



Catholic Advance

St. Mary's Cathedral, Wichita, Kansas

PREFACE TO THE NEW GRADUALE

The *Graduale Romanum*, first restored and published by Saint Pius X, has been re-issued by Pope Paul VI with some changes to bring it into conformity with the revisions made in the liturgical calendar and the new rite of the Mass. Canon George Davey of Westminster Cathedral in London has made this translation of the foreword to the edition published by the monks of the Abbey of Saint Peter at Solesmes, 1974.

I. The restoration of the Roman Gradual

In bringing up to date the general calendar and the liturgical books, especially the missal and the lectionary, a number of changes and adjustments were necessary in the *Graduale Romanum*. The suppression of certain festivals in the liturgical year such as the season of Septuagesima, the octave of Pentecost and the ember days, with the Masses corresponding to them, together with the transferring of the feasts of certain saints to more suitable dates, made some adaptations opportune. Besides, proper chants had to be provided for new Masses, and the new arrangement of the lectionary required that a number of texts, particularly communion antiphons which were connected with the former readings, had to be moved to other days.

A new arrangement of the Roman Gradual has therefore been made, keeping always before one's eyes paragraph 116 of the *Constitution on the Sacred Liturgy*, especially the words: "The treasury of sacred music is to be preserved and

fostered with the greatest care." The authentic Gregorian repertory must suffer no injury. Therefore, no matter how it is renewed, this repertory is to be made more easily available; late imitations are to be set aside; more ancient texts are to be utilized with better effect; and the rubrics connected to them should facilitate wide use and achieve more variety.

The first requisite is to preserve the integrity of the authentic Gregorian treasury. Therefore, chants belonging to Masses which until now have not had a place in the liturgical year have been used to form other Masses (*e.g.*, the weekdays of Advent and the weekdays between Ascension and Pentecost). Other chants have been substituted for those which occur often during the course of the year (*e.g.*, during Lent or on the Sundays of the liturgical cycle). Others, if they are suitable, have been assigned to the feasts of the saints.

Nearly twenty authentic Gregorian texts which have fallen into disuse in the course of time on account of various changes have also been restored. Provision has been made that no authentic chant be cast aside or mutilated by taking away from it any part which might not be in harmony with the liturgical season, as for example, an *Alleluia* which sometimes occurs in the text of an antiphon and whose notation forms an integral part of the melody.

In putting aside the later neo-Gregorian imitations, especially those found in the feasts of saints, only the authentic Gregorian melodies are retained, although it is always permitted for those who prefer them to sing those neo-Gregorian compositions, since none of them has been deleted from the *Graduale Romanum*. Indeed, a number of them have been accepted for universal use (*e.g.*, the solemnity of the Sacred Heart of Jesus, the feast of Christ the King, and the Immaculate Conception of the Blessed Virgin Mary). No others have been substituted, but in other instances chants have been chosen from an authentic repertory and the same texts used whenever possible.

Finally, having set aside non-authentic melodies, care was taken to arrange the authentic chants more appropriately by avoiding too many repetitions and by utilizing other melodies of the highest quality that had occurred only once in the year. Great care was exercised in enriching the commons through assigning chants which are not strictly proper to any given feast and therefore useful for all the saints of the same order. The commons have also been enriched with a number of chants taken from the proper of the time but rarely used. The rubrics allow greater ease in selecting chants from the newly arranged commons, so that now they satisfy pastoral needs more widely.

In the same way, it is permitted to substitute another text for that proper to the day in Masses of the proper of the time.

The rules for sung Mass as given at the beginning of the *Graduale Romanum* of 1908 are herewith amended so that the function of each chant may be made clear.

II. Rites to be observed in a sung Mass.

1. After the people have assembled, and while the priests and ministers are approaching the altar, the entrance antiphon is sung. Its intonation may be shortened or protracted, or even better, the chant may be begun immediately by everyone. In that case, the asterisk, which in the *Graduale* indicates the cantor's part, is only to be taken as an indicative sign

The antiphon is sung by the choir, the verse by a cantor or cantors, and then the antiphon is repeated by the choir.

The antiphon and the verses may be repeated in this way as many times as necessary to accompany the procession. Before the final repetition of the antiphon, the *Gloria Patri* and the *Sicut erat* may be sung together as the final verse. If, however, the *Gloria Patri* has a special melodic termination, that ending should be used for all the verses.

If the singing becomes too protracted through the repetition of the *Gloria Patri* and the antiphon, the doxology may be omitted. When the procession is very short, only one verse of the psalm need be used, or the antiphon alone may be sung without adding any verses.

Whenever a liturgical procession precedes the Mass, the entrance antiphon is sung as the procession enters the church, or it may sometimes be omitted, as provided in the liturgical books for special cases.

2. The acclamation, *Kyrie eleison*, may be distributed among two or three cantors or choirs as opportunity dictates. Each acclamation is normally sung twice, but this does not exclude a greater number, especially on account of musical artistry, as is indicated in the foreword to the *Kyriale* (para. 2).

When the *Kyrie* is sung as part of the penitential rite, a short trope for each acclamation is preferred.

3. The hymn, *Gloria in excelsis Deo*, is intoned by the priest or by the cantor, if that is convenient. It is continued alternately by the cantors and the choir or by two choirs alternating. The division of the verses, indicated by the double bar lines in the *Graduale Romanum*, need not be observed if a more appropriate method is found which suits the melody.

4. When there are two readings before the gospel, the first one, which is usually taken from the Old Testament, is sung in the tone of a lesson or a prophecy and ends with the usual formula for a full stop. The conclusion, *Verbum Domini*, is sung to the same formula for a full stop, and the *Deo gratias* is sung by all to the formula usually used for the conclusion of the lessons.

5. The gradual responsory is sung after the first lesson by cantors or by the choir, but the versicle is sung through to the end by the cantors alone. Hence, there is no reason for inserting an asterisk to indicate a resumption of the singing by the choir at the end of the gradual versicle or the *Alleluia* or the last verse of the tract. When it seems to be opportune, the first part of the responsory may be repeated as far as the versicle.

During paschal time, the gradual responsory is omitted and the *Alleluia* is sung as described below.

6. The second reading, which is taken from the New Testament, is sung to the epistle tone which has its own final formula. It can also be sung in the tone of the first reading. The conclusion, *Verbum Domini*, should be sung according to the melody given in the common tones, to which all reply *Deo gratias*.

7. *Alleluia* or the tract follow the second reading. The *Alleluia* is sung in this manner: the whole melody is sung through by the cantors and then repeated by the choir. However, if necessary, it may be sung but once by all. The versicle is sung throughout by the cantors, and then the *Alleluia* is repeated by all.

8. When the sequence occurs, it is sung after the final *'alleluia* by the cantors and choir alternating or by two parts of the choir alternating. *Amen* is omitted at the end. If the *Alleluia* and its verse is not sung, the sequence is omitted.

9. When there is only one reading before the gospel, either the gradual responsory or the *Alleluia* with its verse may be sung. During paschal time, either *Alleluia* may be chosen.

10. At the conclusion of the gospel, *Verbum Domini* is added to the melody given in the common tones, and everyone responds *Laus tibi, Christe*.

11. The *Credo* may be sung by everyone or in alternation as is the custom.

12. The prayer of the faithful is carried out according to local custom.

13. After the offertory antiphon, versicles may be sung according to tradition, but they may always be omitted even in the antiphon, *Domine Jesu Christe*, in Masses for the dead. After each versicle the antiphon is repeated in the manner indicated.

14. At the conclusion of the preface, all sing the *Sanctus*. After the consecration, they proclaim the anamnesis.

15. At the conclusion of the doxology of the eucharistic prayer, all sing *Amen*. Then the priest alone intones the invitation to the Lord's prayer which everyone sings with him. He sings the embolism alone and all join in the concluding doxology.

16. While the breaking of the host and the placing of a particle in the chalice are taking place, the *Agnus Dei* is sung, intoned by the cantors and taken up by all. This invocation may be repeated as often as necessary while the breaking of the bread continues, always keeping in mind the musical form. The final invocation concludes with *dona nobis pacem*.

17. The communion antiphon is begun when the priest consumes the sacred host. It is sung in the same manner as the entrance antiphon but in such a way that the singers are able to receive holy communion.

18. After the priest's blessing, the deacon sings *Ite, missa est* and all respond *Deo gratias*.

III. The communion psalms.

The numbering of the psalms and their verses is according to the edition *Nova Vulgata* (Typis Polyglottis Vaticanis, 1969). These versicles and parts of verses are organized in the same way as in the book, *Liturgiae Horarum* (Typis Polyglottis Vaticanis, 1971).

An asterisk placed after the number of the psalm denotes that the antiphon has not been taken from the psalter and that the psalm suggested is therefore *ad libitum*. In this case, if it appears more appropriate, another psalm may be substituted, as for example, Ps. 33, which by ancient tradition has been used for communion.

When Ps. 33 is indicated for communion, no special verses are proposed since all are equally appropriate.