

DEPARTMENT FOR CHRISTIAN LIFE & WORSHIP

The Roman Missal
The Order of Mass
— A Guide for Composers

This document was approved by the Department for Christian Life and Worship, Bishops' Conference of England and Wales in September 2009. In February 2011 the document was issued. An amended edition was issued in December 2011 with changes to paragraphs 27, 36, 37, 39, 73, 74, 75, 78 and Appendix 1 & 2. It was previously issued for comment in 2003. Text © 2010, 2011 Bishops' Conference of England & Wales. Excerpts from the English translation and chants of *The Roman Missal* © 2010, International Commission on English in the Liturgy Corporation. All rights reserved.

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1. Introduction

1. The publication of the third edition of the *Missale Romanum* in 2002 and the subsequent translation into the English to be published in 2011 offers an opportunity to reiterate the liturgical principles which shape music for the liturgy, learn from the experience of the past 35 years and provide guidance to composers in the future.
2. 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 intended for musical setting as a reference and recommends best practice. This guide does not cover: the rites of the Liturgical Year, celebrations of Sacraments and Funerals though many of the principles will apply. Following the requirements of the Holy See that the bishops should exercise greater oversight on music for the liturgy this document contains information about the process of review and permission to publish which will be required for any published setting of liturgical texts.
3. 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.

2. 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

4. In the years since the Second Vatican Council liturgical composers have sought to respond to this call. 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.
5. The ministry of the composer, like all ministry, is one of service.
 - Service to God. In the liturgy praise and prayer is offered to the Father by the Son through the Holy Spirit. In *Sacrosanctum Concilium* the Church speaks of Christ introducing on earth 'the hymn that is sung throughout all ages in the halls of heaven. He joins the entire human community to himself, associating it with his own singing of this canticle of divine praise.' (SC 83) The composer is called upon to be a person of prayer, someone whose ministry derives from participation in

the liturgy, participation in the Paschal Mystery, and with humility responds to the promptings of the Spirit.

- Service to the word: allowing the text to be communicated, proclaimed and prayed. Composers are called on to be faithful to the word — both to the texts of the liturgy and to implications of its message for people's lives. 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. Music which serves a diversity of communities with a variety of resources available to them from the unaccompanied song of the assembly itself to communities with cantors, choir, organ and instrumentalists.
6. We can now look back at over 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 instrumental groups, Taizé chants, to the development of settings for the Communion Procession which integrate 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 participation of the assembly 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, pray 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'.

3. Texts of the Mass

7. One of the criteria for the translation of the *Missale Romanum* is that it should be suitable for singing. (LA 60) It is therefore expected that the texts found in the *Roman Missal* and the *Lectionary* be the source of any musical setting of the liturgical texts. As a reference this document provides the texts of those parts of the Mass which are commonly sung.
8. For reference the books of the Roman Missal are:

A. THE ROMAN MISSAL

9. This contains the Order of Mass and proper texts for the celebration of the liturgical seasons and the Saints. It contains the Mass texts (e.g. Collects & Prefaces) for the celebration of the Sacraments. 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.

The *General Instruction of the Roman Missal*, which is found at the beginning of the Missal, provides guidance on the use of music at Mass.

B. THE LECTIONARY

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

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

At the beginning of the Lectionary is the *Introduction* which gives guidance on the use of music in the Liturgy of the Word.

A new edition of the Lectionary is planned which will be based on the New Revised Standard Version and the Grail Psalter. Both these texts will need to be reviewed and revised in the light of the guidance found in *Liturgiam Authenticam*. A list of the versions of scripture approved for liturgical use can be found on the Liturgy Office website.

The Book of the Gospels contains the texts of the Gospel readings from the Lectionary. It may be carried in procession at the beginning of Mass and placed on the altar and then taken in procession to the ambo while the Gospel Acclamation is sung.

C. OTHER BOOKS

11. In the *General Instruction of the Roman Missal* reference is made to two other books.

Graduale Romanum

12. The *Graduale Romanum*, published by Solesmes, contains chants for the Introit (Entrance) antiphon and psalm, Gradual (Psalm), Alleluia and verse, Offertory antiphon and psalm and Communion antiphon and psalm. The text, which is in Latin, does not wholly correspond with the Missal — there is no provision in the Roman Missal for Offertory antiphons, for example.

Graduale Simplex

13. The *Graduale Simplex* was produced by the Holy See to provide a repertoire of chant where there are fewer musical resources. The texts are intended to be used over a period such as a liturgical season, rather than for a particular Sunday. Though published in

Latin with appropriate chant melodies an English translation was prepared by ICEL of the first edition of the *Simple Gradual*.

The Processional

14. The Society of St Gregory in collaboration with the Department for Christian Life and Worship has prepared *The Processional* a compilation, in English, of the antiphon texts with relevant psalm verses for Sundays and Solemnities as a resource to encourage composers to provide setting of these texts for congregations to sing.

4. Music in the Missal

15. The *Graduale Romanum* and the *Graduale Simplex* both provide a wealth of music for singing at Mass. Music is also given in the Missal itself (i.e. Altar edition) [<http://www.icelweb.org/musicfolder/openmusic.php>]. This is an indication of the integral nature of music to the liturgy. It provides music in the proper place in the book for the use of the Priest Celebrant, for example Prefaces. A setting is also provided for the texts sung by the whole assembly. It is recommended that this might be used as a common setting suitable for use by any community on any occasion.

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.

A. BASIC REPERTOIRE FOR PRESIDERS

16. The *General Instruction* gives priority for singing to the dialogues between Priest and people. It is therefore strongly recommended that priests are familiar with, and can sing with confidence, the chants provided in the Missal for, at least, the Preface Dialogue, Invitation to the Memorial Acclamation and Doxology to the Eucharistic Prayer if not the other dialogues as well.

Though composers may provide settings of these texts they should always allow for the Missal chant to be used in place of their own setting to facilitate and encourage these dialogues to be sung. The composer may transpose these chants to any key, keeping in mind, however, that “D” is possibly the upper limit for most priests.

5. Using the Liturgical Text

17. The approved text given in the Roman Missal is the text to be used by composers providing musical settings for the liturgy.
18. It should be appreciated that there is a hierarchy of texts in the Missal which may be set to music.
 - Where the liturgical text is prescribed and may not be replaced, e.g. the *Gloria* and the *Sanctus*, the text may not be altered or paraphrased,
 - Where the given liturgical text is provided as a model and may be replaced by another appropriate text, e.g. Entrance Antiphon, some adaptation is permitted.
 - In some places in the Missal there is only an indication that a suitable or an appropriate song may be sung, e.g. a thanksgiving song after Communion.

A. PRESCRIBED TEXTS

19. The repetition of words and phrases within a particular text is permissible but it should neither unduly prolong the setting nor adversely affect the structure or meaning of the text.
20. To facilitate participation refrains for the assembly, drawn from the text, may be included in settings of texts such as the *Gloria*. The placing of the refrain should be consonant with the meaning of the surrounding text. Care should be taken that the setting is not unduly lengthened.
21. Texts which are paraphrased (the expression of the meaning of the text in different words) or versified (the amending of the text so that it fits a verse form in metre and sometimes rhyme) may not replace the prescribed liturgical texts.

B. MODEL TEXTS

22. The guidance given for prescribed texts will apply also to model texts.
23. A greater degree of adaptation of the text is possible with model texts, such as a Communion Antiphon. However the meaning and the purpose of the text and the liturgical context should be respected.

C. OTHER TEXTS

24. The text for hymns and other liturgical songs should be primarily drawn from scripture and the liturgy itself. (SC 121) In particular the psalms as a foundation of liturgical song have a special place within the Church's tradition of prayer. Original or adapted texts should not only be theologically sound and accessible in their language but also suited to the liturgical context.

D. LANGUAGES

25. The use of more than one language in the sung texts, where this would be pastorally appropriate, is permitted. This might be the use of Latin as a refrain for example, with vernacular for the main text, as a way of providing a link with the tradition of the Church; the music of Taizé and Lourdes can provide a model for this. English may also be used with one or more languages where it will assist the unity of a community. The general guidance about fidelity to the text and nature of the liturgical texts will apply.

E. MASSES WITH CHILDREN

26. The *Directory for Masses with Children* allows for the use of approved, adapted texts of the *Gloria*, *Creed*, *Sanctus* and *Agnus Dei* when Mass is celebrated with only a few adults participating. However it should be remembered that the purpose of the Directory is to prepare children to fully participate in the Sunday Eucharist and so any adaptation should not be seen as an end in itself.

6. Music for the Liturgy

A. GENERAL GUIDANCE

27. Music is used in the liturgy as a means of the praise of God, of uniting those on earth with the worship of heaven.
 - Music is more holy the more closely it is joined to the liturgical rite, whether by adding delight to prayer, fostering oneness of spirit, or investing the rites with greater solemnity.
 - The purpose of singing at the Eucharist is to enable the full, conscious and active participation of the assembly.
 - In the liturgy texts can be sung by the assembly and different ministers: : by the whole assembly (e.g. Gospel Acclamation), by a minister (presider, cantor, choir), in alternation with the assembly (e.g. Responsorial Psalm or Preface), by the choir alone (e.g. Gloria) and by a minister alone (e.g. Eucharistic Prayer).
 - Composers should be aware of the normal musical range of the assembly. This does not just affect the outer limits of the melody but also its *tessitura* — where it lies in the voice. Pitch can be used for contrast and to bring out the meaning of the text.
 - The song of the assembly can be embellished through choir harmonies or instrumental descants.
 - Music can express the many forms of communication within the liturgy: proclamation and supplication, praise and narrative. Music is both the servant of the rite and of the liturgical text.
 - Music should assist the proclamation of the text. Settings should respect the meaning and accentuation of both smaller and larger units within the liturgical text.
 - 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.

B. LITURGICAL AND MUSICAL STRUCTURES

28. 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 to how the text is expressed — the use of an ostinato chant for the Gospel Acclamation for example. Composers

should give due regard the structure of the text in their musical settings however it will usually be the liturgical context which is the best judge of the marrying of musical and textual forms.

C. SETTING LITURGICAL TEXTS

29. This document notes that nearly all the texts of the liturgy may be set to music. In considering setting the liturgical texts note should be taken of the leaflet *Singing the Mass* which recommends a priority of music sung by the whole assembly alongside the guidance above about the music for the Priest.
30. 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 Dei* of the classical settings it would also include at least a Gospel Acclamation and the other acclamations in the Eucharistic Prayer.

Composers are free to set just individual parts of the Mass, such as the Gloria, however settings should respect complete units of text. So settings of the Eucharistic Acclamations should offer the Sanctus, Memorial Acclamations and Great Amen as a unified setting.

D. MUSICAL STYLE

In every period the Church has admitted other styles and forms of music, according to the proper genius and circumstances of peoples, providing they correspond to the spirit of the liturgical action and that they encourage participation by all the faithful. The same remains true in our day, and the requirements of the liturgy. The music of our own day, from every culture and region, should also serve the assembly and its worship with due reverence and honour.

Celebrating the Mass 82

31. No style of music is excluded from the Church. All styles have the potential to be grace-filled and able to communicate Christ. However some styles may be better suited to the liturgy than others particularly with regard to their capacity to foster the song and prayer of the assembly and ministers and to adapt to the liturgical structure. Whatever style is used composers should be encouraged to offer what is best in that style; something worthy for use in worship.

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.

E. GREGORIAN CHANT

32. Since St Pius X wrote his *Motu Proprio Tra le sollecitudini* in 1903 Roman Pontiffs have encouraged the singing of Gregorian Chant. In his Chirograph on the centenary of the *Motu Proprio* Pope John Paul II reiterated this teaching:

Among the musical expressions that correspond best with the qualities demanded by the notion of sacred music, especially liturgical music, Gregorian chant has a special place. The Second Vatican Council recognized

that “being specially suited to the Roman Liturgy” it should be given, other things being equal, pride of place in liturgical services sung in Latin. (7)

33. Pope John Paul goes on to speak about the task of composers:

With regard to compositions of liturgical music, I make my own the “general rule” that St Pius X formulated in these words: “The more closely a composition for church approaches in its movement, inspiration and savour the Gregorian melodic form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple”. It is not, of course, a question of imitating Gregorian chant but rather of ensuring that new compositions are imbued with the same spirit that inspired and little by little came to shape it. Only an artist who is profoundly steeped in the *sensus Ecclesiae* can attempt to perceive and express in melody the truth of the Mystery that is celebrated in the Liturgy. (12)

F. MAKING JUDGEMENTS

34. In the recent document *Sing to the Lord* the Bishops of the United States have restated the fundamental insight they established in the document *Music in Catholic Worship*. This identified 3 judgements to be made when choosing music for the liturgy: liturgical, musical and pastoral.
35. These judgements can provide a useful evaluation or examination of conscience for a composer.
- Liturgical — Is the composition faithful to the liturgical text? Is it suitable for the liturgical context?
 - Musical — Is the music competent and worthy? If the text is not taken from the liturgy itself is it of good quality and worthy? Does the setting find its place within the wider tradition of the Church?
 - Pastoral — Does the composition enable the participation of the assembly in the mystery being celebrated?

7. Publishing Music

A. PREPARING MUSIC FOR PUBLICATION

36. 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.

Preparing music for publication is a discipline. 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. It is sometimes necessary to make sure that elements the composer may take for granted, such as tempo markings and musical introductions, are included.

37. The guidance about including musical tones from the Missal for the doxology etc. should be followed. The composer will need to check the accuracy of the text respecting the capitalisation, punctuation etc. of the original. It will also be important to indicate, where necessary, who sings what. For example, what parts belong to all, a cantor, or the Priest.

B. COPYRIGHT

38. The texts of the liturgy are copyright. They are the product of the hard work of the copyright holders on behalf of the Church and this should be respected just as the work of the composer should also be respected. The fees that are collected are used to fund the ongoing work of the revision of the liturgical texts. It is also, along with the *Imprimatur* process, a safeguarding mechanism which can help ensure that the fidelity of the texts used in the liturgy. *Further details about copyright will be provided in an appendix.*

C. PERMISSION TO PUBLISH

39. In paragraph 393 of the *General Instruction of the Roman Missal* it states that settings of the liturgical texts will need to be submitted to the Liturgy Office of the Bishops' Conference for review and acceptance before they may be published. This section indicates an overview of the process. A more detailed statement of the process can be found in Appendix 1.

- The process is in some ways similar to a *concordat cum originali* and *imprimatur* which is required of any publication of the liturgical texts. The *concordat* asserts that the text is consonant with that found in the official liturgical books, *imprimatur* is the permission to publish. It will be referred to here as the *Imprimatur*.
- The *Imprimatur* will be required of any published liturgical settings. This means making the setting available to others, whether freely or for a fee. However the *Imprimatur* is not necessary to set the liturgical texts and it is recognised that musical settings invariably have to be tried in a local setting before they are published.
- Liturgical Texts in this context means any prescribed text contained in the Roman Missal and in particular the 2010 English Translation of the third edition. For a list of texts see Appendix 2.

- This is a distinct process from obtaining copyright permission though it is expected that such permission will not be given without an *Imprimatur*. Even where copyright permission is not needed the *Imprimatur* is required.
- The obligation to submit texts lies with the publisher of the setting. The publisher is understood to be the individual or organisation which makes the text available. The *Imprimatur* will cover any liturgical setting published within the territory of the Bishops' Conference whether on paper or by electronic means.
- The process being similar to the *Imprimatur* process will therefore be primarily, but not solely, based on the text within its liturgical context.
- This document provides the criteria for the process.

8. The Order of Mass

A. INTRODUCTORY RITES

Entrance Procession

Greeting

Penitential Act A

or

Penitential Act B

or

Penitential Act C

or

[Rite of Blessing and Sprinkling of Water]

Kyrie

Gloria

Collect

Entrance Procession

40. When the people are gathered, and as the Priest enters with the deacon and ministers, the Entrance Chant begins. Its purpose is to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical time or festivity, and accompany the procession of the Priest and ministers.

This chant is sung alternately by the choir and the people or similarly by a cantor and the people, or entirely by the people, or by the choir alone. IN the dioceses of England and Wales the Entrance Chant may be chosen from among the following: the antiphon with its Psalm from the *Graduale Romanum* or the *Graduale Simplex*, or another chant that is suited to the sacred action, the day, or the time of year, and whose text has been approved by the Conference of Bishops of England and Wales.

GIRM 47–48

41. The assembly's worship begins with the opening song and procession, which help to create a sense of identity, a willingness to celebrate, and an awareness of the mystery being unfolded.

The opening song should be such that everyone is able in some degree to join in singing it. The purpose of singing at this time is to open the celebration, foster the unity of those who have assembled, introduce their thoughts to the mystery of the liturgical season or festivity, and accompany the procession of the priest and ministers. When there is no singing, the antiphon may appropriately be used by incorporating it into the introductory remarks that may follow the greeting. 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 text and the music should be suited to the mystery being celebrated, the part of the Mass, the liturgical season or the day.

CTM 140

Entrance Antiphon

42. The antiphons are, as a rule, sentences from scripture for singing by the assembly with psalm verses sung by a cantor or choir. Though the format is similar to the Responsorial Psalm; their function and context, accompanying the Entrance procession rather than responding to the word, suggests a more forthright style.

The psalm verses should be taken from an approved translation. A doxology is usually sung at the conclusion of the psalm.

The texts of the antiphons can provide a useful resource of texts to composers which might 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.

43. 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

44. 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.

Penitential Act A

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

Penitential Act B

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

5. **The Priest invites the faithful to make the Penitential Act:**
Brethren (brothers and sisters), let us acknowledge our sins,
and so prepare ourselves to celebrate the sacred mysteries.

A brief pause for silence follows.

The Priest then says:

Have mercy on us, O Lord.

The people reply:

For we have sinned against you.

The Priest:

Show us, O Lord, your mercy.

The people:

And grant us your salvation.

The absolution by the Priest follows:

May almighty God have mercy on us,
forgive us our sins,
and bring us to everlasting life.

The people reply:

Amen.

Penitential Act C

47. The third form is suited to singing. The invocation may be sung by priest, deacon or other minister. The invocation provided is an example. 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 mercy. The Greek text *Kyrie eleison* may replace *Lord, have mercy*. It is followed by the absolution.

6. **The Priest invites the faithful to make the Penitential Act:**
Brethren (brothers and sisters), let us acknowledge our sins,
and so prepare ourselves to celebrate the sacred mysteries.

There follows a brief pause for silence.

The Priest, or a Deacon or another minister, then says the following or other invocations with Kyrie, eleison (Lord, have mercy):
You were sent to heal the contrite of heart:
Lord, have mercy. **Or:** Kyrie, eleison.

The people reply:
Lord, have mercy. **Or:** Kyrie, eleison.

The Priest:
You came to call sinners:
Christ, have mercy. **Or:** Christe, eleison.

The people:
Christ, have mercy. **Or:** Christe, eleison.

The Priest:
You are seated at the right hand of the Father to intercede for us:
Lord, have mercy. **Or:** Kyrie, eleison.

The people:
Lord, have mercy. **Or:** Kyrie, eleison.

The absolution by the Priest follows:
May almighty God have mercy on us,
forgive us our sins,
and bring us to everlasting life.

The people reply:
Amen.

Kyrie

48. After the Penitential Act, the *Kyrie, eleison* (Lord, have mercy), is always begun, unless it has already been part of the Penitential Act. Since it is a chant by which the faithful acclaim the Lord and implore his mercy, it is usually executed by everyone, that is to say, with the people and the choir or cantor taking part in it.

Each acclamation is usually pronounced twice, though it is not be excluded that it be repeated several times, 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 Penitential Act, a trope precedes each acclamation.

The Kyrie is usually alternated between presider (or cantor) and people. The use of the ancient Greek text is commended.

7. The Kyrie eleison (Lord, have mercy) <i>invocations follow, unless they have just occurred in a formula of the Penitential Act.</i>	
✠ Lord, have mercy.	✠ Lord, have mercy.
✠ Christ, have mercy.	✠ Christ, have mercy.
✠ Lord, have mercy.	✠ Lord, have mercy.
Or:	
✠ Kyrie, eleison.	✠ Kyrie, eleison.
✠ Christe, eleison.	✠ Christe, eleison.
✠ Kyrie, eleison.	✠ Kyrie, eleison.

Rite of Blessing and Sprinkling of Water

49. 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 Sundays, especially in the season of Easter.
- The use of chant or song during the sprinkling will help sustain the unity and highlight the meaning of this rite.

CTM 145

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

During the sprinkling an antiphon or other appropriate song is sung. As a song accompanying a liturgical action the setting should, ideally, allow the assembly to both participate in the action (the sprinkling) and the song.

Gloria

51. The *Glória in excélsis* (Glory to God in the highest) is a most ancient and venerable hymn by which the Church, gathered in the Holy Spirit, glorifies and entreats God the Father and the Lamb. The text of this hymn may not be replaced by any other. It is intoned by the Priest or, if appropriate, by a cantor or by the choir; but it is sung either 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 everybody together or by two choirs responding one to the other.

It is sung or said on Sundays outside Advent and Lent, and also on Solemnities and Feasts, and at particular celebrations of a more solemn character.

GIRM 53

52. The Gloria may be sung *in directum* (straight through) or with a refrain(s) for the people. Though the refrain form is popular and allows easy participation it is recommended that communities have in their repertoire a mixture of both through settings and those with refrains and that this includes settings where the assembly sings the whole text. Settings should respect the division of the text as given below.

Glory to God in the highest,
and on earth peace to people of good will.

We praise you,
we bless you,
we adore you,
we glorify you,
we give you thanks for your great glory,
Lord God, heavenly King,
O God, almighty Father.

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

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

53. Other opening rites are provided in the Roman Rite for use on particular occasions. As a rule these replace the Penitential Act (and Gloria). They occur on certain special feasts, such as the Feast of the Presentation of the Lord or Passion Sunday; when the Liturgy of the Hours is combined with the Mass, or when special rites are celebrated during the Mass, for example, the Dedication of a Church, Rite of Christian Initiation of Adults, rites of infant Baptism, Marriage, or Funeral rites.

Collect

54. This may be sung. Examples of chant formulas are found in the Missal.

B. LITURGY OF THE WORD

First Reading

Responsorial Psalm

Second Reading

[Sequence]

Gospel Acclamation

Gospel

Homily

Profession of Faith

Prayer of the Faithful

Readings

55. The dialogues at the beginning and end of the scripture readings may be sung. A setting is provided in the Missal.
56. The readings can also be sung. Examples based on the traditional tones for Readings and the Gospel are provided in the Missal. Singing the readings is perhaps best reserved for Solemnities. Any musical setting should establish that the text is paramount over musical expression.

Responsorial Psalm

57. After the First Reading follows the Responsorial Psalm, which is an integral part of the Liturgy of the Word and which has great liturgical and pastoral importance, since it fosters meditation on the word of God.

The Responsorial Psalm should correspond to each reading and should usually be taken from the *Lectionary*.

It is preferable for the Responsorial Psalm to be sung, at least as far as the people's response is concerned. Hence the psalmist or cantor of the Psalm, sings the Psalm verses at the ambo or another suitable place, while the whole congregation sits and listens, normally taking part by means of the response, except when the Psalm is sung straight through, that is, without a response. However, in order that the people may be able to sing the Psalm response more easily, texts of some responses and Psalms have been chosen for the different times of the year or for the different categories of Saints. These may be used instead 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 that is particularly suited to fostering meditation on the word of God.

Instead of the Psalm assigned in the Lectionary, there may be sung either the responsorial Gradual from the *Graduale Romanum*, or the Responsorial Psalm or the *Alleluia* Psalm from the *Graduale Simplex*, as described in these books.

GIRM 61

58. The text is found in the Lectionary. Psalms are usually assigned for each day. Masses using the Commons or Ritual Masses have a choice of texts. The psalms for each day are chosen because of their relationship to the other scripture.

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. They were designed to enable the singing of the psalm where there are few musical resources or to assist the introduction of a sung psalm. Some communities have found them a useful way of making links across the Sundays of a season.

The text in the current Lectionary is the Grail version (1963) (see paragraph 10 on future of Lectionary). 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.

59. 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 permitted 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.

60. In the Lectionary an individual psalm can be used on a variety of different occasions. A psalm can have a number of responses and there can be different selections of psalm verses. As both the response and the particular verses can be significant within the context of the specific Liturgy of the Word this suggests a different musical response. For example Psalm 21 (22) is sung on both Palm Sunday and the Third Sunday of Easter, Year B however the response, the selection of verses and the context of the rest of the Liturgy of the Word are quite different. Composers should be aware of this and make provision for it in the publication of their musical settings.

Sequence

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

GIRM 64

62. 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. The use of the chant melodies is commended.

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

63. After the reading that immediately precedes the Gospel, the Alleluia or another chant laid down by the rubrics is sung, as the liturgical time requires. An acclamation of this kind constitutes a rite or act in itself, by which the gathering of the faithful welcome and greet the Lord who is about to speak to them in the Gospel and profess their faith by means of the chant. It is sung by everybody, standing, and is led by the choir or a cantor, being repeated as the case requires. The verse, on the other hand, is sung either by the choir or by a cantor.

- The *Alleluia* is sung in every time of year other than Lent. The verses are taken from the Lectionary or the *Graduale*.
- During Lent, instead of the *Alleluia*, the verse as given in the Lectionary is sung before the Gospel. It is also possible to sing another Psalm or Tract, as found in the *Graduale*.

When there is only one reading before the Gospel:

- during a time of year when the *Alleluia* is prescribed, either an *Alleluia* Psalm or the Responsorial Psalm followed by the *Alleluia* with its verse may be used;
- during a time of year when the *Alleluia* is not foreseen, either the Psalm and the verse before the Gospel or the Psalm alone may be used;
- the *Alleluia* or the verse before the Gospel, if not sung, may be omitted.

GIRM 62-3

64. The form of the Gospel Acclamation is Alleluia—Verse—Alleluia. It is customary for the Alleluia to be sung first by cantor or choir and repeated by all.
65. 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 you, Lord Jesus!
Praise to you, O Christ, king of eternal glory!

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

Composers should, as a rule, allow for the flexibility in their published 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

67. The Creed is to be sung or said by the Priest together with the people on Sundays and Solemnities. It may be said also at particular celebrations of a more solemn character.

If it is sung, it is intoned by the Priest or, if appropriate, by a cantor or by the choir. It is then sung either by everybody together or by the people alternating with the choir.

If it is not sung, it is to be recited by everybody together or by two choirs responding one to the other.

GIRM 68

68. Two texts are given: the Nicene Creed and the Apostles Creed. 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.
69. The *General Instruction* encourages that the assembly know the Creed sung in Latin to the 'simpler melodies'. *Credo III* provides a model and a challenge to contemporary composers.

18. At the end of the homily, the Symbol or Profession of Faith or Creed, when prescribed, is either sung or said:

I believe in one God,
the Father almighty,
maker of heaven and earth,
of all things visible and invisible.

I believe in one Lord Jesus Christ,
the Only Begotten Son of God,
born of the Father before all ages.
God from God, Light from Light,
true God from true God,
begotten, not made, consubstantial with the Father;
through him all things were made.
For us men and for our salvation
he came down from heaven,

At the words that follow up to and including and became man,
all bow.

and by the Holy Spirit was incarnate of the Virgin Mary,
and became man.

For our sake he was crucified under Pontius Pilate,
he suffered death and was buried,
and rose again on the third day
in accordance with the Scriptures.
He ascended into heaven
and is seated at the right hand of the Father.
He will come again in glory
to judge the living and the dead
and his kingdom will have no end.

I believe in the Holy Spirit, the Lord, the giver of life,
who proceeds from the Father and the Son,
who with the Father and the Son is adored and glorified,
who has spoken through the prophets.

I believe in one, holy, catholic and apostolic Church.
I confess one Baptism for the forgiveness of sins
and I look forward to the resurrection of the dead
and the life of the world to come. Amen.

19. Instead of the Niceno-Constantinopolitan Creed, especially during Lent and Easter time, the baptismal Symbol of the Roman Church, known as the Apostles' Creed, may be used.

I believe in God,
the Father almighty,
Creator of heaven and earth,
and in Jesus Christ, his only Son, our Lord,

At the words that follow, up to and including the Virgin Mary, all bow.

who was conceived by the Holy Spirit,
born of the Virgin Mary,
suffered under Pontius Pilate,
was crucified, died and was buried;
he descended into hell;
on the third day he rose again from the dead;
he ascended into heaven,
and is seated at the right hand of God the Father almighty;
from there he will come to judge the living and the dead.

I believe in the Holy Spirit,
the holy catholic Church,
the communion of saints,
the forgiveness of sins,
the resurrection of the body,
and life everlasting. Amen.

Prayer of the Faithful

70. Model texts for the intercessions are given in an Appendix of 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 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.

C. LITURGY OF THE EUCHARIST

PREPARATION OF THE GIFTS

Prayer over the Gifts

EUCHARISTIC PRAYER

Preparation of Gifts

71. Though the *General Instruction* makes reference to an Offertory Chant there is only one text given in the Missal for the Preparation of Gifts which is a translation of the *Ubi Caritas* for Holy Thursday. Texts can be found in the *Graduale Romanum* and *Graduale Simplex*. *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. The Missal gives a preference for these texts to be said quietly either underneath singing or with silence. Any music at this point should not detract from the Eucharistic Prayer.

Prayer over the Gifts

72. In the *Missal* there is a simple chant setting of the invitation *Pray, brethren* and the response *May the Lord*.

The Prayer over the Gifts may be sung. Examples of chant formulas are found in the *Missal*.

Eucharistic Prayer

73. Now the centre and high point of the entire celebration begins, namely, the Eucharistic Prayer itself, that is, the prayer of thanksgiving and sanctification. The Priest calls upon the people to lift up their hearts towards the Lord in prayer and thanksgiving; he associates the people with himself in the Prayer that he addresses in the name of the entire community to God the Father through Jesus Christ in the Holy Spirit. Furthermore, the meaning of this Prayer is that the whole congregation of the faithful joins with Christ in confessing the great deeds of God and in the offering of Sacrifice. The Eucharistic Prayer requires that everybody listens 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. By its very nature, the Eucharistic Prayer requires that only the Priest say it, in virtue of his Ordination. The people, for their part, should associate themselves with the Priest in faith and in silence, as well as by means of their interventions as prescribed in the course of the Eucharistic Prayer: namely, the responses in the Preface dialogue, the *Sanctus* (*Holy, Holy, Holy*), the Acclamation after the Consecration, the acclamation Amen after the concluding doxology, as well as other acclamations approved by the Conference of Bishops with the *recognitio* of the Holy See.

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

GIRM 147

Settings of the Sanctus Acclamation, together with Memorial Acclamation and Amen should form a unity which reflects the unity of the whole Eucharistic Prayer.

Celebrating the Mass 192

74. The Eucharistic Prayer, the high point of the celebration, begins with the Preface Dialogue and continues through to the Doxology and Amen. The many different parts (cf. GIRM 79) form a complete unit of text, a single prayer.

Any musical setting should respect and enhance the unity and structure of the prayer. To help articulate the integrity of the Eucharistic Prayer composers are to provide a complete set of acclamations: Sanctus, all three Memorial Acclamations and Amen.

The unity of the prayer should be reflected by musical means and 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 belong to the whole assembly. Choir or cantor parts may also be used if they facilitate and enhance the congregation's participation.

Preface Dialogue

75. The chant setting provided in the Missal is given 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. Where this is the case the pitch of the chant setting should be indicated as an alternative at a pitch which is suitable for the presider and in a related tonality to the rest of the setting.

V. The Lord be with you. R. And with your spirit.

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

V. Let us give thanks to the Lord our God. R. It is right and just.

31. **Then the Priest begins the Eucharistic Prayer.**
Extending his hands, he says:
 The Lord be with you.
The people reply:
 And with your spirit.
The Priest, raising his hands, continues:
 Lift up your hearts.
The people:
 We lift them up to the Lord.
The Priest, with hands extended, adds:
 Let us give thanks to the Lord our God.
The people:
 It is right and just.
The Priest, with hands extended, continues the Preface.

Preface

76. The Missal provides musical settings of 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, will restrict the legitimate choice of presiders.

Sanctus

77. The *acclamation*, by which the whole congregation, joining with the heavenly powers, sings the *Sanctus* (*Holy, Holy, Holy*). This acclamation, which constitutes part of the Eucharistic Prayer itself, is pronounced by all the people with the Priest.

GIRM 79b

At the end of the Preface he joins his hands and concludes the Preface with the people, singing or saying aloud:

Holy, Holy, Holy Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.


78. The Missal envisages the *Sanctus* as sung in its entirety by the people. Where there are parts for choir or cantor care should be taken that the *Sanctus* retain its character as an acclamation of the entire assembly.

The setting should flow naturally from the conclusion of the Preface without an extended introduction. Care should also be taken that the end of the *Sanctus* leads into the continuation of the Prayer.

Memorial Acclamation

79. The starting note of the *Missal* setting should be indicated at a pitch which is suitable for the presider and in a related tonality to the rest of the setting. Composers may provide a setting of the invitation but should allow for the invitation to be replaced by the *Missal* setting.

Composers should provide settings of all three Memorial Acclamations so that communities are given a choice of texts.



The mys - te - ry of faith.

Then the Priest says:

The mystery of faith.

And the people continue, acclaiming:

We proclaim your Death, O Lord,
and profess your Resurrection
until you come again.

Or:

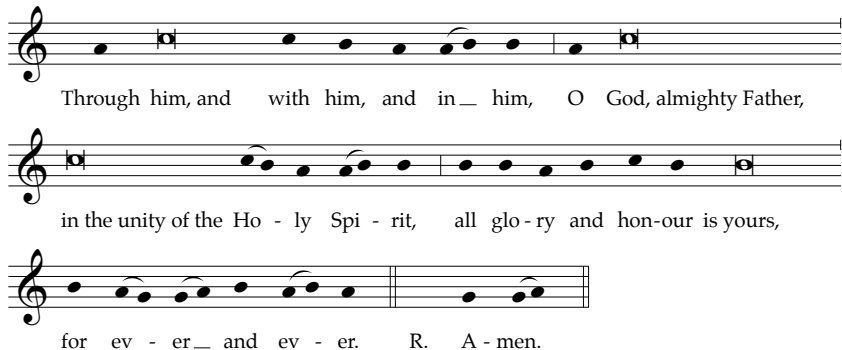
When we eat this Bread and drink this Cup,
we proclaim your Death, O Lord,
until you come again.

Or:

Save us, Saviour of the world,
for by your Cross and Resurrection
you have set us free.

Doxology & Amen

80. As with the Dialogue before the Preface, composers may, of course, create their own settings of the doxology. However, since many presiders will be limited to the Missal version, it may be wise to compose a setting which allows that as an option. The Missal version may need to be transposed into a suitable key and indication of the starting note should be provided in any published setting.
81. The Amen needs to follow on naturally from the doxology so that it concludes the whole Eucharistic prayer. Text repetition is possible. On a practical level, the people should be able to begin the Great Amen without the need for a prolonged instrumental introduction.



Through him, and with him, and in him, O God, almighty Father,
in the unity of the Ho - ly Spi - rit, all glo - ry and hon - our is yours,
for ev - er and ev - er. R. A - men.

He takes the chalice and the paten with the host and raising both, he says:

Through him, and with him, and in him,
O God, almighty Father,
in the unity of the Holy Spirit,
all glory and honour is yours,
for ever and ever.

The people acclaim:

Amen.

Eucharistic Prayer — Complete Setting

82. The Missal offers a complete chant setting of all Eucharistic Prayers (I–IV, Reconciliation I–II, Various Needs and Intentions I–IV).

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

83. 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

84. When approved by the Bishops' Conference additional acclamations 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. (GIRM 147)

D. 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

85. The *General Instruction* encourages congregations to know the simple Latin plainsong setting. The plainsong-based setting of the English text given in the Missal offers 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. The introduction is 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.

86. 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, to the acclamation, 'For the kingdom, the power and the glory..'

Our Father, who art in heaven,
hallowed be thy name;
thy kingdom come,
thy will be done
on earth as it is in heaven.
Give us this day our daily bread,
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.

—————
The people conclude the prayer, acclaiming:

For the kingdom,
the power and the glory are yours
now and for ever.

Sign of Peace

87. The sign of peace, which expresses peace, communion and charity, should not be prolonged. It should not be accompanied by either song or instrumental music.

Breaking of Bread

88. The Priest breaks the Eucharistic Bread, with the assistance, if the case requires, of the deacon or a concelebrant. The gesture of breaking bread done by Christ at the Last Supper, which in apostolic times gave the entire Eucharistic Action its name, signifies that the many faithful are made one body (1 Cor 10: 17) by receiving Communion from the one Bread of Life which is Christ, who for the salvation of the world died and rose again. The fraction or breaking of bread is begun after the sign of peace and is carried out with proper reverence, nor should it be unnecessarily prolonged or accorded exaggerated importance. 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 in the work of salvation, namely, of the Body of Jesus Christ, living and glorious. The supplication *Agnus Dei* (*Lamb of God*), is usually sung by the choir or cantor with the congregation replying; or at least recited aloud. This invocation accompanies the fraction of the bread and, for this reason, may be repeated as many times as necessary until the rite has been completed. The final time it concludes with the words *grant us peace*.

GIRM 83

89. The *Agnus Dei* 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. The invocation 'Lamb of God' together with the invitation 'Blessed are those called to the supper of the Lamb' is a reminder that the Eucharist is an anticipation of the heavenly glory.

Lamb of God, you take away the sins of the world,
have mercy on us.

Lamb of God, you take away the sins of the world,
have mercy on us.

Lamb of God, you take away the sins of the world,
grant us peace.

The invocation may even be repeated several times if the fraction is prolonged. Only the final time, however, is grant us peace said.

Communion Procession & Antiphon

90. In the Missal a simple chant is provided for the Invitation to Communion *Behold the Lamb of God* and the response *Lord, I am not worthy*.

91. While the Priest is receiving the Sacrament, the Communion chant is begun, its purpose being to express the spiritual union of the communicants by means of the unity of their voices, to show gladness of heart, and to bring out more clearly the “communitarian” character of the procession to receive the Eucharist. The singing is prolonged for as long as the Sacrament is being administered to the faithful. However, if there is to be a hymn after Communion, the Communion chant should be ended in a timely manner.

Care should be taken that singers, too, can receive Communion with ease.

In the dioceses of England and Wales singing at Communion may be chosen from among the following: the antiphon from the *Graduale Romanum*, with or without the Psalm, or the antiphon with Psalm from the *Graduale Simplex*, or some other suitable liturgical chant approved by the Conference of Bishops of England and Wales. This is sung either by the choir alone or by the choir or a cantor with the people.

GIRM 86–87

The Communion of priest and people is helpfully accompanied by prayerful congregational song. 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 Roman Rite provides an antiphon to be sung at this point. The antiphon may be replaced by a psalm or suitable liturgical song. The text and the music should be suited to the mystery being celebrated, the part of the Mass, the liturgical season or the day. The singing continues for as long as the faithful are receiving the Sacrament. If, however, there is to be a hymn after Communion, the Communion chant should be ended at the right time.

CTM 213

92. The notes on the Opening Antiphon apply (42–43).

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

Song of Praise

93. When the distribution of Communion is over, if appropriate, the Priest and faithful pray quietly for some time. If desired, a Psalm or other canticle of praise or a hymn may also be sung by the whole congregation.

GIRM 88

Though the *General Instruction* offers a preference for silence a song or a hymn may be sung.

Prayer after Communion

94. This may be sung. Examples of chant formulas are found in the Missal.

E. CONCLUDING RITE

[Announcements]

Greeting

Blessing

Dismissal

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

Appendices

Appendix 1 — Process for Permission to Publish Liturgical Music

1. Bishops have oversight of the publication of musical settings of liturgical texts. In the England and Wales this is the responsibility of the Department of Christian Life and Worship which appoints a bishop member to oversee the process and a panel to review settings and grant permissions. (cf. GIRM 393)

Purpose

2. To give permission for musical settings of prescribed liturgical text to be published provided they are judged to conform to the published text and fulfil any further criteria laid down by the Department.

Scope

3. The (prescribed) texts found in the liturgical books of the Roman Rite intended for singing in the liturgy and published in England and Wales.
4. Items may be intended for publication either in print or electronically. Publication may be of individual items, in collections or hymnbooks. Each separate edition (e.g. score, assembly edition, melody/guitar, vocal, choir parts etc.) which contains the liturgical text should be submitted. Where a setting is unchanged the original submission will suffice for publication in other formats by the same publisher.
5. When a setting has been revised or otherwise amended it will need to be resubmitted.
6. Where another publisher wishes to publish an already approved setting the submission is dealt with by the Liturgy Office provided the setting is unchanged.

Copyright

7. This process does not replace the need for composers to seek copyright permission from ICEL for use of the texts. Permission to publish will however be required before copyright permission may be granted.

Criteria

8. Guidance for both composers and the panel can be found in *Roman Missal: a Composer's Guide*. The Summary Principles which follow these terms of reference provide a note of key criteria which should be observed.

Role of the Bishop

9. The bishop appoints the advisory panel, he receives the recommendations of the panel and issues the certificate giving the decision. The panel will seek his advice, where necessary, on the interpretation of the guidelines or on matters which are not directly covered by the guidelines.

Membership of the advisory panel

10. Up to 5 members appointed by Bishop. Three members are necessary for a quorum. Members should have requisite liturgical and musical knowledge and skills.
11. The Bishop he appoints a chair. The chair will be informed of any potential conflict of interest — for example, if a panel member has submitted a setting, for example — and manage the item appropriately.
12. The Liturgy Office of the Department will provide administrative support for the process

Overview of process

13. Music settings are to be submitted to the Liturgy Office by the publisher for review either

electronically (pdf) or on paper together with the Application Form. All planned editions which include text should be included in the submission. Settings should be ready for publication.

14. Music will be sent to the panel with the composer's name and other identifying details removed.
15. Where the panel is uncertain how the criteria should be interpreted they should review previous decisions and/or refer the matter to the bishop.
16. The panel will make a recommendation to the Bishop together with reasons, where necessary.
17. When permission has been given a certificate will be issued. Where permission has been withheld the panel will give reasons and an amended setting may re-submitted.
18. A certificate will be issued which indicates one of three decisions: Accepted, Withheld Editorial or Withheld. Settings which are Accepted may be published, ones which are Withheld Editorial needing non substantial corrections are resubmitted to the Office, Withheld settings have more significant corrections required and are resubmitted to the panel. The panel is also able to make some observations on settings, such advice would be offered constructively but would not pertain the permission to publish.
19. An appeal against a decision may be made to the Department Chairman.
20. On publication 5 copies of the individual setting or publication are to be sent to the Liturgy Office.
21. Any queries about the process should be addressed to the Liturgy Office.
22. This process came into effect January 2011.

Summary principles

- Music settings should assist the full, conscious and active participation of the faithful in the liturgy so that they may offer worthy praise and prayer to God.
- Music settings should not limit the legitimate choices given in the Missal
- The prescribed texts of the liturgy should be followed faithfully and accurately. This includes the observation of punctuation and capitalisation.
- The balance, structure and context of the text should be respected. Words or phrases may be repeated. Refrains or responses may be included to assist participation.
- Settings of the acclamations of the assembly in the Eucharistic Prayer should be complete and have a musical integrity.
- Ordained ministers should be encouraged to sing those parts proper to them. Therefore allowance should be made for use of Missal tones for texts such as the Doxology.
- The *Guide for Composers* provides guidance. Already accepted settings may also provide an indication of how the guidance may be interpreted. It should be noted that rewritten settings, which may aid the transition for some communities to the new translation, do not necessarily provide such an indication.
- Application Forms & further details can be found here: <http://www.romanmissal.org.uk/Home/Music/Composing>
- Submissions and any enquiries should be sent to: Liturgy.Office@cbcew.org.uk or Liturgy Office, 39 Eccleston Square, London SW1V 1PL

Appendix 2 — Texts covered by the Process for Permission to Publish

The scheme covers all prescribed liturgical texts intended for singing — that is, texts which may not be replaced by an alternative text. To begin with the scheme will cover texts found in the *Roman Missal*. As new translations of liturgical books are approved they will be added to the scheme.

The following list is intended to be comprehensive but may not be exhaustive.

- Penitential Act
- Kyrie
- Gloria
- Creed
- Eucharistic Prayer (including Preface dialogue and acclamations)
- Lord's Prayer
- Lamb of God
- Dialogues, Greetings and Orations (e.g. Collect)
- Exsultet
- Litany of the Saints

The following texts are found in the *Lectionary* and are not currently part of the scheme:

- Psalm
- Sequence
- Gospel Acclamation

The following texts are given as models in the Missal (or *Graduale*) and may be replaced with other texts and are therefore not part of the scheme:

- Entrance, Offertory and Communion Antiphons

Appendix 3 — Copyright information

ICEL is the copyright holder of the majority of texts in the Missal. The International Commission on English in the Liturgy (ICEL) is an agency of English-speaking Bishops' Conferences. It is charged by them with the production of translation into English of the Latin liturgical books. ICEL maintains the copyright on the text for two reasons: to ensure that the text is used accurately and in fidelity with the approved edition, and as a source of revenue, where appropriate, to fund its ongoing work.

Before a text or musical setting is published for sale copyright permission and acknowledgement is required from ICEL. A setting which is made freely available on the web does not require permission but does require acknowledgement. It should be noted that such settings, even if made freely available, would be subject to the Bishops' Conference process.

The following English texts are considered to be in the public domain:

Lord, have mercy

Holy, holy

Our Father

Lamb of God.

Full details of ICEL's policy can be found on their website together with details of how to contact them.

<http://www.icelweb.org/copyright.htm>