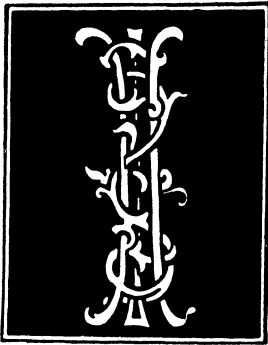


ARTICLES

Graduale or Missale: The Confusion Resolved

By Christoph Tietze



n order for Gregorian chant to continue its exalted place in the Roman Catholic Mass, three conditions will need to be fulfilled:

1. The official church documents must recognize Gregorian chant as the most proper form of music for the liturgy,
2. The proper texts of the chants must be identified as the proper texts of the Mass, and
3. These two points must be made clear in practical applications.

I will now explore these points in regard to the inclusion of proper texts into the new Roman Missal and the confusion this has caused, particularly in the United States of America.

In 1968, as part of the proceedings of the Second Vatican Council, a questionnaire was sent to 12,000 liturgical experts. The first question was whether the proper texts of the introit should be omitted in recited Masses. Of the 1,388 responses, 71% voted in favor of recited introits and 29% voted to omit them.

To the next question, whether the "antiphons of the introit should be revised, so that they could be recited for spiritual fruit,"¹ 91% answered affirmative. On the basis of these results, the Consilium of April 1968 decided that both the introit and communion antiphons should be recited in Masses without music, and that these texts should be revised for the new *Missale Romanum* (MR).

A study group was formed to examine the Gregorian introits and communions for recitability, deleting or changing texts which it deemed unsuitable for recited speech, and filling the holes with texts found in old missals, antiphoners, and other biblical and non-biblical sources. These new texts were chosen for what Adalberto Franquesa, the secretary of this sub-committee, calls "functionality."² The texts of the

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¹"Para que pudieran ser recitados con fruto espiritual." Adalberto Franquesa, OSB, "Las Antifonias del Introito y de la Comunion en las misas sin canto," *Notitiae*, 6 (1970), 214.

²"Se ha tenido en cuenta la funcionalidad del texto. En efecto se trata de un texto que debe tener un sentido aunque lo recite el sacerdote solo . . .

introit, e.g., should “impart in the assembly a sense of feast or season, and introduce this in the atmosphere of joy, penitence, sadness, etc.” Also, an effort was made to place the remaining Gregorian texts on the same feasts as where they are found in the new *Graduale Romanum* (GR). Of the Sunday and feastday introits, most Gregorian texts were left intact; on the other hand, however, most communions were changed. But it was always made clear that the Gregorian texts had primacy in sung applications.

Let us compare three texts which replaced some Gregorian introits:

Baptism of the Lord:

GR: Dilexisti iustitiam, et odisti iniquitatem: propterea unxit te Deus, Deus tuus, oleo laetitiae prae consortibus tuis. Ps. 44:8

MR: Baptizato Domino, aperti sunt caeli, et sicut columba super eum Spiritus mansit, et vox Patris intonuit: Hic est Filius meus dilectus, in quo mihi bene complacui. Mt. 3:16–17

While the narrative MR text certainly imparts a sense of the feast, the deeper meaning found in the connection to the Old Testament, inherent in the GR text from the psalms, is lost.

Third Sunday in Ordinary Time:

GR (A+B): Dominus secus mare Galilaeae vidit duos fratres, Petrum et Andream, et vocavit eos: Venite post me: faciem vos fieri piscatores hominum. (Mt 4:18, 19)

MR: Cantate Domino canticum novum, cantate Domino, omnis terra. Confessio et pulchritudo in conspectu eius, sanctitas et magnificentia in sanctificatione eius. (Ps 95:1, 6)

The GR text ties directly into the gospels for cycles A and B, while the MR text is a general psalm of praise.

Birth of John the Baptist, Day:

GR: De ventre matris meae vocavit me Dominus nomine meo: et posuit os meum ut gladium acutum: sub tegumento manus suae protexit me, posuit me quasi sagittam electam. (Is 49:1, 2)

<Introit:> ➔ (b) que su función es dar a la asamblea el sentido de la fiesta o del tiempo litúrgico, e introducirla en el ambiente de gozo, penitencia, dolor, etc.

<Communion:> ➔ (a) escoger textos que tengan una relación clara con la Comunión misma, o que de algún modo expresen los frutos de la Misa, o de la Eucaristía en general, o que por lo menos se refieran al misterio de la salvación; . . .

(c) en cambio se han adoptado textos que sacados del Evangelio del día, vienen a significar como una meditación y actualización de la Palabra de Dios en y por la Eucaristía.” Franquesa, “Las Antifonias,” 215.

MR: Fuit homo missus a Deo, cui nomen erat Ioannes. Hic venit ut testimonium perhiberet de lumine, parare Domino plebem perfectam. (Jn 1:6–7, Lk 1:17)

Again, the *Missale Romanum* presents a narrative text tying into the feast but abandons the Old Testament prophecy filled with symbolism of John being the arrow of the Lord and his mouth being shaped like a sharp sword.

While these are three examples, they show the application of “functionality” deals with these feasts in rather general or descriptive terms, reducing symbolism and Old Testament prophecy and in one case weakening the connection to the gospel of the day.

In addition, there seems to be a significant shift in theology in the Ordinary Time communions. Traditionally, non-psalmic communion texts were chosen to accord with the gospel or another reading of the day; most of them were words spoken by Christ, as cited in the gospel. In this way, the prophecy is proclaimed in the Liturgy of the Word and fulfilled in communion, or, in other words, we hear the Word in the readings, and we commune with the Word during the Eucharist, or, in still other words, the Eucharist is not something that is separated from the rest of the Mass—the communion antiphon helps to underscore the link to the Liturgy of the Word.

The table shows that during the seasons of Advent, Christmas, Lent, and Easter, and during the sanctorale cycle, this theology is followed closely in both the GR and the MR. In Ordinary Time, however, the GR, on 18 out of 33 Sundays, has 23 communion texts which are closely related to the readings of at least one Sunday of the three-year cycle. Of those 23, the MR chose to keep only one, and added a mere 5 new gospel antiphons.³ Moreover, there are several new Eucharistic texts which were also added to the MR.⁴ The GR has 12 non-gospel Eucharistic communions on 10 Sundays in Ordinary Time. Of those 12, the MR kept 6 and added 7.

Thus the new proper texts of the MR reduce the spiritual and theological significance of the introit and communion antiphons.

The inclusion of these new introit and communion texts into the new Roman Missal of 1970 was bound to lead to confusion. On one hand, the conciliar documents uphold Gregorian chant as “being specially suited to the Roman liturgy,”⁵ and that “Gregorian chant, as proper to the Roman liturgy, should be given pride of place.”⁶ Moreover, the *General Instruction of the Roman Missal* lists the texts of the introits and communions from the *Graduale Romanum* as primary proper texts for those parts of the Mass when they are sung, to be followed in importance by the seasonal antiphons from the *Graduale Simplex*, other settings of psalms, and general sacred hymns and songs.

³There are additional gospel antiphons in the MR which are not taken from the gospel of the day or correspond closely to it.

⁴Footnote 2 above lists Eucharistic application as higher in importance than the gospel application, which is contrary to the Church’s tradition and the theological purpose of the communion antiphon.

⁵*Sacrosanctum concilium*, §116

⁶*Musicam sacram*, §50a

The texts from the MR were intended only when there was no singing at the entrance or communion, "Si ad introitum non habetur cantus, antiphona in Missali proposita recitatur."⁷ However, the following examples will show how the practical application has painted a rather confusing picture:

Firstly, we must realize that the missal is the priest's book, and that the proper texts contained therein present a certain standard, whether he has read every article of the General Instruction or not. When a choir sings the Gregorian antiphon whose text may be different from the missal on that day, an uninformed priest will regard the Gregorian proper as the wrong text. The same would apply if a composer were to set the text from the GR to a new musical setting.⁸

Secondly, while the *Institutio generalis Missalis Romani, editio typica tertia*, of 2000 reiterates the primacy of the Gregorian texts in singing, there seems to have been some confusion in the United States about the translation and adaptation of that document. An early version of article 48, dealing with the entrance chants, and the same applies to article 87 for the communions, declared that "in the dioceses of the United States of America, there are four options for the cantus ad introitum: (1) the antiphon and psalm from the Roman Missal, as set to music by the Roman Gradual or in another musical setting . . ."⁹

This statement shows that the Bishops' Committee on the Liturgy assumed that the MR and GR antiphons were identical. Moreover, it assumed that the MR contains proper psalms to accompany the antiphons, which it does not. Apparently, somebody must have pointed out to them this error, but the result in the final version of the translated GIRM is even worse: "In the dioceses of the United States of America, there are four options for the Entrance Chant: (1) the antiphon from the *Roman Missal* or the psalm from the *Roman Gradual*, as set to music there or in another musical setting . . ."¹⁰ This statement does not make any sense at all, but it is the text which went to print.

What makes matters worse is the form of the translated *Institutio generalis* of 2000. The 1970 *Roman Missal*, when translated into English, contained the translated version of the 1969 *Institutio generalis* in the preface area of the sacramentary and placed the local applications in an appendix, thus separating universal and particular law. You could always see what the universal law was, in English translation as part of the preface of the sacramentary. For the 2002 U.S. version, Rome asked the American bishops

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⁷*Institutio Generalis Missalis Romani* (2000), §48; the same applies to §87 for the communion antiphon.

⁸I compiled metrical settings of the Sunday and feastday introits from the GR, so that they could be sung by congregations. On many occasions, the choice of texts was questioned and challenged both by priests and musicians, since they sometimes differ from the MR texts. One musician even remarked to his pastor that my settings are not really based on the proper texts but should be viewed merely as musical examples of what could be done.

⁹*BCL Newsletter*, May 2002

¹⁰GIRM §48. Does the author mean that the antiphon from the GR does not apply here, but only the psalm verse?

to incorporate the particular law directly into the body of the document. It is now impossible to see what the original Latin document says without consulting the Latin missal.

This has caused a rather sensitive problem in the United States. There are now several projects underway where missal texts are set to music. Even experts in the field seem to be under the impression that these are the proper texts to be sung to the neglect of the more proper GR texts. Last month, I was asked to present a lecture at a conference of a nationally-known sacred music organization. The topic, which was given to me, was "Entrance Hymns for the Liturgical Year: Exciting materials that make the Introductory Antiphons of the Missal come to life."¹¹ And a web search for the words "roman missal antiphon music" will list a host of official websites which explain that the antiphons of the MR are to be sung. With all this stress on the proper texts of the Roman Missal, where does that leave the proper texts that are meant to be sung? Where does that leave the place of Gregorian chant in the liturgy?

Those who have seen the *Roman Missal, editio typica tertia*, of 2002 will agree that this is indeed a beautiful book. What is interesting for our discussion is that the music sung by the priest is directly incorporated into the body of the text, rather than being appended, and it is printed in square notation on four staves. To me this signals a return to art and beauty and a shift away from functionality.

This third edition has not yet appeared in English form, and it is still possible to change articles 48 and 87 for inclusion into that book. I wrote to the BCL and asked him to have the committee revisit these articles and to correct them for inclusion into the missal.

In the meantime, I am encouraged by the thought that the new antiphon texts are a product of their time, and that sooner or later, our people will yearn for texts which present a deeper theology and which have provided spiritual nourishment for 1,500 years, and they will find them in the texts of the *Graduale Romanum*.

Proper Texts of the Graduale Romanum 1974 Compared to the *Missale Romanum* 1970 Sundays and Feastdays

Legend:

bold face	Alterations in the MR from the GR model
<u>underlined</u>	Communion antiphons which are based on or closely related to the gospel of at least one cycle of readings
<u>underlined</u> *	Communion antiphons which are based on the First Reading of at least one cycle of readings
<u>underlined</u> **	Communion antiphons which are based on the Second Reading of at least one cycle of readings

¹¹At the time the title was proposed to me, even I did not find anything wrong with it. It was only later that I conducted my research into the subject.

		Introit	Communion
Advent 1:	GR	Ad te levavi	Dominus dabit
	MR	<i>Ad te levavi</i>	<i>Dominus dabit</i>
Advent 2:	GR	Populus Sion	<u>Ierusalem, surge</u> *
	MR	<i>Populus Sion</i>	<i>Ierusalem, surge</i> *
Advent 3:	GR	Gaudete in Domino	<u>Dicite: pusillanimes</u> *
	MR	Gaudete (truncated)	<i>Dicite: pusillanimes</i> *
Advent 4:	GR	Rorate caeli	<u>Ecce virgo concipiet</u> *
	MR	<i>Rorate caeli</i>	<i>Ecce virgo concipiet</i> *
Xmas vigil:	GR	Hodie scietis	Revelabitur gloria Domini
	MR	<i>Hodie scietis</i>	<i>Revelabitur gloria Domini</i>
Xmas midn:	GR	Dominus dixit	In splendoribus sanctorum
	MR	<i>Dominus dixit</i>	Verbum caro factus est
Xmas dawn:	GR	Lux fulgebit	<u>Exsulta filia Sion</u> *
	MR	<i>Lux fulgebit</i>	<i>Exsulta filia Sion</i> *
Xmas day:	GR	Puer natus est	Viderunt omnes fines
	MR	<i>Puer natus est</i>	<i>Viderunt omnes fines</i>
Holy Fam:	GR	Deus in loco	A: <u>Tolle puerum</u>
	MR	Venerunt pastores	BC: <u>Fili, quid fecisti</u>
Mary, Mother	GR	Salve, sancta parens/Lux fulgebit	Deus noster in terris visus est
	MR	<i>Salve, sancta parens/Lux fulgebit</i>	Exsulta, filia Sion
Christmas 2:	GR	Dum medium silentium	Iesus Christus heri et hodie
	MR	<i>Dum medium silentium</i>	Domine, Dominus noster
Epiphany:	GR	Ecce advenit dominator	<u>Omnibus qui receperunt</u>
	MR	<i>Ecce advenit dominator</i>	<u>Vidimus stellam</u>
Baptism:	GR	Dilexisti iustitiam	<u>Vidimus stellam</u>
	MR	Baptizato Domino	Omnes qui in Christo
Ash Wed:	GR	Misereris omnium	Ecce de quo dicebat
	MR	<i>Misereris omnium</i>	Qui meditabitur
Lent 1:	GR	Invocabit me	<u>Qui meditabitur</u>
	MR	<i>Invocabit me</i>	<u>Scapulis suis</u>
Lent 2:	GR	Tibi dixit	Non in solo pane/Scapulis suis
	MR	Reminiscere/Tibi dixit	<u>Visionem</u>
Lent 3:	GR	Oculi mei semper	Hic est filius
	MR	<i>Oculi mei/Cum sanctificatus fuero</i>	A: <u>Qui biberit</u>
Lent 4:	GR	Laetare Ierusalem	BC: Passer invenit
	MR	<i>Laetare Ierusalem</i>	A: <u>Qui biberit</u>
Lent 5:	GR	Iudica me, Deus	BC: <i>Passer invenit</i>
	MR	<i>Iudica me, Deus</i>	A: <u>Lutum fecit</u>
Palm Sunday	GR	————	B: Ierusalem, quae aedificatur
	MR	————	C: <u>Oportet te</u>
Chrism	GR	Dilexisti iustitiam	A: <u>Dominus linivit</u>
	MR	Iesus Christus fecit nos	B: <i>Ierusalem, quae aedificatur</i>
			C: <u>Oportet te</u>
			A: <u>Videns Dominus</u>
			B: <u>Qui mihi ministrat</u>
			C: <u>Nemo te condemnavit</u>
			A: <u>Omnis qui vivit</u>
			B: <u>Amen, amen dico</u>
			C: <u>Nemo te condemnavit</u>
			<u>Pater, si non potest</u>
			<u>Pater, si non potest</u>
			Dilexisti
			Misericordias

		Introit	Communion
Holy Thu:	GR	Nos autem gloriari	<u>Hoc corpus</u>
	MR	<i>Nos autem gloriari</i>	<u>Hoc corpus</u>
Easter:	GR	Resurrexi	<u>Pascha nostrum</u> **
	MR	<i>Resurrexi</i>	<u>Pascha nostrum</u> **
Easter 2:	GR	Quasi modo	<u>Mitte manum tuam</u>
	MR	Quasi modo (adds text) ¹²	<u>Mitte manum tuam</u>
Easter 3:	GR	Iubilate Deo	A: <u>Surrexit Dominus</u> B: Cantate Domino C: <u>Simon Ioannis</u>
	MR	<i>Iubilate Deo</i>	A: <u>Cogoverunt discipuli</u> B: <u>Oportebat Christum</u> C: <u>Dixit Iesus discipuli</u>
Easter 4:	GR	Misericordia Domini	<u>Ego sum pastor bonus</u>
	MR	<i>Misericordia Domini</i>	<u>Surrexit pastor bonus</u>
Easter 5:	GR	Cantate Domino	A: <u>Tanto tempore</u> BC: <u>Ego sum vitis vera</u>
	MR	<i>Cantate Domino</i>	ABC: <u>Ego sum vitis vera</u>
Easter 6:	GR	Vocem iucunditatis	A: <u>Non vos relinquam</u> B: <u>Ego vos elegi</u> C: <u>Spiritus sanctus</u>
	MR	<i>Vocem iucunditatis</i>	ABC: <u>Si diligitis me</u>
Ascension:	GR	Viri Galiaei	A: <u>Data est mihi</u> B: <u>Signa</u> C: Psallite Domino ABC: <u>Ecce ego vobiscum</u>
	MR	<i>Viri Galilaei</i>	<u>Pater, cum essem</u>
Easter 7:	GR	Exaudi, Domine, vocem	<u>Rogo, Pater</u>
	MR	<i>Exaudi, Domine, vocem</i>	<u>Ultimo festivitatis</u> *
Pent. Vigil:	GR	Caritas Dei	<u>Ultimo</u> * (diff. transl., truncated)
	MR	<i>Caritas Dei</i>	<u>Factus est repente</u>
Pent. Day:	GR	Spiritus Domini	<u>Repleti sunt omnes</u>
	MR	<i>Spiritus Domini/ Caritas</i>	A: Laetabimur in salutari B: <u>Dicit Andreas Simon</u> C: <u>Dicit Dominus: Implete</u>
OT 2	GR	Omnis terra	<u>Parasti in conspectu/ Nos cognovimus</u>
	MR	<i>Omnis terra</i>	AB: <u>Venite post me</u> C: Comedite pingua <u>Accedite ad Dominum/ Ego sum lux</u>
OT 3	GR	AB: Dominus secus mare C: Adorate Deum	A: <u>Beati mundo corde</u> BC: Illumina faciem <u>Illumina faciem/ Beati pauperes</u>
	MR	Cantate Domino	AC: Introibo ad altare B: <u>Multitudo languentium</u>
OT 4	GR	Laetetur cor quaerentium	<u>Confiteantur Dominol/ Beati qui lugent</u>
	MR	Salvos nos fac	Manducaverunt <u>Manducaverunt/ Sic Deus dilexit</u>
OT 5	GR	Venite adoremus	Narrabo omnia <u>Narrabo omnia/ Domine, ego credidi</u>
	MR	<i>Venite adoremus</i>	A: <u>Primum quaerite</u> BC: Cantate Domino
OT 6	GR	Esto mihi	<u>Cantate Domino/ Ecce ego vobiscum</u>
	MR	<i>Esto mihi</i>	Ego clamavi/ Amen dico vobis: quidquid
OT 7	GR	Domine, in tua misericordia	
	MR	<i>Domine, in tua misericordia</i>	
OT 8	GR	Factus est Dominus	
	MR	<i>Factus est Dominus</i>	
OT 9	GR	Respice in me	

¹²In all of the Easter antiphons, the MR leaves out the alleluias which are found in the middle of the GR antiphons.

		Introit	Communion
OT 10	MR	<i>Respice in me</i>	<i>Ego clamavi/ Amen dico vobis: quidquid</i>
	GR	AC: Dominus illuminatio mea B: Si iniquitates	AC: Dominus firmamentum B: <u>Quicumque fecerit</u>
	MR	<i>Dominus illuminatio mea</i> (slightly altered and truncated)	<i>Dominus firmamentum/Deus caritas est</i>
OT 11	GR	Exaudi Domine	Unam petii
OT 12	MR	<i>Exaudi Domine</i>	<i>Unam petii/Pater sancte</i>
	GR	Dominus fortitudo	A: <u>Quod dico vobis</u> B: Circuibo et immolabo C: <u>Qui vult venire</u>
OT 13	MR	<i>Dominus fortitudo</i>	<i>Oculi omnium/Ego sum pastor bonus</i>
	GR	Omnes gentes	A: <u>Christus resurgens</u> ** BC: Inclina aurem tuam <i>Benedic anima mea/Pater, pro eis rogo</i>
OT 14	MR	<i>Omnes gentes</i>	Gustate et videte
	GR	Suscepimus, Deus	<i>Gustate et videte/Venite ad me</i>
OT 15	MR	<i>Suscepimus, Deus</i>	Passer invenit/Qui manducat
	GR	Dum clamarem	<i>Passer invenit/ Qui manducat</i>
OT 16	MR	<i>Ego autem cum iustitia</i>	AB: Acceptabis sacrificium
	GR	Ecce Deus adiuvat (vv. 6–7)	C: <u>Optimam partem</u>
OT 17	MR	<i>Ecce Deus adiuvat</i> (vv. 6, 8)	<i>Memoriam fecit/ Ecce sto ad ostium</i>
	GR	Deus in loco	A: <u>Simile est</u> B: Honora Dominum C: <u>Petite et accipietis</u>
OT 18	MR	<i>Deus in loco</i>	<i>Benedic anima mea/Beati misericordes</i>
	GR	Deus in adiutorium (vv. 2–3)	<u>Panem de caelo</u>
OT 19	MR	<i>Deus in adiutorium</i> (vv. 2, 6)	<i>Panem de caelo/Ego sum panis vitae</i>
	GR	Respice, Domine	AB: <u>Panis, quem ego dedero</u> C: <u>Beatus servus</u>
OT 20	MR	<i>Respice, Domine</i>	<i>Lauda Ierusalem/ Panis, quem ego dedero</i>
	GR	Protector noster	A: <u>Domus mea</u> * B: <u>Qui manducat</u> C: Primum quaerite
OT 21	MR	Protector noster	<i>Apud Dominum/Ego sum panis vivus</i>
	GR	Inclina, Domine	De fructu operum/Qui manducat
OT 22	MR	<i>Inclina, Domine</i>	<i>De fructu operum/ Qui manducat carnem</i>
	GR	Miserere mihi	A: <u>Qui vult venire</u> BC: Domine, memorabor
OT 23	MR	<i>Miserere mihi</i>	<i>Quam magna multitudo/Beati pacifici</i>
	GR	Iustus es, Domine	Vovete et reddite
OT 24	MR	<i>Iustus es, Domine</i>	<i>Quemadmodum desiderat/Ego sum lux</i>
	GR	Da pacem, Domine	A: Tollite hostias B: <u>Qui vult venire</u> C: <u>Dico vobis: gaudium</u>
OT 25	MR	<i>Da pacem, Domine</i>	<i>Quam pretiosa/ Calix benedictionis</i>
	GR	Salus populi	Tu mandasti
OT 26	MR	<i>Salus populi</i>	<i>Tu mandasti/Ego sum pastor bonus</i>
	GR	Omnia quae fecisti	Memento verbi
OT 27	MR	<i>Omnia quae fecisti</i>	<i>Memento vobis/In hoc cognovimus</i>
	GR	In voluntate tua	In salutari tuo
OT 28	MR	<i>In voluntate tua</i>	<i>Bonus est Dominus/Unus panis</i>
	GR	Si iniquitates	Aufer a me
OT 29	MR	<i>Si iniquitates</i>	<i>Divites egerunt/ Cum apparuerit</i>
	GR	Ego clamavi	Domine, Dominus noster
	MR	<i>Ego clamavi</i>	<i>Ecce oculi Domini/ Filius Hominis</i>

		Introit	Communion
OT 30	GR	Laetetur cor	Laetabimur in salutari
	MR	<i>Laetetur cor</i>	<i>Laetabimur in salutari/Christus dilexit nos</i>
OT 31	GR	Ne derelinquas	Notas mihi fecisti
	MR	<i>Ne derelinquas</i>	<i>Notas mihi fecisti</i>
OT 32	GR	Intret oratio mea	A: <u>Quinque prudentes virgines</u>
	MR	<i>Intret oratio mea</i>	BC: Dominus regit me
OT 33	GR	Dicit Dominus: Ego	<i>Dominus regit me/Cognoverunt discipuli</i>
	MR	<i>Dicit Dominus: Ego</i>	A: <u>Domine, quinque talenta</u>
Trinity	GR	AB: Benedicta sit	BC: Amen dico vobis
	MR	<i>Benedicta sit</i>	<i>Mihi autem adhaerere/Amen dico vobis</i>
	GR	C: Caritas Dei	AC: Benedicimus Deum
	MR	<i>Benedictus sit Deus</i>	B: Data est mihi
Corpus Christi	GR	Cibavit eos	<i>Quoniam autem estis filio</i>
	MR	<i>Cibavit eos (no alleluias)</i>	AB: Qui manducat
Sacred Heart	GR	Cogitationes cordis	C: Hoc corpus
	MR	<i>Cogitationes cordis</i>	<i>Hoc corpus</i>
Christ the King	GR	Dignus est Agnus	Unus militum/Gustate/Dico vobis: gaudium
	MR	<i>Dignus est Agnus</i>	<i>Dicit Dominus: Si quis</i>
Feb 2: Pres.	GR	Suscepimus Deus	A: <u>Amen dico vobis: Quod</u>
	MR	<i>Suscepimus Deus</i>	BC: Sedebit Dominus
Mar 19: Joseph	GR	Iustus ut palma	<i>Sedebit Dominus</i>
	MR	<i>Ecce fidelis servus</i>	<u>Responsum accepit Simeon</u>
Mar 25: Annun	GR	Rorate caeli	<i>Viderunt oculi mei</i>
	MR	<i>Dominus ingrediens</i>	<u>Joseph fili David/Fili, quid fecisti</u>
Jun 24: John Vig	GR	Ne timeas Zacharia (vv. 13, 15, 14)	<i>Euge, serve bone</i>
	MR	<i>Hic erit magnus (vv. 15, 14)</i>	<u>Ecce virgo concipiet *</u>
Day	GR	De ventre matris	<i>Ecce virgo concipiet *</i>
	MR	<i>Fuit homo missus</i>	Magna est gloria eius
Jun 29: P+P Vig	GR	Dicit Dominus Petro	<i>Benedictus Dominus</i>
	MR	<i>Petrus apostolus</i>	<u>Tu, puer</u>
Day	GR	Nunc scio vere	<i>Per viscera misericordiae</i>
	MR	<i>Isti sunt qui viventes</i>	<u>Simon Ioannis</u>
Aug 6: Transf	GR	Tibi dixit cor meum	<i>Simon Ioannis</i>
	MR	<i>In splendenti nube</i>	<u>Tu es Petrus</u>
Aug 15: As. Vig	GR	Vultum tuum deprecabuntur	<i>Dixit Petrus ad Iesum</i>
	MR	<i>Gloriosa dicta sunt</i>	<u>Visionem quam vidistis</u>
Day	GR	Signum magnum	<i>Cum Christus apparuerit</i>
	MR	<i>Signum magnum</i>	<u>Beata viscera</u>
Sep 14: Tr Cross	GR	Nos autem gloriari	<i>Beata viscera</i>
	MR	<i>Nos autem gloriari</i>	<u>Beatam me dicent</u>
Nov 1: All Sts	GR	Gaudeamus omnes	<i>Beatam me dicent</i>
	MR	<i>Gaudeamus omnes</i>	Per sigum crucis
Nov 2: All Souls	GR	Requiem aeternam (plus many others)	<i>Ego si exaltatus</i>
	MR	<i>Sicut Iesus mortuus/ Requiem aeternam</i>	<u>Beati mundo corde</u>
Nov 9: Lateran	GR	Deus in loco sancto	<i>Beati mundo corde</i>
	MR	<i>Vidi civitatem/ Ecce tabernaculum</i>	<u>Lux aeterna * (v. 35) (plus many others)</u>
Dec 8: Im Conc	GR	Gaudens gaudebo	<i>Ego sum resurr./Lux aeterna * (vv. 35, 34)</i>
	MR	<i>Gaudens gaudebo</i>	Ierusalem, quae aedificatur
			<i>Tamquam lapides/Domus mea</i>
			<u>Gloriosa dicta sunt</u>
			<i>Gloriosa dicta sunt</i>

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The Ascendant Tone and the Desire for the Transcendental

By Wilko Brouwers



Why do we need music? Why isn’t one single tone enough for us?”

“Because one prolonged tone, however beautiful it may be, always has a certain restlessness, always sounds like a call, ultimately asking for a resolution.”

It is with this dialogue between pupil and master that the book *Solmisation und Kirchentönen* by Ina Lohr¹ begins.

This call (reciting tone), the turning point around which the small melodic lines of sung acclamations and lectures in the early Christian church moved, was always an elevated tone which could descend to a tonic (final), but often did not.



There is no real difference with the songs of the youngest children. Originally they are based on the sol-mi interval, supposedly the “call third.” This interval seems to be in our oldest genes. Sol is the elevated tone, mi a temporary rest. Later, when the melodies expand to sol-la-sol-mi, we see the calling tone (sol) showing the impulse to reinforce her call, in this way rising further before going down.

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¹Ina Lohr, *Solmisation und Kirchentönen* (Zürich: Berichthaus, 1943); the author (1903–1983) was a Swiss composer, musicologist, music educator and music teacher of Dutch origin. She lectured at the Schola Cantorum Basiliensis and the Faculty of Theology at the University of Basel.