

# The Roman Missal

## *The Order of Mass*

### — A Guide for Composers

#### **DRAFT TEXT**

*This document is being prepared to support the eventual publication of the English and Welsh edition of the Roman Missal 3<sup>rd</sup> edition. It will not be finalised until the English translation has received approval. At that time the approved texts for the Order of Mass will be inserted together with any further information about the provision of music in the new edition. Until that time this document is offered for comment and as an indication of future guidance.*

#### **Introduction**

The publication of the third edition of the *Missale Romanum* in 2002 and the subsequent translation into the vernacular offers an opportunity to both evaluate current musical settings for the Mass and provide guidance to composers in the future.

This guide for composers highlights the provision for music in the Order of Mass in the Roman Missal. It brings together the core texts of the liturgy for musical setting as a reference and recommends best practice. This guide does not cover: the rites of Liturgical Year, celebrations of Sacraments and Funerals or the provision of hymns though many of the principles described will apply.

This document is arranged in two parts. The Introduction is divided into sections on the Ministry of the Composer and general principles about the setting of liturgical texts and music for the liturgy. The second part is a description of the Order of Mass with details of both the liturgical and musical issues affecting each part.

#### **The Ministry of the Composer**

Composers, filled with the Christian spirit, should feel that their vocation is to develop sacred music and increase its store of treasures.

Let them produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be only sung by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful.

The texts intended to be sung must always be in conformity with Catholic teaching; indeed they should be drawn chiefly from holy Scripture and from liturgical sources.

Sacrosanctum Concilium 121

Inspired by the Holy Spirit composers have served the Church well in the liturgical reforms since the Second Vatican Council. The composition of memorable Mass settings has enabled the active participation of the assembly. Through settings of scripture and liturgical texts they have deepened people's faith and understanding. They have created melodies that have enabled the Body of Christ to be united in song.

Through creativity and imagination they have shaped how we celebrate. From simple unaccompanied chant to festive settings with choirs and instruments they have moved hearts and minds to the praise of God.

The ministry of the composer, like all ministry, is one of service.

- Service to the word: allowing the text to be communicated, proclaimed and prayed. The insight of the composer can reveal new layers of meaning within a text but as liturgy is the activity of the whole Church care should be taken to avoid the sentimental and overtly individualistic. It is worth recalling the essential ‘noble simplicity’ of the Roman Rite.
- Service of the people of God. Composers are called to write music that enables the assembly’s participation in the liturgy in a diversity of communities which a variety of resources available to them from the unaccompanied song of the assembly itself to communities with cantors, choir, organ and instrumentalists.

We can now look back at nearly a century of liturgical renewal from attempts early in the last century to encourage participation through the singing of chant, the inclusion of hymns in the dialogue Mass of the 1950s, the growth of ‘folk music’, Taizé chants, to the development of settings of the Breaking of Bread integrating liturgical action and song. Through the experience of and reflection on both successes and mistakes we can both let go of the more ephemeral and continue to uncover how music can serve the rite and enable the assembly participation in the Paschal Mystery.

As we face a new generation of liturgical texts the challenge remains for the composers to learn from what has gone before, to study and reflect on the liturgical texts and renew the song of the Church so that it will continue to ‘Sing a new song to the Lord’.

### **Texts of the Mass**

One of the criteria of the translation of the *Missale Romanum* is that it should be suitable for singing. It is therefore expected that the texts found in the *Roman Missal* and the *Lectionary* be the basis of any liturgical setting.

### **The Roman Missal**

This contains the Order of Mass and proper texts for the liturgical seasons and the Saints. Also of interest to composers are the texts for the Entrance and Communion antiphons and other texts for processions such as on the Presentation of the Lord and Palm Sunday as well as hymns and other texts for the Easter Triduum. (Samples of the antiphons together with other texts are offered in the Appendix)

### **The Lectionary**

This contains the texts for the Liturgy of the Word including for musicians the Responsorial Psalm, the Gospel Acclamation and the four Sequences.

The current edition of the Lectionary uses the Jerusalem Bible together with Grail Psalms (1963 edition) for the psalter.

The following versions of scripture are also approved by the Bishops’ Conference of England and Wales for use in the liturgy:

- Revised Standard Version
- New Revised Standard Version
- New Jerusalem Bible
- Grail Psalm (1993 revision)

### **Adaptation of Texts**

2. The repetition of words and phrases within a particular text is permissible but it should neither unduly prolong the setting nor affect the structure or meaning of the text.
3. To facilitate participation refrains for the assembly, based on the text, may be added to texts such as the Gloria.
4. In some cases texts may be adapted slightly to accommodate the musical line (for example the Memorial acclamation “When we eat this bread...” might be expressed “When we eat this *living* bread...”) but care should be taken that the essential meaning of the text is respected. These adaptations should be based on the text itself, or scriptural or liturgical sources.
5. Where there is some freedom for the creation of new texts or tropes, for example, Penitential Rite C and processional songs replacing the antiphons, the texts should not only be theologically sound and accessible in their language but also suited to the liturgical context.

### **Paraphrased texts**

Paraphrases or versifications of the liturgical texts should not replace any part of the Mass. The exception is paraphrased versions of the psalms which are used to accompany the Entrance, or other, processions.

### **Music for the Missal**

1. The use of music at the Eucharist is primarily to enable the full, conscious and active participation of the assembly.
2. Texts can be sung in a variety of ways: by the assembly alone (e.g. Gospel Acclamation), by a minister (presider, cantor, choir) in alternation with the assembly (e.g. Responsorial Psalm), by the choir alone (e.g. Gloria) and by a minister alone (e.g. Eucharistic Prayer).
3. Composers can embellish the song of the assembly with choir harmonies or instrumental descants.
4. Care should be taken, especially in settings of longer texts such as the Eucharistic Prayer, the Exsultet or chants for readings, that the text can be proclaimed with clarity; that the music is cohesive and has a perceivable shape and that this does not run counter to the structure of the text.

### **Liturgical and Musical Structures**

Liturgical texts often take a particular form. For example: dialogue (at the beginning of the Eucharistic Prayer), litany (Lamb of God), acclamation (Alleluia) etc.

Liturgical music is also constructed from a variety of forms such as: hymn, verse/refrain etc. There can be a direct correlation between these textual and musical

forms (e.g. litany) in other cases there is a flexibility and creativity as how the text is expressed — the use of an ostinato chant for the Gospel Acclamation for example. Composers should respect the textual structure in their musical settings.

### **Musical style**

No style of music is excluded from the liturgy. All styles have the potential to be grace-filled and able to communicate Christ. Care should be taken, however, that the style does not have distracting connotations for those who have gathered. Particular care is necessary when adapting existing melodies. The structure of the liturgical text should be respected and the original text of the melody should not have unhelpful resonances. Consequently it is best to avoid the use of such melodies in composing for the parts of the Mass.

### **The Place of Music in the Missal**

The music provided in the Missal (i.e. Altar edition) indicates the integral nature of music to the liturgy. It provides music in the proper place in the book for the Priest Celebrant and offers a base setting suitable for use by any community.

Wherever music is suggested in the text a sample or model setting is provided. The majority of these are simple chants. Key signatures are avoided to allow the music to be sung at a pitch suitable for the assembly and ministers. The use of a chant style does not suggest an exclusion of other styles of music.

### **Basic Repertoire for Presiders**

It is strongly recommended that priests are familiar with, and can sing with confidence, the chants provided in the Missal for the Preface Dialogue, Invitation to the Memorial Acclamation and Doxology to the Eucharistic Prayer.

Though composers may provide settings of these texts they should allow for the Missal chant to be used in place of their own setting.

### **Mass Settings**

This document notes that nearly all texts of the liturgy may be set to music. In providing setting note should be taken of the leaflet *Singing the Mass* which recommends a priority of music sung by the whole assembly.

It is not necessary for composers to offer complete Mass settings of the Ordinary. Where a complete Mass setting of the Ordinary is envisaged in addition to the *Kyrie*, *Gloria*, [*Credo*], *Sanctus* and *Agnus* of classical settings it would include at least a Gospel Acclamation and the other acclamations in the Eucharistic Prayer.

Composers are free to set individual parts of the Mass, such as the Gloria, but settings of the Eucharistic Acclamations should offer the Sanctus; Memorial Acclamations and Great Amen as a unified setting.

### **Preparing Music for publication**

Many who compose music for the liturgy wish to pass on the fruits of their creativity to others, beyond the particular community for which it was first created. The development and accessibility of computer software allows people the possibility of

producing professional looking editions. The implications of the internet for this area are still being discovered.

In preparing music for publication the composer will need to discern what may need to be changed to allow for wider use: what works well in one set of circumstances and resources may need adaptation for more general use. The composer will need to check the accuracy of the text respecting the capitalisation, punctuation etc. of the original. Copyright permission will be needed for some texts (see Appendix 8).

## The Order of Mass

### INTRODUCTORY RITES

Entrance Procession

Greeting

Rite of Blessing and Sprinkling of Water

*or*

Penitential Rite A

*or*

Penitential Rite B

*or*

Penitential Rite C

Gloria

*or* Other Opening Rite

(Palm Sunday, Ritual Masses, Funerals etc)

Opening Prayer (Collect)

### Entrance Procession

After the people have gathered, the entrance chant begins as the priest enters with the deacon and ministers. The purpose of singing at this time is to open the celebration, intensify the unity of those who have assembled, lead their thoughts to the mystery of the liturgical season or festivity, and accompany the procession of the priest and ministers.

Singing at this time is done alternately either by the choir and the people or by the cantor and the people, or entirely by the people, or by the choir alone. The antiphon and psalm of the *Graduale Romanum* or the *Graduale Simplex* may be used, or another liturgical song that is suited to the sacred action, the day, or the season<sup>55</sup> and that has a text approved by the Conference of Bishops.

GIRM 47–48 (may have derogation)

The opening song should be such that everyone is able in some degree to join in singing it. The Roman Rite provides an antiphon to be sung at this point, although it may be replaced by a psalm or suitable liturgical song. The purpose of singing at this time is to open the celebration, intensify the unity of those who have assembled, lead their thoughts to the mystery of the liturgical season or festivity, and accompany the procession of the priest and ministers. CTM 138

**Opening Antiphon:** The antiphons are sentences from scripture for singing by assembly with psalm verses sung by a cantor or choir. Though the format is similar to

the Responsorial Psalm; their function, accompanying the Entrance procession, suggests a more forthright style.

The psalm verse can be taken from any approved translation. A doxology is sung at the conclusion of the psalm.

The texts of the antiphons provides a useful resource of texts to composers which can be used in a variety of forms.

Consideration should be given to the use of antiphons over a liturgical season or group of Sundays of Ordinary Time.

Another hymn or song that is suited to this part of the Mass, the day, or the season may, of course, be sung. It should be recalled that hymns at this point are a recent innovation within the Roman Rite. The closed form of a hymn—regular stanzas with some narrative progression to unchanging melody— means that it does not necessarily sit well with the liturgical action.

### **Greeting**

The greeting, like all dialogues may be sung. The singing of the dialogues can add to the solemnity of the celebration. A setting is provided in the Missal which should be regarded as standard. Composers may provide other settings. Any setting should respect the speech rhythm

### **Penitential Rite A**

The *Confiteor* (I confess) and absolution are followed by the Kyrie (see below).

### **Penitential Rite B**

The following text may be sung; it is followed by the absolution and then, if required, the Kyrie (see below).

B After a brief silence, the priest says::

Lord, we have sinned against you:

Lord, have mercy.

The people answer:

Lord, have mercy.

The priest says:

Lord, show us your mercy and love.

The people answer:

And grant us your salvation.

### **Penitential Rite C**

Penitential Rite C is the best suited for singing. The invocation may be sung by priest, deacon or other minister. The 8 sets of invocations are provided, as examples. Other texts may be used but they should be modelled on those provided with their focus on praise to Christ our Redeemer for his saving acts. The Greek text *Kyrie eleison* may replace *Lord, have mercy*. It is followed by the absolution.

## Kyrie

After the act of penitence, the *Kyrie* is always begun, unless it has already been included as part of the act of penitence. Since it is a chant by which the faithful acclaim the Lord and implore his mercy, it is ordinarily done by all, that is, by the people and the choir or cantor having a part in it.

As a rule, each acclamation is sung or said twice, though it may be repeated more often, by reason of the character of the various languages, as well as of the artistry of the music, or of other circumstances. When the *Kyrie* is sung as a part of the act of penitence, a trope may be included before each acclamation.

GIRM 52

The *Kyrie* is usually alternated between presider (or cantor) and people. The preservation of the ancient Greek version is commended.

Kyrie eleison	Lord, have mercy.
Kyrie eleison	Lord, have mercy.
Christe eleison	Christ, have mercy.
Christe eleison	Christ, have mercy.
Kyrie eleison	Lord, have mercy.
Kyrie eleison	Lord, have mercy.

## Rite of Blessing and Sprinkling of Water

The blessing and sprinkling of water serves as a memorial of Easter and baptism. When it is used it replaces the Penitential Rite. God is thanked for intervening to save us through the medium of water and is asked to continue to give forgiveness and life.

- Because of its emphasis on Easter and baptism, it is particularly appropriate to the Sundays, especially in the season of Easter.<sup>1</sup>
- The use of chant or song during the sprinkling will help sustain the unity and highlight the meaning of this rite.

CTM 145

The blessing of water may be sung. The people may respond in the singing of an acclamation

During the sprinkling an antiphon (see page xx), or other appropriate song is sung.

## Gloria

The *Gloria* is a very ancient and venerable hymn in which the Church, gathered together in the Holy Spirit, praises and entreats God the Father and the Lamb. The text of this hymn may not be replaced by another text. The *Gloria* is begun by the priest or, as appropriate, by a cantor or the choir, but it is sung by everyone together, or by the people alternately with the choir, or by the choir alone. If not sung, it is to be recited either by all together or by two parts of the assembly

<sup>1</sup> GIRM, no. 51

responding one to the other.

The *Gloria* is sung or said on Sundays outside the seasons of Advent and Lent, on solemnities and feasts, and at special, more solemn celebrations.

GIRM 53

The Gloria may be sung *in directum* (straight through) or with a refrain(s) for the people:

Glory to God in the highest,  
and peace to his people on earth.

Lord God, heavenly King,  
almighty God and Father,  
we worship you, we give you thanks,  
we praise you for your glory.

Lord Jesus Christ, only Son of the Father,  
Lord God, Lamb of God,  
you take away the sin of the world:  
have mercy on us;  
you are seated at the right hand of the Father:  
receive our prayer.

For you alone are the Holy One,  
you alone are the Lord,  
you alone are the Most High,  
Jesus Christ,  
with the Holy Spirit,  
in the glory of God the Father, Amen.

### **Other Opening Rites**

On those occasions where there an Opening Rite is already provided in the liturgy for example Palm Sunday, Baptism or when one of the Hours is combined with Mass the Penitential Rite (and Gloria) are omitted.

### **Opening Prayer**

This may be sung. Examples of chant formulas from the Missal are found in Appendix 4.

## **LITURGY OF THE WORD**

First Reading

Responsorial Psalm

Second Reading

[Sequence]

Gospel Acclamation

Gospel

Homily



Profession of Faith

General Intercessions

### Readings

The dialogues at the beginning and end of the scripture readings may be sung. A setting is provided.

The readings can also be sung. Examples of the traditional tones for Readings and the Gospel are provided in the Sacramentary. Singing the readings is best reserved for Solemnities and any musical setting should establish that the text is paramount over musical expression. (Sample tone in Appendix 4)

### Responsorial Psalm

After the first reading comes the responsorial psalm, which is an integral part of the liturgy of the word and holds great liturgical and pastoral importance, because it encourages meditation on the word of God.

The responsorial psalm should correspond to each reading and should, as a rule, be taken from the Lectionary.

It is preferable that the responsorial psalm be sung, at least as far as the people's response is concerned. Hence, the psalmist, or the cantor of the psalm, sings the verses of the psalm at the ambo or other suitable place. The entire congregation remains seated and listens, but, as a rule, takes part by singing the response, except when the psalm is sung straight through without a response. In order, however, that the people may be able to sing the psalm response more readily, some texts of responses and psalms have been chosen for the various seasons of the year or for the various categories of Saints. These may be used in place of the text corresponding to the reading whenever the psalm is sung. If the psalm cannot be sung, then it should be recited in a way more suited to fostering meditation on the word of God.

The following may also be sung in place of the psalm assigned in the Lectionary: either the responsorial gradual from the *Graduale Romanum* or the responsorial psalm or the *Alleluia* psalm from the *Graduale Simplex* in the form described in these books.

GIRM 61

The text can be found in the Lectionary. Psalms are assigned for each day though for Commons and Ritual Masses there is a choice of texts. The psalms for each day are chosen because of their relationship to the other scripture set and/or the season.

Account should be taken of the Common responses and responsorial psalms which are found at the end of Volume I of the Lectionary. There are texts provided for the liturgical seasons replacing the given psalm on any Sunday or Weekday, particularly for the benefit of cantors and congregations unable to sing a different psalm each day.

The text in the Lectionary is the Grail version (1963). The Bishops' Conference has also approved the revised Grail text (1993) for liturgical use. It is presumed that

composers will set the text as given in the *Lectionary*. To allow ‘meditation on the Word of God’ the text of the response may be repeated and even in some cases be expanded with further text from the psalm itself. Any question of adapting the text must be approached with caution and sensitivity.

Preference is given to the responsorial form for musical settings with the response sung by the assembly and the verses sung by the Psalmist or Cantor. It is also possible to sing the psalm *in directum* either by the Psalmist alone or by the whole assembly. Other musical forms have been used successfully such as the use of an ostinato response or a brief ‘Alleluia’ at the end of each line.

There can be variation in the use of a particular psalm within the *Lectionary*, either through alternative responses or choice of psalm verses. As the both the response and the particular verses can be significant within the context of the specific Liturgy of the Word composers should be aware of this and make provision for it in the publication of their musical settings

### Sequence

The Sequence is sung before the Alleluia. It is optional, except on Easter Sunday and Pentecost.

GIRM 64

Four Sequences are found in the *Lectionary*. Three of the texts are in the form of a hymn; *Victimae Paschali* is in a longer lyric form. Texts are found in Appendix 6.

Easter Sunday	<i>Victimae Paschali</i>	Christians, to the Paschal Victim
Pentecost Sunday	<i>Veni, Sancte Spiritus</i>	Come, Holy Spirit
Corpus Christi	<i>Lauda Sion salvatorem</i>	Sing forth, O Sion
Our Lady of Sorrows (15 September)	<i>Stabat Mater</i>	At the Cross

### Gospel Acclamation

After the reading that immediately precedes the Gospel, the *Alleluia* or another chant indicated by the rubrics is sung, as required by the liturgical season. An acclamation of this kind constitutes a rite or act in itself. By it the assembly of the faithful welcomes and greets the Lord who is about to speak to them in the Gospel, and professes its faith by singing. All stand and sing the *Alleluia*, led by the choir or a cantor. If appropriate, the *Alleluia* may be repeated. The verse, however, is sung by the choir or by the cantor.

- a) The *Alleluia* is sung in every season outside Lent. The verses are taken from the *Lectionary* or the *Graduale*.
- b) During Lent, in place of the *Alleluia*, the verse before the Gospel is sung, as indicated in the *Lectionary*. It is also possible to sing another psalm or tract, as found in the *Graduale*.

When there is only one reading before the Gospel:

- a) during a season calling for the *Alleluia*, either the *Alleluia* psalm or the responsorial psalm followed by the *Alleluia* with

its verse may be used;

- b) during the season when the *Alleluia* is not allowed, either the psalm and the verse before the Gospel or the psalm alone may be used.
- c) The *Alleluia* or verse before the Gospel may be omitted if it is not sung.

GIRM 62-3

The form of the Gospel Acclamation is Alleluia—Verse—Alleluia. During Lent when the Alleluia is not sung one of the following texts is used either as given or adapted.

Glory and praise to you, O Christ!

Glory to you, O Christ, you are the Word of God!

Praise and honour to your, Lord Jesus!

Praise to you, O Christ, king of eternal glory!

Texts of the verses can be found on the *Lectionary*. These may either be adapted or, in many cases, an alternative text from the *Lectionary* may be used.

Composers should allow for the flexibility in their musical settings. A variety of verses should be provided or at least the possibility of adaptation to other texts.

The Acclamation is sung by the whole assembly. The verse may be sung by Cantor or Choir.

### **Profession of Faith**

The profession of faith is to be sung or said by the priest together with the people on Sundays and solemnities. It may be said also at special, more solemn celebrations.

If it is sung, it is begun by the priest or, as appropriate, by a cantor or the choir. It is sung, however, either by all together or by the people alternating with the choir.

If not sung, it is to be recited by all together or by two parts of the assembly responding one to the other.

GIRM 68

Two texts are provided: Nicene Creed and the Apostle's Creed. No musical settings are included in the Missal. The text can be set in a number of ways *in directum*, with a refrain or sung antiphonally using a simple tone. In practice care should be taken that the necessary length of the piece could unbalance the flow of the Liturgy of the Word.

Texts in Appendix.

### **General Intercessions**

Model texts for the intercessions together with sample musical settings are included in the Missal. Usually only the response will be sung but settings may include a tone for the intercession. If a tone is being set for intercessions, composers should allow for quiet prayer in response to each intention before the invitation and response. Well judged background music underneath spoken intentions can help to unify the prayer/

The invitation to the response may be led by the Cantor. The use of a litany form with shorter intercessions can be effective. Sample texts are found in Appendix 7.

## **LITURGY OF THE EUCHARIST**

### PREPARATION OF THE GIFTS

Prayer over the Gifts

### EUCHARISTIC PRAYER

#### **Preparation of Gifts**

There is only one text given in the Missal provided for the Preparation of Gifts which is a translation of the *Ubi Caritas* for Holy Thursday. *Celebrating the Mass* has the following comments about music at this point:

The purpose of any music at this point is to accompany the collection, the procession, and the presentation of 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 gifts is preparatory, instrumental music or silence may often be more effective.

It is not recommended that the Missal texts for the preparation of Gifts (Blessed are you...) are set by composers. Any setting should not detract from settings of the Eucharistic Prayer.

#### **Prayer over the Gifts**

This may be sung. Examples of chant formulas from the *Missal* are found in Appendix 4.

#### **Eucharistic Prayer**

Now the centre and summit of the entire celebration begins: the Eucharistic Prayer, a prayer of thanksgiving and sanctification. The priest invites the people to lift up their hearts to the Lord in prayer and thanksgiving; he unites them with himself in the prayer which, in the name of the entire community, he addresses to God the Father through Jesus Christ in the Holy Spirit. Furthermore, the meaning of the prayer is that the entire congregation of the faithful should join itself with Christ in confessing the great things God has done and in offering the sacrifice. The Eucharistic Prayer demands that all listen to it with reverence and in silence.

GIRM 78

Then the priest begins the Eucharistic Prayer. In accordance with the rubrics (cf. no. 365), he selects a Eucharistic Prayer from those found in the Roman Missal or approved by the Apostolic See. The Eucharistic Prayer demands, by its very nature, that the priest alone speak it in virtue of his ordination. But the people associate themselves with the priest in faith and in silence, as well as through their parts

prescribed in the course of the Eucharistic Prayer. These parts consist of the responses in the preface dialogue, the *Sanctus*, the acclamation after the consecration, the acclamatory *Amen* after the final doxology, as well as other acclamations approved by the Conference of Bishops and recognized by the Holy See.

It is very appropriate that the priest sing those parts of the Eucharistic Prayer for which musical notation is provided.

GIRM 147

The Prayer forms a complete unit from the preface dialogue to the doxology and Amen. Any musical setting should respect and enhance that unity. This might be conveyed by the use of common motifs in the acclamations, use of the same metre (time signature) or at least by a sense of unified tonality throughout the prayer, i.e. by the use of the same or related keys.

The preface dialogue and the acclamations (Sanctus; Memorial Acclamation and Great Amen) belong to the whole assembly. Choir or cantor parts may also be sung if they facilitate and enhance the congregation's participation.

### Preface Dialogue

The chant setting provided in the Missal is set out below. This setting should be regarded as the norm or the foundation for participation by the assembly. Though other settings can, of course, be composed nevertheless any other settings of the dialogue and preface together should allow for the dialogue to be replaced by the chant setting. The chant setting should be printed as an alternative at a pitch which is suitable for the presider and in a related tonality to the rest of the setting.

The Lord be with you. And al - so with you.

Lift up your hearts. We lift them up to the Lord.

Let us give thanks to the Lord our God.

It is right to give him thanks and praise.

### Preface

The Missal provides musical settings of all the prefaces.

When composers wish to set the preface to music they should be aware that setting just one preface, such as Ordinary Time III, may restrict the choice of presiders.



people should be able to begin the Great Amen without the disruption of a prolonged instrumental introduction.

Through him, with him, in him, in the u - ni - ty of the  
 Ho - ly Spir - it, all glo - ry and hon - our is yours,  
 al - might - y Fa - ther, for ev - er and ev - er. A - men.

Include threefold Amen

### **Eucharistic Prayer — Complete Setting**

The Missal offers a complete chant setting of all the Eucharistic Prayers (I–IV, Reconciliation I–II, Children’s I–III, Various Needs and Occasions).

Though composers are free to provide settings of the Eucharistic Prayers any setting should respect the structure of the text. As with settings of scripture readings the text should have primacy over musical expression.

### **Eucharistic Prayers for Masses with Children**

Because the principles of active participation are in some respects even more significant for children, the number of acclamations in the eucharistic prayers for Masses with children has been increased in order to enlarge this kind of participation and make it more effective. This has been done without obscuring the nature of the eucharistic prayer as a presidential prayer.

In place of the new acclamations which are found in these eucharistic prayers the Episcopal conference may introduce others provided they have the same spirit.

Eucharistic Prayers for Masses with Children: Introduction 7,17

### **Eucharistic Prayer — Use of Additional Acclamations**

When approved by the Bishops’ Conference additional acclamation may be included in the complete musical settings of the Eucharistic Prayers, found in the *Roman Missal*, for optional use when the prayer is sung.

The Acclamations offer help in articulating the structure of the prayer. Composers should study the settings provided in the Missal to see the use and placing of these Acclamations.

### **Communion Rite**

COMMUNION RITE

The Lord’s Prayer

Sign of Peace

Breaking of the Bread

Communion

Period of Silence or Song of Praise

Prayer after Communion

### **The Lord's Prayer**

The plainsong-based setting of the texts offer a basic common setting for congregations. However, composers are free to write their own settings. The music should not be so elaborate as to exclude the full participation of the people. The advantages of chant settings in allowing the natural stress of the words to be respected should be considered. Sample introductions are given set to a simple tone. The doxology *For the Kingdom, the power and the glory are yours, now and for ever* should also be set.

The Missal provides music for the embolism which may be sung at any pitch. Ideally there should be a musical continuity from the setting of the Lord's Prayer, through the Missal setting of the embolism (see below), to the acclamation, "For the kingdom, the power and the glory... The composer may transpose this to any key, keeping in mind, however, that "D" is possibly the upper limit for the average priest.

### **Breaking of Bread**

The priest breaks the eucharistic bread, assisted, if the case calls for it, by a deacon or concelebrant. The gesture of breaking the bread by Christ at the Last Supper gave the entire eucharistic action its name in apostolic times. It is a sign that the many faithful are made one body (1 Corinthians 10:17) by receiving Communion from the one bread of life which is Christ, who died and rose for the salvation of the world. The breaking of the eucharistic bread is begun after the sign of peace and is carried out with proper reverence. But it should not be unnecessarily prolonged nor its importance be inappropriately emphasized. This rite is reserved to the priest and the deacon.

The priest breaks the bread and puts a piece of the host into the chalice to signify the unity of the Body and Blood of the Lord, namely, the living and glorious Body of Jesus Christ, in the work of salvation. The supplication *Agnus Dei*, 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 breaking of the bread and, for this reason, may be repeated as many times as necessary until the conclusion of the rite. The final repetition concludes with the words *Grant us peace*.

GIRM 83

A model setting is provided. The setting takes the form of a litany though text can be set in other ways such as a verse–refrain structure or an ostinato with verses for a cantor.. Further invocations are also provided in the appendix as model texts for the lengthening of the litany to accompany the Breaking of the Bread.



### **Communion Antiphon**

During the priest's reception of the Sacrament the Communion chant is begun. This singing is meant to express the communicants' union in spirit by means of the unity of their voices, to give evidence of joy of heart, and to highlight more the "communitarian" nature of the Communion procession. The singing continues for as long as the faithful are receiving the Sacrament.<sup>74</sup> If, however, there is to be a hymn after Communion, the Communion chant should be ended at the right time.

Care should be taken that singers too can conveniently receive Communion.

An antiphon from the *Graduale Romanum*, with or without the psalm, or an antiphon with psalm from the *Graduale Simplex*, or some other suitable liturgical song approved by the Conference of Bishops may be sung at Communion. This is sung either by the choir alone or by the choir or cantor with the people.

If there is no singing, however, the Communion antiphon found in the Missal may be recited either by the faithful, or by some of them, or by a reader. Otherwise the priest himself says it after he has received Communion and before he distributes Communion to the faithful.

GIRM 86–87 (derogation)

The notes on the Opening Antiphon apply (pg 5).

Musical settings should be suitable to be sung in procession; memorable so that people are not encumbered by leaflets.

### **Prayer after Communion**

This may be sung. Examples of chant formulas found in the Missal are given in Appendix 4.

**CONCLUDING RITE**

[Announcements]

Greeting

Blessing

Dismissal

The dismissal like the other ministerial chants may be sung. The plainchant setting for the Easter Season is given in place.

## **Appendices**

*To be provided in final edition.*

### **Appendix 1**

Sample Sunday layout

### **Appendix 2**

Music for Order of Mass ["Assembly edition"]

### **Appendix 3**

Compilation of Music for the Presider

### **Appendix 4**

Tones for Readings & Presidential Prayers

### **Appendix 5**

Sample texts for the Order of Mass

### **Appendix 6**

Texts for Liturgical Year

Presentation of the Lord

Ash Wednesday

Easter Triduum - full texts

Sequences

### **Appendix 7**

Additional texts

e.g. Intercessions

### **Appendix 8**

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