

The Parish  
**Book of Chant**

A New Collection of Gregorian Chant

including  
Order of Sung Mass for both  
Ordinary and Extraordinary Forms of the Roman Rite

along with  
Chants and Hymns for Occasional and Seasonal Use  
with English translations

for use as a  
Manual of Gregorian Chant and Liturgical Resource  
for Scholas and Congregations

Prepared for the  
The Church Music Association of America

*Dedicated to His Holiness, Pope Benedict XVI,  
in thanksgiving for his motu proprio, Summorum Pontificum*

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## FOREWORD

*Therefore if any man be in Christ, he is a new creature:  
old things are passed away; behold, all things are become new.*

(2 Cor. 5: 17, KJV)

What justifies a *new collection* of Gregorian chant for today's Church? Based on the interest and activity generated by organizations such as the Church Music Association of America, we are witnessing a true renaissance of traditional music for the Catholic liturgy. Leading the way is Gregorian chant, to which the Second Vatican Council gave "pride of place" among the many forms of liturgical music.

This pride of place belongs to chant by its very nature, having been born of and for the Church's liturgy, having served her for a millennium or more, having nourished her saints, catechized her people, comforted those who mourn, given voice to those who rejoice.

More than any other form of music, chant fulfills the Council's vision that sacred music "be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites." To this end, Gregorian chant is "specially suited to the Roman liturgy."<sup>†</sup>

With his *motu proprio*, *Summorum Pontificum*, Pope Benedict XVI has given new impetus for a re-appropriation of chant in the liturgical life of the modern Church. By expanding the use of the traditional form of the Roman Rite (now known as the Extraordinary Form), the Holy Father provides for the mutual coexistence of this form, along with its modern expression (the Ordinary Form). Beyond mere coexistence, however, he envisions that the proximity of the two forms can be "mutually enriching," the inherent sacrality of the old influencing the reverent celebration of the new. Constitutive of that sacrality has always been the sacred chant.

The present collection is offered, then, as a direct response to the Holy Father's call for this mutual enrichment. We have included the Order of Mass for both Ordinary and Extraordinary Forms of the Roman Rite, with their musical settings. Rather than reproducing the official English version of the modern Roman Rite, we have instead provided English translations that render the Latin as faithfully and as elegantly as possible. For the Ordinary Form, we have selected Eucharistic Prayer I, the Roman Canon, to show as clearly as possible the concordance between the two Forms of Mass.

<sup>†</sup> cf. Constitution on the Sacred Liturgy § 112, 116.

Our Order of Mass is necessarily limited to the ordinary (unvarying) texts, and congregations that celebrate Mass in Latin regularly, under either Form, will need to supplement this collection with the texts proper to each celebration (prayers, readings, prefaces, proper chants). Those celebrating the Ordinary Form who choose one of the other Eucharistic Prayers will want to provide a translation of that as well.

Following the Orders of Mass, we include a dozen settings of the Mass Ordinary (Kyrie, Gloria, Sanctus, Agnus Dei), four settings of the Credo, and various other ordinary chants. This is far from a complete *Kyriale*, but it provides a substantial repertoire for most congregations and beginning scholas. We have given only minimal directions for specific uses of the various Mass Ordinaries. Indeed, congregations are free to choose the settings that best serve their needs, and may even mix and match movements from a variety of Ordinaries.

A collection of about six dozen chants of various styles follows, which are arranged by genre and liturgical season. These chants were collated from a variety of sources, including *Liber Cantualis* (Solesmes, 1978), *Chants of the Church* (Gregorian Institute of America, 1953), and several traditional hymnals. We hope the selections are extensive enough to provide for the needs of most congregations, without overwhelming them. Nor have we limited our selections to authentic chant, and have included a few popular Latin hymns (*Adeste fideles*; *O Sanctissima*) that work well in the context of sung Latin Mass.

In the course of preparing this collection, it became obvious that differences abound in even the most well-known chants. The editor begs indulgence for the choices he has made.

The occasional and seasonal chants included in this collection are intended for use at Mass as *supplementary chants* only. They should not impinge on the prerogatives of the Proper chants of the Mass, as found in the *Graduale Romanum*, and should in no way be allowed to impede the schola's progress toward realizing a fully chanted *Missa cantata*, in either Ordinary or Extraordinary Form. That goal remains the ideal.

In the Extraordinary Form, the supplementary chants provide music for congregational singing at Low Mass. They can serve as processional and recessional chants, as well as additional music for the offertory and communion rites for more solemn Masses.

Those intending to use this collection in the context of the Ordinary Form have the luxury, when introducing (or *re-introducing*) chant into the parish repertoire, of taking a gradualist approach, inserting chants at various points during the Mass as their congregations can absorb them. Occasional and seasonal chants provide a good starting point. Nevertheless, the goal of the liturgical movement has always been, and remains, the full, conscious, and active participation of the faithful *in the Mass itself*.

That means, first and foremost, singing the parts of the Mass—the responses and chants from the Order of Mass itself—and not relying exclusively on extra-liturgical hymnody (whether in Latin or English) to foster participation. To this end, the priest must lead with his own chant. Never forget that a fully-chanted Mass, as prescribed by the modern *Graduale Romanum*, remains the ideal for the new Mass, no less than for the old.

*Summorum Pontificum* in no way consigns the Church’s treasure of Gregorian chant exclusively to the Extraordinary Form of the Roman Rite, just as it does not sequester the lovers of liturgical tradition, including Latin, to the Extraordinary Form. A collection such as this can serve to encourage mutual enrichment, but only if congregations and liturgical musicians are willing to reevaluate their commitment to the Church’s treasure of sacred chant, and follow Pope Benedict’s admonition, in the words of St. Paul, to “widen your hearts also!” (2 Cor 6:11-13)

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—Richard Rice, Editor