



DIOCESE OF ORANGE Music Guidelines

THE INTRODUCTORY RITES

The Entrance Chant

- ▶ The liturgy begins with a song, which has a four-fold purpose:
 - 1) to open the celebration
 - 2) to foster the unity of those who have gathered
 - 3) to introduce their thoughts to the mystery of the liturgical season or festivity
 - 4) to accompany the procession of the Priest and ministers (GIRM 47)

- ▶ The Entrance Chant opens the celebration, and since it serves to “foster the unity of those who have been gathered,” it is important in its own right. There is no suggestion in GIRM that the song must end when the ministers reach their places. (GIRM 50, STL 143)

- ▶ In the dioceses of the United States, there are four options for the Entrance Chant:
 - 1) the antiphon from the Roman Missal or the Psalm from the Roman Gradual as set to music there or in another musical setting
 - 2) the seasonal antiphon and Psalm of the Simple Gradual
 - 3) a song from another collection of psalms and antiphons
 - 4) a suitable liturgical song (GIRM 48)

- ▶ If the fourth option above is used, the song can be selected based on the text of the Gospel and other readings of the day. During the major seasons of the year—Advent, Christmas, etc.—the Entrance Chant should reflect the nature of the season. Whatever the selection, it should invite and encourage participation by the assembly. (STL 144)

- ▶ The Entrance Chant may be sung alternately between cantor (or choir) and assembly, by everyone together, or even by the choir alone. (GIRM 48)

Pastoral Consideration

- ❖ ***Instrumental or choral prelude music can be helpful in creating a prayerful mood for the liturgy.***
- ❖ ***To help preserve a prayerful atmosphere, music groups should finish all rehearsals no later than 10 minutes before the start of Mass.***
- ❖ ***If the nature of the text of the Entrance Chant is such that all stanzas should be sung, there is no reason to cut it short.***
- ❖ ***One of the purposes of the Entrance Chant is to foster the unity of the assembly; therefore, having the choir sing alone should be done sparingly.***

Penitential Act

- ▶ The *Kyrie Eleison* is begun after the Penitential Act, unless it has already been included in the Penitential Act. 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 with the choir or cantor having a part in it. It may be either recited or sung. (GIRM 52, STL 146)
- ▶ During the celebration of the Eucharistic Liturgy, the Deacon participates in specific Penitential Acts as designated in the Roman Missal. In the current edition of the Roman Missal, the Priest or other suitable minister (e.g., Deacon or cantor) makes the invocations for option C, sometimes referred to as the Penitential Act tropes. (*National Directory for the Formation, Ministry and Life of Permanent Deacons in the United States* 35)
- ▶ On Sundays, if the blessing and sprinkling of water recalling Baptism is used, it replaces the Penitential Act and the *Kyrie Eleison*. During the sprinkling, an appropriate song which should have an explicitly baptismal character may be sung. This could either be sung by all, or could alternate between cantor or choir and assembly. (GIRM 51, STL 147)
- ▶ Singing the *Gloria* during the Rite of Sprinkling is not permitted. The current Roman Missal clearly states that the *Gloria* is to be sung after the concluding prayer after the sprinkling rite. (STL 150)
- ▶ The Penitential Act is omitted during a Nuptial Mass. (OCM 53)

Pastoral Consideration

- ❖ ***The Kyrie Eleison never stands alone.***
- ❖ ***Summary of the Penitential Act:***
 - A. ***The Confiteor; absolution by the Priest; Kyrie Eleison***
 - B. ***Have mercy on us, O Lord...; absolution by the Priest; Kyrie Eleison***
 - C. ***Invocations (e.g., You were sent to heal the contrite of heart) with Kyrie Eleison/Lord, have mercy; absolution by the Priest***
- ❖ ***The Sprinkling Rite is especially appropriate on Sundays during the Easter Season. It may be used for other seasons except during Lent.***

The Gloria

- ▶ The *Gloria* is included on Sundays outside Advent and Lent, and also on Solemnities and Feasts, and at “particular celebrations of a more solemn character.” (GIRM 53, STL 148)
- ▶ The *Gloria* may not be replaced by any other text, and may be sung by everyone together, by the assembly alternating with cantor or choir, or by choir alone. If not sung, it is to be recited either by all together or by two parts of the congregation responding one to the other. (GIRM 53, STL 148, 149)
- ▶ The *Gloria* is sung at weddings celebrated within Mass, including during the season of Advent and Lent as well as at Ritual Masses (such as Confirmation), even on weekdays. (OCM 53)

THE LITURGY OF THE WORD

The Responsorial Psalm

- ▶ In the dioceses of the United States, there are three options for the Responsorial Psalm:
 - 1) the proper or seasonal antiphon and Psalm from the Lectionary
 - 2) another setting from the Roman Gradual or Simple Gradual
 - 3) metrical Psalms whose texts have been approved by the United States Conference of Catholic Bishops. (GIRM 61)
- ▶ The text of the Psalm is taken from the Scriptures and is an integral part of the Liturgy of the Word. As a rule, it must be taken from the current Lectionary for Mass. (GIRM 61, STL 155, 157)
- ▶ Songs or hymns may NOT be used in place of the Responsorial Psalm. (GIRM 61)
- ▶ Preferably the Psalm is sung; the whole assembly, while remaining seated, participates by singing the response. (GIRM 55, 61, STL 156)
- ▶ The psalmist or the cantor of the Psalm sings the verses of the Psalm from the ambo or another suitable place. (GIRM 61)

Pastoral Consideration

- ❖ ***The Ambo is the most suitable place to proclaim the Responsorial Psalm. This is preferable to “another suitable place” since the Responsorial Psalm is from the Scriptures.***
- ❖ ***Both the refrain and verses of the Responsorial Psalm should be sung whenever possible.***

The Sequence

- ▶ The Sequence must be sung before the Alleluia on Easter and Pentecost Sunday. (GIRM 64, STL 165)
- ▶ The Sequence is optional on the Solemnity of The Most Holy Body and Blood of Christ and Our Lady of Sorrows (September 15). (GIRM 64, STL 165)

Pastoral Consideration:

- ❖ ***Customarily, the faithful will remain seated for the singing of the Sequence, and it may be sung by all or any combination of congregation, choir or cantor. (STL 166)***

The Acclamation Before the Gospel

- ▶ The Acclamation accompanies the Gospel procession. (GIRM 62, STL 161)
- ▶ The verses are taken from the Lectionary or the Gradual and are sung by the choir or cantor. (GIRM 62, STL 161)
- ▶ The Alleluia is sung in every season other than Lent. (GIRM 62, STL 163)

- ▶ During Lent, in place of the Alleluia, the verse before the Gospel is sung with an appropriate acclamation, as indicated in the Lectionary. It is also possible to sing another Psalm or Tract, as found in the Gradual. (GIRM 62, STL 163)
- ▶ When there is only one reading before the Gospel:
 - 1) Outside of Lent, either the Alleluia Psalm or the responsorial Psalm followed by the Alleluia with its verse may be used.
 - 2) During Lent, either the psalm and the verse before the Gospel or the psalm alone may be used.
 - 3) The Alleluia or verse before the Gospel may be omitted if they are not sung. (GIRM 63c, STL 164)
- ▶ The assembly stands for the Gospel Acclamation. (GIRM 62)

The Universal Prayer

- ▶ The Priest, from the chair, invites all to pray. (GIRM 71)
- ▶ The people stand and give expression to their prayer either by an invocation said in common after each intention or by praying in silence. (GIRM 71)
- ▶ The intentions are announced by the deacon from the ambo or another suitable place. If there is no deacon, a cantor, a reader, or one of the lay faithful may do so. (GIRM 71, STL 171)
- ▶ These prayers may be sung by the cantor. (GIRM 38, 71)

Pastoral Consideration:

- ❖ ***While it is permitted to recite or even omit the Alleluia or chant with the verse before the Gospel when not sung, every effort should be given to singing it, which corresponds to its nature.***
- ❖ ***The Ambo is the most suitable place to announce the intentions since the Universal Prayer concludes the Liturgy of the Word.***

THE LITURGY OF THE EUCHARIST

The Preparation of the Gifts

- ▶ The function of the music is to accompany and celebrate the communal aspects of the procession of the gifts. (STL 173)
- ▶ Any music should accommodate the length of the procession of the gifts and the preparation of the bread and wine. (GIRM 74, STL 173)
- ▶ In the dioceses of the United States, there are four options for the Offertory Chant which are the same as for the Entrance Chant:
 - 1) the antiphon from the Roman Missal or the antiphon with its Psalm from the Roman Gradual as set to music there or in another setting
 - 2) the seasonal antiphon and Psalm of the Simple Gradual
 - 3) a song from another approved collection of Psalms and antiphons
 - 4) a suitable liturgical song (GIRM 48)

- ▶ The text may be of praise in keeping with the season, or from the antiphon of the Roman Gradual with Psalm verses. (GIRM 74, STL 173)
- ▶ The text need not speak of bread and wine or of offering.
- ▶ Instrumental music, assembly song or choral anthem may be used. (GIRM 74, STL 174)
- ▶ Singing may always accompany the Preparation of the Gifts, even when there is no procession with the gifts. (GIRM 74)

The Eucharistic Prayer

- ▶ In Eucharistic Celebrations, there are five acclamations which are preferentially to be sung even at Masses in which little else is sung: Acclamation before the Gospel; *Sanctus* (Holy, Holy, Holy Lord); Memorial Acclamation; Great Amen; Doxology to the Lord's Prayer. (GIRM 40, STL 180)
- ▶ The acclamations, *Sanctus* (Holy, Holy, Holy Lord), Mystery of Faith, Great Amen, and the Acclamation before the Gospel, belong to the Priest and people, so choir parts may facilitate and enhance but not replace them. (GIRM 79)
- ▶ While the Priest is speaking any presidential prayer, there should be no singing or instrumental music. (GIRM 32, STL 182)
- ▶ During Masses with Children, "...much depends on the manner in which the Priest proclaims this prayer (the Eucharistic Prayer) and on the way the children take part by listening and making their acclamations." (DMC 52) "...[T]he musical accompaniment does not overpower the singing or become a distraction rather than a help to the children. Music should correspond to the purpose intended for the different periods at which it is played during the Mass." (DMC 32)

Pastoral Consideration

- ❖ ***Parishes should have several settings of the Eucharistic Acclamations in their repertoire, changing them periodically, perhaps according to season.***

The Communion Rite

- ▶ The Lord's Prayer may be recited or sung. Musical settings should be simple and well-known to all assembled. (GIRM 81, STL 186)
- ▶ The *Agnus Dei* (Lamb of God) is an invocation/litany that begins with the priest breaking the Eucharistic Bread. It accompanies the Fraction Rite and may be repeated as long as the action demands, the last time ending in the words, *dona nobis pacem* (grant us peace). The *Agnus Dei*, as a rule, is sung by the choir or cantor with the congregation responding; or it is, at least, recited aloud. (GIRM 83, STL 188)
- ▶ Christological invocations with other texts may no longer be used in the *Agnus Dei*. STL 188 (final sentence) was updated by the USCCB in 2012 to read: "The *Agnus Dei* should not be prolonged unnecessarily (see GIRM 83) nor may other texts be added to this chant."

- ▶ The Communion Chant begins while the priest is receiving the Sacrament. (GIRM 86, STL 189)
- ▶ The Communion Chant should foster a sense of unity, show gladness of heart, highlight the “communitarian” character of the procession, be simple and not demand great effort. Songs, hymns or Psalms with easily memorized assembly refrains are most effective. (GIRM 86, STL 190, 192)
- ▶ In the dioceses of the United States, there are four options for the Communion Chant which may be sung by the choir alone or by the choir or cantor with the people (GIRM 86):
 - 1) the antiphon from the Roman Missal or the Psalm from the Roman Gradual as set to music there or in another musical setting
 - 2) the seasonal antiphon and Psalm of the Simple Gradual
 - 3) a song from another collection of Psalms and antiphons
 - 4) a suitable liturgical song (GIRM 87)
- ▶ If there is to be a hymn after Communion, the Communion chant should be ended in a timely manner. (GIRM 87)
- ▶ Benediction hymns that emphasize adoration rather than Communion are not suitable. (STL 191)
- ▶ After Communion, the entire congregation may sing a Psalm or hymn of praise after all action has been concluded. (GIRM 88, STL 196)

Pastoral Consideration

- ❖ *The Rite of Peace may not include any instrumental or vocal music.*
- ❖ *Ideally, a song that encompasses the entire Communion Rite should be chosen. Consider adding musical interludes and/or repeating verses to lengthen the song.*
- ❖ *Should an announcement regarding communion procedure be needed, it should be made before “Behold, the Lamb of God...” so that the Communion Chant may commence as the priest receives the Sacrament.*

THE CONCLUDING RITES

- ▶ The Concluding Rites consist of brief announcements, should they be necessary; Priest’s Greeting and Blessing; the Dismissal of the people by the Deacon or Priest; and the kissing of the altar by the Priest and the Deacon. The GIRM makes no provision for singing at the end of the liturgy. (GIRM 90)
- ▶ Since the concluding song or recessional is optional, musicians are free to plan music which provides an appropriate closing based on the liturgical season, solemnity, etc. If the people have sung a song after Communion, it may be advisable to use only an instrumental or choir recessional. (STL 199)

Pastoral Consideration

- ❖ ***One suggestion to help differentiate among the various seasons of the year is to use instrumental music instead of a hymn during a specific season, e.g., Advent, and silence during another season, e.g., Lent.***
- ❖ ***Any brief announcements are made AFTER the Prayer after Communion.***
- ❖ ***Announcements should be made from the cantor stand or presider's chair and not from the Ambo.***
- ❖ ***Instrumental or choral postludes can add to the festive or reflective mood of the celebration.***

GENERAL PASTORAL CONSIDERATIONS

- ❖ *“All other things being equal, Gregorian chant holds pride of place because it is proper to the Roman Liturgy. Other types of sacred music, in particular polyphony, are in no way excluded, provided that they correspond to the spirit of the liturgical action and that they foster the participation of all the faithful.” (GIRM 41)*
- ❖ *The choir should be positioned with respect to the design of each church so as to make clearly evident its character as a part of the gathered community of the faithful fulfilling a specific function. (GIRM 312)*
- ❖ *The organ and other approved musical instruments are to be placed in an appropriate place so that they can sustain the singing of both the choir and the congregation. (GIRM 313)*
- ❖ *In Advent, the organ and other musical instruments should be used with a moderation that is consistent with the season's character and does not anticipate the full joy of the Nativity of the Lord. In Lent, the playing of the organ and musical instruments is allowed only to support the singing. Exceptions are Laetare Sunday, solemnities, and feasts. (GIRM 313)*
- ❖ *The Constitution on the Sacred Liturgy directs that “in the reform and promotion of the liturgy, this full and active participation by all the people is the aim to be considered before all else.” (CSL 14) GIRM repeats this principle by stating that the entire celebration be planned “in such a way that it leads to a conscious, active, and full participation of the faithful, namely in body and in mind, a participation fervent with faith, hope, and charity....” (GIRM 18)*
- ❖ *Music is an art placed at the service of communal prayer and should assist the assembled believers to express and share the gift of faith that is within them. (STL 125) It is not entertainment.*
- ❖ *Theological foundation of text needs to be carefully considered. While an “I/me” orientation is helpful for personal devotion, it becomes problematic when the nature of the rite within the Eucharistic celebration is meant to be communal. Use of “we/our” generally is to be preferred.*
- ❖ *Repetition in assembly repertoire from week to week or season to season should be used so that songs and hymnody are well known and the assembly can take part. This supports the liturgical principle of full, active and conscious participation. (CSL 30)*
- ❖ *Start with the Lectionary when preparing for liturgy. Musical text ideally will flow from the biblical words and imagery, and doctrine. (STL 110-114)*

- ❖ *Silence is essential and moments of prayerful silence or pauses should be taken. (GIRM 45, CSL 30)*
- ❖ *Since music is integral to good worship, clergy serving at the celebration (Bishops, Priests and Deacons) should actively participate by singing along with the choir and congregation. This can be encouraged by having worship aids or clearly marked hymnals available for all.*
- ❖ *The voice of the assembly is a primary sign of the communitarian nature of liturgy. Therefore, those using microphones (cantors, ensembles, choirs and clergy) should take great care to avoid overpowering the assembly.*
- ❖ *Cantors, in their role as liturgical ministers, should be appropriately attired with consideration given to modesty, culture of the assembly and the importance of their liturgical leadership. As a liturgical minister, the public role of the cantor (and other musicians) takes precedence over personal preferences.*
- ❖ *Recorded music lacks the authenticity provided by a living liturgical assembly gathered for the Sacred Liturgy. While recorded music might be used advantageously outside other Liturgy as an aid in the teaching of new music, it should not, as a general norm, be used within the Liturgy. (STL 93)*

Abbreviations used

CSL	Constitution on the Sacred Liturgy
RM	Roman Missal
GIRM	General Instruction of the Roman Missal
DMC	Directory for Masses with Children
STL	Sing to the Lord
OCM	The Order of Celebrating Matrimony

Bibliography

By Flowing Waters: Chant for the Liturgy. Paul Ford. The Liturgical Press, 1999. *Although the Antiphonary (the Entrance and Communion Antiphons and Psalms) of the new Missal is not yet confirmed by Rome, By Flowing Waters is the first complete edition in English of the Graduale Simplex, one of the two official songbooks of the Church for Mass (the other is the Graduale Romanum). Though this resource does not use an approved English translation, the book has been approved for liturgical use.*

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Roman Gradual, Graduale Romanum. 1974 Vatican edition, published by Solesmes. Available from GIA Publications, Inc. 7404 South Mason Avenue, Chicago, IL 60638 *There is no English translation of the Graduale Romanum currently available. This resource offers the Latin text with traditional chant settings. Music from the Graduale*

Romanum is for a trained choir; it was not composed as congregational music.

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