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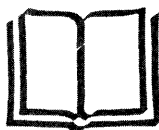
St. Martin of Tours Church, St. Martinsville, Louisiana

THE NEW BOOKS FOR HIGH MASS

For those who were familiar with the official books of the Church prior to Vatican II, the new ones are not necessarily easy to use, nor is their arrangement quite as crystal clear as a true simplification could perhaps have produced. However, for better or worse, the new books exist, although they are not as well known as they deserve to be. About one year ago, the writer was assured by a Benedictine monk that there is no longer any Latin missal. This article will attempt to list the Latin books of the Roman rite and to provide some comments on their use, arrangement, and content.

Broadly speaking, the liturgical books can be divided into three groups:

- A. The Mass books
 1. *Missale Romanum*
 2. *Lectionarium*
 3. *Graduale Romanum*
 4. *Jubilate Deo*
- B. The Office books — *Liturgia Horarum*
- C. The books for the administration of the sacraments



HUGHESDON: MASS BOOKS

The second and third groups of books are hopefully to be dealt with in a subsequent article. The books of the first group are of considerable significance and interest to the "ordinary" parish and are dealt with here.

As during the four hundred years which preceded the Second Vatican Council, the missal is the primary, (but no longer the sole) book which is required for the celebration of Mass. The present missal, which incorporated the new rite, was officially promulgated by the Apostolic Constitution of Paul VI, *Missale Romanum*, dated April 3, 1969. That constitution states that the new missal is to be used from the first Sunday of Advent of that year, and is in itself a momentous document in that it supplemented the document *Quo Primum* of Paul V, July 14, 1570, and changed the practices and liturgical norms which had been used in the Mass for 400 years throughout almost the entire Roman Church.

The Constitution *Missale Romanum* was accompanied by a 1969 version of the new *Ordo Missae*, which contained the modified version of the Roman canon, the three new canons including, of course, the new words of consecration, and several additional prefaces — notably those for Advent which, while they had had counterparts in the Ambrosian rite, had been sadly lacking in the Roman. The 1969 *Ordo* was incorporated in an altar missal published in 1970, which year saw the appearance of:

Missale Romanum
Ex Decreto Sacrosancti Oecumenici Concilii Vaticani II
instauratum
EDITIO TYPICA ALTERA

The 1970 edition, it must be said, was not a handsome book. For some unexplained reason, there was practically no attempt at external decoration, not even the coloring of the edges. Neither, five years later, does the book appear to have been very durable physically: after having been used only once or twice a week for three years, it is already in need of rebinding.

This edition is bulky, almost three inches thick, thicker than almost any of the old altar missals. It runs to almost one thousand pages and is printed on unnecessarily heavy paper. The casing appears to have been designed to accommodate a book of about half the thickness and its anchorage, in grey cloth-covered boards, could best be described as "temporary." Fortescue in *The Ceremonies of the Roman Rite Described* (1917) remarked, "Most of our liturgical books are extremely badly bound." It is regrettable that his criticism is no less justified some sixty years later.

These shortcomings in the 1970 edition were to some extent remedied by the "*prima reimpressio*" of 1971. This is a considerably thinner volume, bound in a red leather or leather substitute, only one half as thick as its predecessor, and at least so far appears to have considerably greater durability. It is not, however, a new edition in the true sense of the word, but rather an exact reprinting of the 1970 edition. This is at the moment the standard Roman Missal and the 1970 edition is now out of print.

The only similarity which the arrangement of the new missal bears to that of its predecessor is that the order of Mass appears more or less in the middle of the book. This section is itself subdivided into two parts: the first comprises the *Ordo Missae cum populo*, while the next 110 pages are devoted to the *Ordo Missae sine*



populo. These two orders of Mass are followed by an appendix giving the various forms of the salutation at the beginning of Mass and of the penitential rite, by introductions and brief conclusions for the prefaces, by the three alternative acclamations after the consecration (which do not have an exact counterpart in the current English language missals) and finally by the benedictions for the end of Mass and various prayers, *Orationes super populum*.

The *Proprium de tempore* is quite different from that which existed in the old missal. Broadly speaking, it follows the divisions of the new liturgical year which are by now well known from the English missal.

The sanctoral cycle (*Proprium de sanctis*) is found about halfway through the book. It is listed quite straightforwardly by months and days, and it extends over 130 pages. The remainder of the missal, roughly its last third, is given to Common Masses, special ritual Masses (for Confirmations, Baptisms, Holy Orders, the Nuptial Mass, etc.) and then various Masses for different individuals and for special occasions, for example, for the bishop, for the election of a pope, for priests, for the unity of Christians; for the country or the state, for the preservation of peace and justice, and in time of war. Then there is a further series of Masses whose titles resemble some of the titles in the old Roman Ritual; for example, for the sick, in time of earthquake, to ask for rain, to avoid tempests, and that always useful, *In quacumque necessitate*. There are then sixteen votive Masses and finally the various Masses for the dead, together with the usual *Orationes diversae pro defunctis*.

Finally, there is a fairly useful appendix giving the order for blessing with holy water, a sample for the prayers of the faithful, and the preparation and thanksgiving before and after Mass.

The last section, some simple chants, runs about 35 pages. Musically speaking, this is the most interesting section of the missal; at the same time, it is where the missal shows its greatest defects, particularly from the musical viewpoint.

There are chants for the initial greeting, and for the acclamations after the readings (including the gospel); a simple and solemn tone for *one* preface (out of 87), that of the last two Sundays of Advent. There are tones for the parts of the four Eucharistic prayers which were to be sung out loud; and for the *Per ipsum* and the *Pater noster*. There are three tones for this last, one of which is the old solemn tone; the other two appear to be new. The old simple tone, however, is not included. Finally, there is the setting of the *Libera nos* which terminates with *Quia tuum est regnum et potestas et gloria in saecula*. When singing Mass, nothing indicates that a switch back to the printed part of the ordinary is necessary before returning to the chant to sing the *Pax Domini*, and one wonders how many times the *Domine Jesu Christe* has been omitted because of this. This part of the book gives the appearance of having been put together in considerable haste with, it must be said, very little thought for the unfortunate celebrant and M.C. who would have to use it. One useful feature of the Sunday Masses, however, is that each one is complete on one page.

It was presumably the musical defects of the *Missale Romanum* that led the Benedictines of Solesmes to try to remedy the situation, and their remedy came in two parts.

The first was a book of some 215 pages plus index, entitled *Praefationes in cantu*, published some time after 1971. (This date is determined from two dated



letters which are reproduced on pages 2 and 3, the book bearing neither imprint nor copyright dates.)

As its title implies, the work consists of full musical settings for all the 87 prefaces which appear in print in the *Missale Romanum*. The index simply lists the preface and the page on which its simple or solemn tones are to be found. This volume, of course, is essential for any church which sang the Mass from the *Missale Romanum* and where it was desired to avoid anything but musical guesswork for the preface.

It is now out of print and was superseded in 1975 by the *Ordo Missae in cantu*. This newest work completely incorporated its predecessor, the *Praefationes in cantu*, but with several important additions.

The pagination of the former volume is preserved, but there are 21 additional pages at the beginning in Roman numerals, providing the chants for the initial rite, the penitential rite, and the blessing of water. Two pages without music cover the offertory prayers so that there is no need to refer to the *Missale* except for the prayer over the offering. Following the prefaces are complete musical settings in chant notation for the four Eucharistic prayers in their entirety and for the communion rite. The *Pater noster* is reprinted from the *Missale* and the music for the conclusion of the Mass, including the blessing, is provided. Only one tone is given for the *Ite missa est*, which seems to be an impoverishment when compared to the wealth of settings formerly in use. However, with this volume, the only use of the *Missale* once the offertory has started, is for the prayer over the offerings, and for the post-communion. It does, even so, still mean shuffling of books at the altar, and requires a fairly competent M.C. to guide an unfamiliar celebrant through the liturgical maze. There is a useful feature in the index indicating which of the ordinary Sundays of the year should "take" which preface, thus ensuring that all of the eight ordinary prefaces are used in the course of the cycle of "Ordinary Time."

So much for the missal and its supplement. The other indispensable book (in three volumes), is entitled *Lectionarium*.

The *Lectionarium*, which by its title page, is made a part of the *Missale Romanum*, was promulgated by decree of the Sacred Congregation for Divine Worship dated September 30, 1970, appropriately the feast of Saint Jerome.

It consists of three volumes, each bound in red, with red edges; and each has two ribbons. The first volume runs from Advent to Pentecost. The second is for the ordinary Sundays and days of the year after Pentecost, and the third is devoted to Masses of the saints, ritual Masses, Masses for various occasions, votive Masses and Masses for the dead. To this extent, it parallels the *Proprium de tempore* of the *Missale*. Each volume contains its own separate introduction. But the first contains a separate section entitled *De ordine lectionum Missae*. This runs for about sixteen pages and contains the general principles by which the readings are chosen, the choice of ferial readings, readings for the sanctoral cycle, and so on.

It should be said at once that the first two volumes appear to contain a significant error in the table of contents. The table is in three parts, the first being roughly equivalent to the old list of movable feasts, giving the dates of occurrence for various days of the year through 1999. The second table is the order of readings for the ordinary Sundays, and the third is the order of readings for the



ferial days through the year. It is the third table in which the error arises. The readings for the first year and second year of the ferial cycle appear to be switched, so that the readings for the second cycle are listed under the first year's cycle and vice versa. A page by page check confirms that the titles of the two columns of the table are in fact reversed.

Apart from this minor defect, the book is very handsomely produced, well set out, very clear and easy to read, and contains for each day the first reading, the responsorial psalm, gospel acclamation, and the gospel.

One of the problems faced by the compilers is that the book operates on three cycles. The Sunday cycle is, of course, spread over three years, normally referred to as A, B, and C. The ferial cycle, however, extends only over two years normally referred to as Year I and Year II. Finding one's way through the book is, unless one has some acquaintance with the arrangement, a matter of some difficulty. It is complicated by the fact that the ferial gospels are on a one-year cycle, and are thus printed only on the "Year II" pages. However, bearing in mind that the *Lectionarium* has to deal with this multi-cycle arrangement, it does a very good job indeed. There appears to be no risk of confusion whereby a harried lector or deacon can pick the reading for cycle B on a Sunday when he really should be reading cycle A. The readings and the gospels are given first for Sunday A, then for Sunday B, then for Sunday C. It would, however, have been even better if all Year A were first, then Year B, and so on.

From a musical point of view, the lectionary is of no interest whatever. There is not one single specimen of chant indicating how any of the lessons are to be sung, nor any for the gospels. Neither is there any indication of the intonations to be used for the *Verbum Domini* nor the responses. In this respect, of course, the *Lectionarium* does neither more nor less than its predecessors. However, since the *Liber usualis* is gradually being "phased out," it seems a pity that it is still necessary to refer to another book to find how a particular lesson is to be sung.

An appendix contains a large selection of responsorial psalms, but these are set out in such a way that use of them with the psalm tones of the *Liber* would be impossible.

The other book which marries, as it were, the *Missale* and the *Lectionarium* is the new *Graduale Romanum* published by Solesmes. One of the most hopeful things about the place of music in the new rite is the foreword to the *Graduale* signed by Cardinal Tabera and Archbishop Bugnini and dated (again appropriately) June 24, 1972, the feast of the Nativity of Saint John the Baptist. The last paragraph of this introduction reads:

Statuit proinde Sacra haec Congregatio, de mandato Summi Pontificis PAULI VI, ut, qui celebrationem eucharisticam lingua Latina peragunt, in disponendis cantibus ad illam pertinentibus novam hanc ordinationem sequantur.

This can only be regarded by those who wish to preserve some of the heritage of the Church as extremely encouraging. The *Graduale* is a realization of the previously printed *Ordo cantus Missae*. This is not to be confused with the *Ordo Missae in cantu*, referred to previously in the section which dealt with the new *Missale Romanum*. The *Ordo cantus Missae* was published by the Typis Polyglottis Vaticanis in 1973. It contained not much more than a list of the chants from the old *Graduale Romanum* and the days on which they were now to be used. The new

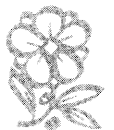
Graduale of 1974 gives the full music and text of each chant, but has eliminated many of the chants found in the old *Graduale*, specifically those of feasts that have been suppressed and chants that were of modern composition and thus not truly authentic. Several pieces, assigned originally to celebrations now eliminated, have been retained and reassigned.

The new *Graduale* is divided into two main parts: the *Graduale* itself, which follows the order of the *Missale* and the *Lectionarium* and contains the chants of the Proper of the Masses given in those works; and the *Kyriale* which contains the settings of the Ordinary of the Mass as they were found in the old *Graduale* or the *Liber usualis*. Provision is made for certain settings of the *Kyrie* to be doubled instead of tripled as previously done; for example, Mass VII (*Rex splendens*) now has only six petitions instead of nine. At the end of the *Kyriale* are to be found the chants of the initial rites of the new order, some sample tones for the singing of the first and second lessons, three tones for the gospel, and the introduction to the preface. It also duplicates from the *Ordo Missae in cantu* the tones for the *Pater noster* and the complete music for the conclusion of the Mass including the blessing and the one tone for the *Ite missa est*. The work concludes with an appendix in which the new version of the Litany of the Saints and two versions of the *Te Deum* are found. There is an excellent index.

The greatest problem encountered by the editors of the new *Graduale* came in trying to relate the old chants to the new arrangement of the Scripture readings. Formerly the communion verse often had reference to the gospel, but the new readings do not correspond as before, although efforts have been made to accommodate this. The fact that very few settings for the responsorial psalm texts have been produced for Latin makes the use of the Gregorian chants in the *Graduale* even more important. The old practice of "creating" new chant settings for new liturgical texts has been done away with; there will be no Solesmes settings for the responsorial psalms in "new" Gregorian style. It is up to composers to create twentieth century music for them, both in Latin and in the various vernacular tongues. Permission is given to use a chant for several occasions within a given season: *In omnibus Missis de Tempore eligi potest pro opportunitate, loco cuiusvis cantus diei proprii, alius ex eodem tempore*. This should encourage beginning groups to attempt Gregorian settings of the proper, realizing that they can be repeated more than just once a year as was the practice in the past. Truly, one of the great blessings of the new order is the tremendous variety which it provides in the way of selecting readings and chants for Masses. At the same time, this is without doubt one of its greatest weaknesses in that the options are so liberal that the works are in grave danger of providing the option that they need never be used at all.

A "child's edition" of the *Graduale* deserves noting. This is *Jubilare Deo*, published by Typis Polyglottis Vaticanis. It contains simple Gregorian Masses, some of the Gregorian hymns (*Adoro te devote*, etc.) and is bound in paperback. It would make an ideal book for congregational use, as indeed Pope Paul himself suggested to the bishops of the world when he sent it to them as an Easter gift in 1974.

Since Latin is still the official language of the Roman rite, a knowledge of the Latin books in this rite is obviously essential to those responsible for planning the music and the liturgy in our parish churches. This knowledge is all the more



essential if the Church is to retain any outward sign of being a united structure and to avoid more of the splintering which has been so distressingly apparent in the past decade.

It is regrettable but true that Catholics, who once were able to move throughout the world and share the same ceremonies and liturgy now find it difficult or puzzling to move from one parish to another, or even to attend different Masses in the same church.

This has occurred in the name of making liturgical celebration more "relevant" and its meaning more "apparent." Whether the fragmentation has achieved this is debatable; it is, however, incontrovertible that if a semblance of unity is to be restored to the universal Church, some conscious attempt will have to be made to use the norms and texts provided by Rome. This attempt cannot be much longer delayed; if it does not occur within the next decade, it is no hyperbole to say that there will be nothing left to unify.

HAROLD HUGHESDON



Back row: Dr. William F. Pohl, Dr. William Mahrt. *Middle row:* Mrs. Jean Findlay, Rev. David Dooley, Msgr. Richard J. Schuler, Dr. James Hitchcock. *Front row:* Dr. Virginia A. Schubert, Rev. G. R. Killen, Mr. Joseph O'Connor, Mrs. Shelagh Lindsey, Mrs. Jeanne Hogan, Rev. John Buchanan. Saint Louis, Missouri, July 30, 1975.

REVIEWS

Special

Graduale Romanum. Abbey of Solesmes, 1974. Approximately @ \$6.00.

With the appearance of this attractively printed book, whose low price seems to indicate a subsidization, fears about the immediate future of Gregorian chant as well as various practical worries have been put to rest. In 1972 the Holy See, which has remained constant for more than a century in fostering, promoting, and demanding the use of Gregorian chant, promulgated the *Ordo cantus missae* (see review in *Sacred Music*, Vol. 100, Spring, 1973), which lists the places of the Gregorian pieces in the reformed Mass. The monks of Solesmes, noted for their fidelity to the Holy See, have carried out this arrangement in a practical book for the use of singers. Also, librarians and musicologists should note that this new *Graduale* contains a number of authentic Gregorian pieces not found in earlier modern books.

In order to understand certain aspects of the new *Graduale* we must recall a bit of history. Although the heyday of Gregorian composition had ended well before the beginning of the middle ages, the continuing introduction of new feasts created a need for new proper chants. In some cases chants composed originally for other feasts could be used; for instance, those composed originally for the feasts of Ss. Caecilia and Agnes were later used for feasts of other virgins, and thus came into existence the "common of the saints." In other cases earlier chants were not found suitable and new chants were composed or arranged. This work was carried out very extensively by the monks of Solesmes toward the end of the last century, creating what is called the neo-Gregorian repertory, which makes up a large part of the material found in the "proper of the saints" in the old *Graduale* and *Liber Usualis*. The present general opinion of the neo-Gregorian repertory is that except for a few rare master strokes it is vastly inferior to the authentic repertory, and some of it is so poor as to be unusable.

The *Ordo cantus Missae* has sought to correct the situation by replacing most of the neo-Gregorian with authentic pieces. On the face of it this is an attractive solution to the problem. The propers of the weekdays of Lent provide a veritable mine, since many of their texts are taken in sequence from the Psalms in numerical order, and therefore furnish texts on almost any "topic" one might want; indeed, the new *Graduale* draws heavily on these for feasts of the saints. Now the old *Graduale* provides separate repertories for Sundays, lenten weekdays and feasts, and there is relatively little sharing of pieces by different repertories. Each of these has its own musical style: we might describe the chants for the feasts of the saints as elaborate and bright in color, those of the Sundays as elaborate but more somber, and those of the lenten weekdays as simple and somber. The choirmaster is apt to receive complaints if he follows the new *Graduale*

in using lenten weekday chants on feasts celebrated in his church on Sunday or with special solemnity, such as patronal feasts. The reviewer finds the feasts of the Holy Family and the Immaculate Heart of Mary especially difficult in this respect. This much must be said for the neo-Gregorian repertory, that its arrangers attempted to keep a festive quality in the feast-day chants. The compilers of the *Ordo cantus Missae* seemed to be aware of the problem, for they included a list of neo-Gregorian pieces which may be used *ad libitum*. Although these pieces are authorized for use, they are not printed in the new *Graduale*. The choirmaster who furnishes his choir with the new *Graduale* would therefore do well to keep his old copies of the *Liber usualis* and the *Graduale*, which contain these pieces, and provide himself with a copy of the *Ordo cantus Missae* as a guide to their use.

W.F.P.

Choral

Music for Lent and the Easter season:

The Passion and Resurrection of Our Lord by William Billings, edited by L. Van Camp. SATB *a cappella*, narrator. This is not a newly discovered manuscript by our early composer, but simply a compilation of pertinent hymns and anthems with connecting Scriptural readings. The music has not been arranged, only edited occasionally for practical reasons. Without the readings there is a good collection of Lenten and Easter pieces by Billings that will probably be useful in 1976. Concordia Publishing House @ \$2.75.

Our Lord Is Risen with Flag Unfurled by Hugo Distler. SAB, organ. Distler has made one of his polyphonic settings for a 14th century Bohemian hymn. It should be a useful addition to the choir repertoire. Concordia Publishing House @ .25c.

Sing We All Now Alleluia edited by Walter Ehret. SA, optional two trumpets, piano. The Cologne tune, *Tochter Sion*, arranged by Ehret with his usual skill. GIA publications @ .40c.

Christ, Our Lord Is Arisen by Jacobus Gallus. SATB, *a cappella*. Elwyn A. Wienandt has edited and applied an English text to the original Latin, *Ascendens Christus*. There is interest in the rhythm. Not difficult. J. Fischer & Bro. @ .30c.

Be Filled with the Spirit by Ronald Nelson. SA. A simple setting of a text from Ephesians. Augsburg Publishing House @ .30c.

We Have Seen the Lord by Robert Wetzler. SATB, organ. A text from John set for appropriate dialogue in a combination of psalmodic recitative and choral commentary ending with a traditional chorale for SATB choir. Augsburg Publishing House @ .35c.