

PART OF THE MASS	GIRM	<i>Sing to the Lord: Music in Divine Worship</i>	<i>Pastoral Introduction to the Order of the Mass</i>
The Entrance Chant (GIRM #48)	<p>Four Options: (1) the antiphon from the Roman Missal or Psalm from the Roman Gradual (2) the seasonal antiphon and Psalm of the Simple Gradual (3) a song from another collection of psalms and antiphons (approved by USCCB or our Bishop) (4) a suitable liturgical song approved by the USCCB or our Bishop</p> <p>“The singing at this time is done either alternately by the choir and the people or in a similar way by the cantor and the people, or entirely by the people, or by the choir alone.”</p> <p>If the chant is not sung, the Entrance Antiphon is sung or recited—by the faithful, or the choir, or the priest.</p> <p>Accompanying the procession is only one of four reasons for the Entrance Chant; therefore it should be continued after the presider reaches the chair if the song calls for it (i.e. look at the verses – if they are all needed to make a point, then sing all of them).</p>	<p>142. “The purpose of this chant is to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical season or festivity, and accompany the procession of the priest and ministers.” (GIRM #46)</p> <p>144. The text and music for the Entrance song may be drawn from a number of sources. a. The singing of an antiphon and psalm during the entrance procession has been a longstanding tradition in the Roman Liturgy. Antiphons and psalms may be drawn from the official liturgical books—the <i>Graduale Romanum</i>, or the <i>Graduale Simplex</i>—or from other collections of antiphons and psalms. b. Other hymns and songs may also be sung at the Entrance, providing that they are in keeping with the purpose of the Entrance chant or song. The texts of antiphons, psalms, hymns, and songs for the Liturgy must have been approved either by the United States Conference of Catholic Bishops or by the local diocesan bishop.</p>	<p>67. Worship begins with the opening song and procession, which help to create an ambience of solemnity, a sense of oneness in Christ, and an awareness of the mystery being unfolded.</p> <p>The opening song should be one that everyone is able to join in singing to some degree....</p>
The <i>Kyrie Eleison</i> (52)	As a rule, each acclamation is sung or said twice, but it may be repeated or preceded by a trope.	<p>145. After the greeting, the Act of Penitence follows as the entire assembly prays a formula of general confession (GIRM 51). When the third form of the Act of Penitence is sung (“You were sent to heal the contrite of heart: Lord, have mercy . . .”) variable invocations of Christ’s mercy may be chosen (GIRM 52).</p> <p>146. If the <i>Kyrie</i> is not included in the Act of Penitence, it is sung or said immediately afterwards.</p>	73. [The <i>Kyrie</i>] is by nature a chant and, when used, is normally sung by all, alternating with the cantor or choir.
The <i>Gloria</i> (53)	As a rule it is sung; if not, it is recited. Omit in Lent and Advent.	<p>149. While through-composed settings of the <i>Gloria</i> give clearest expression to the text, the addition of refrains is permitted, provided the refrains encourage congregational participation.</p> <p>150. The <i>Gloria</i> may not be moved to a different part of the Mass than the one assigned by the <i>Roman Missal</i>. It</p>	<p>75. Every effort should be made to ensure that the <i>Gloria</i> can be sung; however, for pastoral reasons it may be recited instead.</p> <p>No other text or song may be substituted for the <i>Gloria</i>.</p>

		may not, for example, be used in place of the Entrance chant or song, or during the sprinkling with blessed water.	
The Responsorial Psalm (61)	<p>As a rule, it is taken from the Lectionary.</p> <p>It is preferable that the Psalm be sung; and if not the whole Psalm at least the people's response.</p> <p>Other options: (1) the proper or seasonal antiphon and Psalm; or (2) an antiphon and Psalm from an approved collection. Songs and hymns may <i>not</i> be substituted.</p>	<p>157. The proper or seasonal Responsorial Psalm from the <i>Lectionary for Mass</i>, with the congregation singing the response, is to be preferred to the gradual from the <i>Graduale Romanum</i> (GIRM 61; LFM 20, 89). When the Latin gradual is sung <i>in directum</i> (straight through) by choir alone, the congregation should be given a vernacular translation.</p> <p>158. Because the Psalm is properly a form of sung prayer, "every means available in each individual culture is to be employed"¹²⁸ in fostering the singing of the Psalm at Mass, including the extraordinary options provided by the <i>Lectionary for Mass</i>. In addition to the proper or seasonal Psalm in the <i>Lectionary</i>, the Responsorial Psalm may also be taken from the <i>Graduale Romanum</i> or the <i>Graduale Simplex</i>, or it may be an antiphon and psalm from another collection of the psalms and antiphons, including psalms arranged in paraphrase or in metrical form, providing that they have been approved by the United States Conference of Catholic Bishops or the diocesan bishop.</p> <p>159. Songs or hymns that do not at least paraphrase a psalm may never be used in place of the Responsorial Psalm.</p>	87. The psalms, the songs and hymns of Israel, are normally sung. This may be done in a variety of ways. The preferred form is responsorial, in which the psalmist or cantor sings the verses and the whole congregation takes up the response. The direct form, also permitted, has no intervening response, and the cantor, or all together, sing the verses consecutively. But if other ways of singing or sharing the psalms are appropriate to the particular language or culture, they too are used, so that the people's participation may be facilitated by every means.
The Gospel Acclamation (62-3)	<p>On Sundays and solemnities, and whenever there are three readings, the Alleluia (or Lenten acclamation) is to be sung.</p> <p>The verse is recited or sung by the cantor or choir (not reader).</p> <p>If only two readings, the Alleluia is omitted if not sung.</p> <p>If there is a gospel procession, make sure to cover the action.</p>	<p>161. The cantor may intone the Acclamation, which is repeated by the whole assembly. After the cantor or choir sings the verse, the entire assembly again sings the Acclamation. If there is a Gospel procession, the acclamation may be repeated as often as necessary to accompany the Gospel procession. The verses are as a rule taken from the <i>Lectionary for Mass</i>.</p> <p>164. The Gospel Acclamation may be omitted when it is not sung.</p>	89. As an acclamation, the Alleluia or Gospel Acclamation is sung by everyone present and may be repeated as appropriate. The verse may be sung by cantor or choir (or even recited). If the acclamation cannot be sung, it may be omitted.

The Sequence (64)	Sung on Easter and Pentecost. Precedes the Alleluia.	166. The Sequence may be sung by all together, or in alternation between the congregation and choir and cantor, or by the choir or cantor alone. The text from the <i>Lectionary for Mass</i> may be used, or a metrical paraphrase may be sung, provided that it is found in an approved collection of liturgical songs.	(#90 <i>erroneously</i> states that the Sequence follows the Alleluia; it does not. The Sequence precedes the Alleluia.)
The Profession of Faith (68)	If not sung, is said by all.	170. "If it is sung, it is begun by the Priest or, if this is appropriate, by a cantor or by the choir. It is sung, however, either by all together or by the people alternating with the choir." The use of a congregational refrain may be helpful in this regard.	95. Whether the Creed is sung or recited, this should be done in a way that involves all present.
The Prayer of the Faithful		171. Because it has the structure of a litany, and provided that it can be understood when sung, it is appropriate to sing the Prayer of the Faithful, or just the invitation and response, or even the response only.	
The Offertory Chant (74)	Continues at least until the gifts have been placed on the altar. May continue until after the gifts are prepared. The norms are the same as for the Entrance Chant.	173. The norms on the manner of singing are the same as for the Entrance Chant...	105. The purpose of any music at this point is to accompany the collection, the procession, and the presentation of the gifts, particularly when these will occupy a considerable period of time. Sung texts need not speak of bread and wine, nor of offering. Texts expressing joy, praise, community, as well as the spirit of the season, are appropriate. Since the presentation of the gifts is preparatory, instrumental music or silence may also be effective.
The <i>Sanctus</i> (79)	If not sung, it is said by all.	178. In order to make clear the ritual unity of the Eucharistic Prayer, it is recommended that there be a stylistic unity to the musical elements of the prayer, especially the <i>Sanctus</i> , the Memorial Acclamation, and the Great Amen.	117. This acclamation is an integral part of the Eucharistic Prayer. It belongs to priest and people together. By its very nature it is meant to be sung, even if the preface is not. Choir or cantor parts may also be sung if they facilitate and enhance the congregation's participation.
The Memorial Acclamation (79)	Only one of the four approved formulas may be used.	179. Because the preface dialogue is among the most important dialogues of the Mass, it is very appropriate that it be sung, especially on Sundays and other solemn occasions (GIRM 40).	120. As acclamations they are intended to be sung.
The Final Doxology (79)	Is said or sung by the priest alone.		
The Great Amen (79)	If not sung, is said by the people.	180. The people take part in the Eucharistic Prayer by listening attentively to the words sung or spoken by the priest and joining their hearts and minds to the actions of the prayer. Their voices should be joined together in	124. The profound importance of the congregation's ratification and acclamation can be difficult to bring out in one short word "Amen." It should be at least sung or spoken vigorously both at the Sunday celebration and at simple weekday celebrations. Musical settings that prolog or repeat the "Amen" can help the congregation to experience and express its true power.

		the acclamations of the Eucharistic Prayer, including the <i>Sanctus</i> , the great cosmic acclamation of praise; the Memorial Acclamation, by which the faithful participate in keeping the memory of Christ's Paschal Mystery; and the Amen that follows the concluding doxology, by which they give assent to the entire prayer. These acclamations should be sung, especially on Sundays and solemnities (GIRM 40).	
The Lord's Prayer (81)	Is sung or said.	186. When the Lord's Prayer is sung, the doxology should also be sung by all. If possible, the invitation and embolism should also be sung by the priest.	126. When sung, it is sung by everyone together. In this case, it will normally be desirable for the priest to sing the embolism that follows and for the priest and people together to sing the concluding acclamation "For the kingdom."
The <i>Agnus Dei</i> (83)	Begins the fraction rite. As a rule, is sung by choir or cantor with people responding. Because it accompanies the fraction rite, may be repeated as needed—with the final verse always being "grant us peace."	188. When the <i>Agnus Dei</i> is sung repeatedly as a litany, Christological invocations with other texts may be used. In this case, the first and final invocations are always <i>Agnus Dei</i> (Lamb of God). Revised 2012: 188. The supplicatory chant <i>Agnus Dei</i> accompanies the Fraction Rite. It is, "as a rule, sung by the choir or cantor with the congregation responding; or it is, at least, recited aloud. This invocation accompanies the fraction and, for this reason, may be repeated as many times as necessary until the rite has reached its conclusion, the last time ending with the words <i>dona nobis pacem</i> (grant us peace)" (GIRM, no. 83). The <i>Agnus Dei</i> should not be prolonged unnecessarily (see GIRM, no. 83) nor may other texts be added to this chant.	131. During the breaking of the bread, the <i>Agnus Dei</i> is sung or said.... The <i>Agnus Dei</i> is a litany intended to accompany the action of breaking and may therefore be prolonged by repetition until such a time as the action is completed.
The Communion Chant (86-7)	Four Options: (1) the antiphon from the Roman Missal or Psalm from the <i>Roman Gradual</i> (2) the seasonal antiphon & Psalm of the <i>Simple Gradual</i> (3) psalm & antiphon from another collection (approved by USCCB or Bishop) (4) a suitable liturgical song (approved by USCCB or Bishop)—reflecting the communitarian nature of the rite "This is sung either by the choir alone or by the choir or cantor with the people."	191. In selecting a Communion song suitable for the Eucharistic banquet in which God's blessings are bestowed so abundantly, one should look for texts that have themes of joy, wonder, unity, gratitude, and praise. Following ancient Roman liturgical tradition, the Communion song might reflect themes of the Gospel reading of the day. It is also appropriate to select a Communion processional song that reflects the liturgical action, i.e., eating and drinking the Body and Blood of Christ.	137. The Communion of priest and people is traditionally accompanied by the singing of a psalm with a simple congregational refrain. Any psalm or other hymn is appropriate if it expresses the spiritual unity of the communicants, shows the joy of all, and makes the communion procession an act of union of brothers and sisters in Christ. In its structure and its simplicity, the song should encourage the participation of all present. The communion song begins while the priest is receiving Holy Communion.

	<p>Is to start as the priest communes.</p> <p>If there is no singing, the Communion antiphon is recited by the faithful, the lector, or the priest. If the priest, he says it after he receives but before he distributes Communion.</p> <p>No mention is made of instrumental accompaniment. If used, please know that in Lent musical instruments can only be used as accompaniment and never alone.</p>	<p>192. In order to foster participation of the faithful with “unity of voices,” it is recommended that psalms sung in the responsorial style, or songs with easily memorized refrains, be used.</p> <p>193. When the Communion procession is lengthy, more than one piece of music might be desirable. In this case, there may be a combination of pieces for congregation and pieces for choir alone....Instrumental music may also be used to foster a spirit of unity and joy.</p> <p>194. During the various seasons of the year, the psalm or song during Communion should be chosen with the spirit of that season in mind. On most Sundays and other days, it would be appropriate to sing one of the psalms that have long been associated with participation in the Eucharistic banquet, such as Psalms 23, 34, and 147. There is also a substantial repertory of liturgical songs that give expression to the joy and wonder of sharing in the Lord’s Supper.</p> <p>195. Care should be taken to ensure that the musicians (singers and instrumentalists), too, “can receive Communion with ease.” Since the Communion song begins while the priest is receiving the Sacrament, the singers and other musicians may receive Communion at or near the end of the procession.</p>	<p>So as not to encumber the congregation with books or scripts during the procession, the singing may be led by cantor or choir and include a repeated response from the congregation.</p> <p>Although several communion songs may be sung in succession, depending on the length of Communion, it may be preferable to interrupt congregational singing with periods of silence, instrumental music (in seasons when it is not excluded), or choral music, resuming the singing after an interlude.</p> <p>Some traditional Eucharistic hymns that were composed for Benediction of the Most Blessed Sacrament—and therefore concentrate on adoration rather than on the action of Communion—may not be appropriate as communion songs.</p>
Hymn After Communion (87-8)	If there is a Hymn after Communion, which is “sung by the entire congregation,” the Communion Chant should be ended in a timely manner. Otherwise there is silence.	196. The song after Communion should focus the assembly on the mystery of the Holy Communion in which it participates, and it should never draw undue attention to the choir or other musicians.	139. As an alternative or addition to silent contemplation, a psalm or other song of praise may be sung.
Recessional	Is not mentioned at all in the GIRM	199. Although it is not necessary to sing a recessional hymn, when it is a custom, all may join in a hymn or song after the dismissal.... Other options include a choral or instrumental piece or, particularly during Lent, silence.	147. The procession may be accompanied by a song of praise, seasonal hymn, appropriate instrumental music, or even, on some occasions, silence. A recessional song is always optional, even for solemn occasions.