

## INTRODUCTION

The introit is the entrance chant of the Mass, sung with prescribed texts, most commonly in Latin. It consists of an antiphon, psalm verses, and a doxology. These texts are normative for all Masses, although they may be substituted by seasonal psalm settings or, as is most commonly the case, by other hymns and songs. However, these normative introit texts are rarely performed for several reasons:

1. The beautiful Gregorian melodies that accompany these texts in Latin are not accessible to most choirs.
2. Our present norm of having the congregation sing at the entrance, recommended by Vatican II, makes these texts, which change every Sunday, very impractical.
3. Much of the original text—that is, the psalm verses accompanying the antiphon—is suppressed in modern editions of the Missal in English, so all that is left is a fairly short sentence.

My research into the origin and early development of the introit, undertaken during a term of sabbatical study at St. Benet's Hall, Oxford University, in 2002, revealed that the original form of the introit was antiphonal:

antiphon  
entire psalm or several verses  
doxology  
antiphon

and not responsorial:

antiphon  
verse 1  
antiphon  
verse 2  
antiphon . . .

as is promoted in official chant books.

In the early Middle Ages, the psalm bore much more weight than it does today. As a matter of fact, today only the first verse of the psalm is published in the chant books, and the Sacramentary leaves out the psalm altogether, reducing or eliminating any thematic connection between the psalm and the theme of the day.

During the same sabbatical study, I also planned to compose a cycle of introits for congregational use. While I was not the first to attempt such a cycle, I decided to use a different angle of approach: to use the strophic hymn as a vehicle to bring the antiphon and the psalm verses into congregational use; to use the antiphonal structure to frame the psalm verses; and to give more weight to the psalm by employing several verses that would make thematic sense.

By using these settings on a regular basis, a congregation will be brought to a fuller liturgical experience, not so much through a closer thematic connection between the introit and the daily theme, but by praying a cycle of psalms throughout the church year. For those who wish to delve deeper into the academic side of my

study, the companion book, *Hymn Introits for the Liturgical Year: The Origin and Early Development of the Latin Texts*, published by Liturgy Training Publications, might prove a valuable resource. This publication also contains some alternate settings not contained in this book, albeit without musical notation.

I am greatly indebted to Father Christopher Webber, who permitted me to use some of his own psalm settings and who made valuable suggestions that enhanced the quality of this book. Also, Mary Beth Kunde-Anderson, Alan Hommerding, and Thomas Strickland were responsible for many editorial improvements. Tom especially did a wonderful job in keeping the project organized and on schedule, and his knowledge of hymnody was a great asset to the final product. Additional thanks to Greg Labus, for bringing this project to the attention of World Library Publications, and for helpful suggestions in the pairing of the texts with hymn tunes.

Finally, it is my hope that this present volume might inspire others to work with the proper texts, leading congregations to a fuller experience of the liturgical year.

**Christoph Tietze**, *February 2005*

## HOW TO SING THESE INTROIT HYMNS

Based on the antiphonal structure of the introits described above, the same procedure is recommended for the singing of these introit hymns:

first stanza = antiphon  
second stanza and following = psalm  
final stanza = doxology  
repeat first stanza = antiphon

There are various performance options as well. The initial stanza could be sung by the choir alone to introduce the tune, with the entire assembly joining for the rest of the hymn. The choir could sing the doxology (in harmony, if the hymn tune lends itself to that), with the repeat of the first stanza being sung by all. Creative accompanists, of course, will rely on free harmonizations, modulating before the final stanza, and the various hymn accompanying techniques they apply to other hymns.

*The Editors*

## 1

## FIRST SUNDAY OF ADVENT

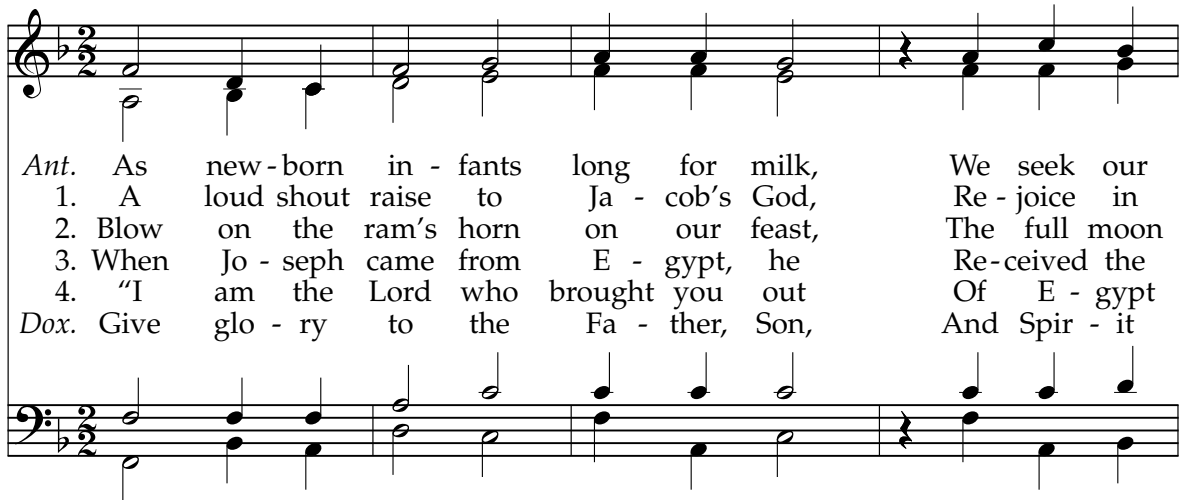
*Ad te levavi*

*Ant.* To you, O Lord, I pray; I trust in your great name.  
 1. Re - veal your ways to me And guide me in right paths.  
 2. In pit - y, Lord, re - call Your mer - cies man - i - fold.  
 3. I pray that you for - give The fail - ings of my youth,  
*Dox.* Give glo - ry to our God, The Fa - ther, and the Son,

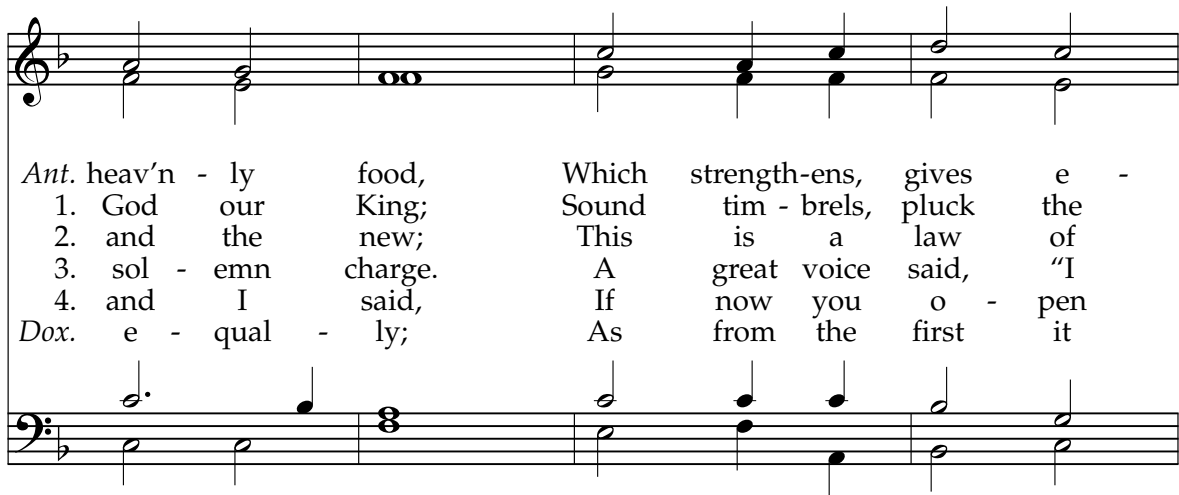
*Ant.* Let not my en - e - mies ex - ult Nor put my soul to shame.  
 1. That you may teach me in your truth, O Lord, is all I ask.  
 2. Re - mem - ber me in your great love As in the days of old.  
 3. And do not cease to think of me In grace and love and truth.  
*Dox.* And al - so to the Par - a - clete, E - ter - nal Three - in - One. *Ant.*

Ant.: Psalm 25:1-3; Vss.: Psalm 25:4-7  
 Christoph Tietze  
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ST. BRIDE; SM  
 Samuel Howard, 1710-1782  
 Harm. attr. William H. Monk, 1823-1899

*Quasi modo*


*Ant.* As new-born in-fants long for milk, We seek our  
 1. A loud shout raise to Ja-cob's God, Re-joice in  
 2. Blow on the ram's horn on our feast, The full moon  
 3. When Jo-seph came from E-gypt, he Re-ceived the  
 4. "I am the Lord who brought you out Of E-gypt  
*Dox.* Give glo-ry to the Fa-ther, Son, And Spir-it



*Ant.* heav'n - ly food, Which strength-ens, gives e -  
 1. God our King; Sound tim - brels, pluck the  
 2. and the new; This is a law of  
 3. sol - emn charge. A great voice said, "I  
 4. and I said, If now you o - pen  
*Dox.* e - qual - ly; As from the first it



*Ant.* ter - nal life; O taste, the Lord is good.  
 1. mer - ry harp, And play the lyre and sing.  
 2. Ja - cob's God And Is - rael's stat - ute, too.  
 3. eased your load, And set your feet at large."  
 4. wide your mouth, You will be tru - ly fed."  
*Dox.* was, is now, And ev - er - more shall be. *Ant.*

*Ant.*: 1 Peter 2:2-3; Vss.: Psalm 81:2-7, 11

*Ant.*: Christoph Tietze

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Vss., *Dox.*: Christopher L. Webber, alt.

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GRAEFENBERG; CM  
 Johann Crüger, 1598-1662

# ALL SOULS

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*Requiem aeternam*

*Ant.* Grant them e - ter - nal rest, O Lord, And  
 1. Let hymns of praise and joy be sung, O  
 2. All hu - man - kind must come to you, Marked  
 3. Blest are the souls who dwell with you, The  
*Dox.* Give glo - ry to our lov - ing God, The

*Ant.* glad - ness for all time, And may the light that  
 1. Lord, on Zi - on's height; All peo - ple pledge them -  
 2. by the stain of sin; Our faults and er - rors  
 3. faith - ful whom you chose, Who, filled with grace, live  
*Dox.* Fa - ther, and the Son, And al - so to the

*Ant.* nev - er dies On them for - ev - er shine.  
 1. selves to you, Who hear their prayers a - right.  
 2. o - ver - whelm, But you, Lord, wash us clean.  
 3. in that shrine From where your mer - cy flows.  
*Dox.* Par - a - clete, E - ter - nal Three - in - One. *Ant.*

Ant.: 4 Esdras 2:34, 35; Vss.: Psalm 65:2-4  
 Christoph Tietze  
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LAND OF REST; CM  
 American folk melody  
*The Christian Harp*, Pittsburgh, 1836  
 Harm. J. Clifford Sever  
 Harm. © 2005, World Library Publications