout as well as additional hymns.

\$12-16

<http://www.ignatius.com>



St. Michael Hymnal

Includes many hymns with alternate texts to the same tune, about 40 hymns in Spanish, and numerous Mass settings ranging from traditional to modern. Mass Propers are also set to simple melodies.

\$14-17

<http://www.stmichaelhymnal.com>

Vatican II Hymnal

Includes a complete set of Readings, Propers, and beautiful Psalm settings for Sundays, Holy Days and Solemnities for all three liturgical cycles. Free online resources including accompaniments and practice videos for psalmody and much of the hymnal.

\$14-17

<http://www.ccwatershed.org/vatican>



Hardbound Hymnal	Mass Settings	Hymns	Order of Mass	ICEL Music embedded	Texts of Propers	Extraordinary Form	Readings & Psalms
Adoremus	13	200+	✓	✓			
St. Michael	18	300+	✓	✓	✓		
Vatican II	21	160+	✓		✓	✓	✓

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Music: Roman Missal

The last option (#4) has become the norm, in the form of a hymn. Notice the word “hymn” is absent from the rubric. “Another suitable liturgical chant” could be interpreted loosely as a hymn, nonetheless, can the majority of hymns truly be as suitable to the sacred action as the text that has accompanied each Mass throughout the ages? Holy Mother Church has been clear that we should no longer neglect these Sacred texts prescribed in the Roman Missal. The celebrant, as servant of the Liturgy, cannot replace the prayers of the Mass at whim; neither should the musicians. These prayers are meant to be proclaimed, whether by the congregation, choir alone, or simply by a cantor or reader.

Sacred Text

“In the Beginning was the Word, and the Word was with God, and the Word was God.” In this opening passage of St. John’s Gospel, we are reminded of the importance of the Sacred text which has been passed down to us from the very Divinity of the Incarnate Word. The Church has safeguarded these holy texts, and marked them as Divinely inspired. She asks us to sing or say them at each and every Holy Mass. If we substitute this Truth with unsuitable hymns, songs, secular text, or music from outside the temple, we are placing our own wants and desires over the very music and prayer of the Church. The style is not as much in question as the text itself.

Origin and Use

Hymns find their origin in ancient prayers such as the Gloria, the Te Deum, the Liturgy of the Hours, and earlier roots. Just as we are directed to use the proper text of the Gloria, we are also directed to use the sacred texts for the Entrance, Psalm, Alleluia, Offertory, and Communion. In choosing four hymns each Sunday, we are missing out on the beautiful heritage of prayer and song which has been passed down through the ages!

Hymns, especially in the Catholic tradition, have a very important place, separate from that of Protestant hymnody, which was developed later. We often forget that hymns were written for a specific purpose or denomination. Think of the numerous Catholic Eucharistic Hymns written by St. Thomas Aquinas such as “Tantum Ergo” or “O Salutaris”. Another good example is Martin Luther’s “A Mighty Fortress,” a paraphrase of Psalm 46 which was written in opposition to Catholicism. Much of what we find in our modern hymnals is in fact non-Catholic in origin. This is not to say that we cannot sing music from other Christian traditions, yet we should remember that our beliefs as Catholics are truly different in theology and practice, thus we need to be mindful of the texts we are proclaiming and their purpose, both in history and the present day.

Giving the best to our Lord

As Catholics we are blessed with thousands of years of musical tradition. As Sacrosanctum Concilium from Vatican II states: “the treasury of sacred music is to be preserved and cultivated with great care.” (§114)

The Entrance Antiphon is more than a Gathering Hymn – especially since the people have already gathered. Like that of the Introit, similar rubrics apply to the Offertory and Communion chants. Catholics do not have a tradition of congregational hymnody. Hymns are certainly beautiful and have a liturgical role when used in their proper place, but are not to be used as a permanent replacement for Mass prayers. Are we giving the best to our Lord? Let us embrace our heritage by not simply singing at Mass; but through the profound Missal texts for each celebration, let us *sing the Mass!*

The Holy Sacrifice of the Mass, our glimpse of Heaven on Earth, is beautiful in all its fullness. +++

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When the people are gathered, the Priest approaches the altar with the ministers while the Entrance Chant is sung.

Entrance Antiphon

Is 61: 10

I rejoice heartily in the Lord,
in my God is the joy of my soul;
for he has clothed me with a robe of salvation,
and wrapped me in a mantle of justice,
like a bride adorned with her jewels.

Important Note!

“What must be sung is the Mass, its Ordinary and Proper, not ‘something’, no matter how consistent, that is imposed on the Mass. Because the liturgical service is one, it has only one countenance, one motif, one voice, the voice of the Church. To continue to replace the texts of the Mass being celebrated with motets that are reverent and devout, yet out of keeping with the Mass of the day amounts to continuing an unacceptable ambiguity: it is to cheat the people. Liturgical song involves not mere melody, but words, text, thought and the sentiments that the poetry and music contain. Thus texts must be those of the Mass, not others, and singing means singing the Mass not just singing during Mass.”

- Consilium Notitiae 5 [1969], p. 406.
- Bishops’ Committee on the Liturgy BCL Newsletter, [Aug-Sept 1993].

Mary: Presence in the New Translation

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Prefaces

The five Prefaces specifically concerning Our Lady that are used for in connection to Solemnities, Feasts, Memorials, the Common of the Blessed Virgin Mary and Votive Masses are: "The Motherhood of the Blessed Virgin Mary"; "The Church Praises God with the Words of Mary"; "The Mystery of Mary and the Church"; "The Glory of Mary Assumed into Heaven"; "Mary, Mother and Model of the Church."

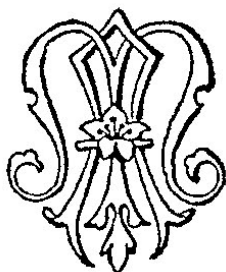
The Order of the Mass

The fresh translation of the Profession of Faith, with this widely discussed phrase, thus speaks of the virginal conception of Christ: "... by the Holy Spirit (Jesus) was incarnate of the Virgin Mary, and became man." The priest and the congregation bow during these words. (In accord with the ancient tradition, on the Solemnity of the Nativity of the Lord and the Solemnity of the Annunciation, at these words all genuflect if the Creed is recited. If the Creed is chanted, all kneel.)

Space does not permit a complete elaboration of Our Lady's appearance in the ten Eucharistic Prayers in the new English translation of *The Roman Missal*. Therefore, let us consider briefly Eucharistic Prayer I (The Roman Canon).

In the *Communicantes*, we see that the words *in primis*, which appear in the *Missale Romanum*, are now part of the English text and are translated as "especially": "In communion with those whose memory we venerate, especially the glorious ever-Virgin Mary, Mother of our God and Lord, Jesus Christ . . ."

While in the previous translation the Proper Form of the *Communicantes* on the Nativity of the Lord and throughout the Octave employed a clear reference to Our Lady's *in partu* virginity ("... Mary without loss of her virginity gave the world its savior"), the new translation, just as clearly, refers to the same dogma of the Faith by hewing closely to the normative Latin text: "Celebrating the most sacred night (day) on which blessed Mary the immaculate Virgin brought forth the Savior for this world, . . ."



The General Instruction of the Roman Missal

A particular display of reverence for Mary is enshrined in Article 275, a): "A bow of the head is made when the three Divine Persons are named together and at the names of Jesus, of the Blessed Virgin Mary, and of the Saint in whose honor Mass is being celebrated."

The new translation of *The Roman Missal* provides us with many opportunities to contemplate the person and the mission of the Blessed Virgin Mary who remains singular in her sanctity and approachable in her loving kindness. +++

Msgr. Charles M. Mangan is the director of the Office of the Marian Apostolate for the Diocese of Sioux Falls. sfatholic.org/marianapostolate

Pontifical Points on the Liturgy

Listen to Pope Benedict XVI!

"In the course of her two-thousand-year history, the Church has created, and still creates, music and songs which represent a rich patrimony of faith and love. This heritage must not be lost. Certainly as far as the liturgy is concerned, we cannot say that one song is as good as another." Generic improvisation or the introduction of musical genres which fail to respect the meaning of the liturgy should be avoided. As an element of the liturgy, song should be well integrated into the overall celebration. Consequently everything – texts, music, execution – ought to correspond to the meaning of the mystery being celebrated, the structure of the rite and the liturgical seasons."

– PBXVI, *Sacramentum caritatis*, [2007], 42.

"It is a guarantee, testifying to the fact that something greater is taking place here than can be brought about by any individual community or group of people. It expresses the gift of joy, the gift of participation in the cosmic drama of Christ's Resurrection, by which liturgy stands or falls. Moreover the obligatory character of the essential parts of the liturgy also guarantees the true freedom of the faithful: it makes sure that they are not victims of something fabricated by an individual or a group, that they are sharing in the same liturgy that binds the priest, the bishop and the pope. In the liturgy, we are all given the freedom to appropriate, in our own personal way, the mystery which addresses us."

– PBXVI, *Feast of Faith*, [1986], p. 67.

"...creativity has no place within the liturgy. The life of the liturgy does not come from what dawns upon the minds of individuals and planning groups. On the contrary, it is God's descent upon our world, the source of real liberation. He alone can open the door to freedom. The more priests and faithful humbly surrender themselves to this descent of God, the more "new" the liturgy will constantly be, and the more true and personal it becomes. Yes, the liturgy becomes personal, true, and new, not through tomfoolery and banal experiments with the words, but through a courageous entry into the great reality that through the rite is always ahead of us and can never quite be overtaken."

– PBXVI, *The Spirit of the Liturgy*, [2000], p. 170.



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