

PART OF THE MASS	GIRM	<i>Sing to the Lord: Music in Divine Worship</i>
The Entrance Chant (GIRM #48)	<p>Four Options:</p> <p>(1) the antiphon from the Roman Missal or Psalm from the Roman Gradual</p> <p>(2) the seasonal antiphon and Psalm of the Simple Gradual</p> <p>(3) a song from another collection of psalms and antiphons (approved by USCCB or our Bishop)</p> <p>(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.</p> <p>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.</p> <p>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>
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>

<p>The <i>Gloria</i> (53)</p>	<p>As a rule it is sung; if not, it is recited. Omit in Lent and Advent.</p>	<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 may not, for example, be used in place of the Entrance chant or song, or during the sprinkling with blessed water.</p>
<p>The Responsorial Psalm (61)</p>	<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"<sup>128</sup> 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>
<p>The Gospel Acclamation (62-3)</p>	<p>On Sundays and solemnities, and whenever there are three readings, the Alleluia (or Lenten acclamation) is to be sung.</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</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>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>
The Sequence (64)	Sung on Easter and Pentecost	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.
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.
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)	<p>Continues at least until the gifts have been placed on the altar. May continue until after the gifts are prepared.</p> <p>The norms are the same as for the Entrance Chant.</p>	173. The norms on the manner of singing are the same as for the Entrance Chant...
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.
The Memorial Acclamation (79)	Only one of the four approved formulas may be used.	

The Final Doxology (79)	Is said or sung by the priest alone.	
The Great Amen (79)	If not sung, is said by all.	<p>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).</p> <p>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 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).</p>
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.
The <i>Agnus Dei</i> (83)	<p>Begins the fraction rite.</p> <p>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.”</p>	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).
The Communion Chant (86-7)	<p>Four Options:</p> <p>(1) the antiphon from the Roman Missal or Psalm from the <i>Roman Gradual</i></p> <p>(2) the seasonal antiphon &amp; Psalm of the <i>Simple Gradual</i></p> <p>(3) psalm &amp; antiphon from another collection (approved by USCCB or Bishop)</p> <p>(4) a suitable liturgical song (approved by USCCB or Bishop)—reflecting the communitarian nature</p>	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.

	<p>of the rite</p> <p>“This is sung either by the choir alone or by the choir or cantor with the people.”</p> <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>Hymn After Communion (87-8)</p>	<p>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.</p>	<p>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.</p>
<p>Recessional</p>	<p>Is not mentioned at all in the GIRM</p>	<p>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.</p>