

SINGING

THE MYSTERY OF

FAITH

A Guide to Liturgical Music



National Centre for Liturgy

Singing the Mystery of Faith
A Guide to Liturgical Music

SINGING
THE MYSTERY OF
FAITH

A Guide to Liturgical Music

National Centre for Liturgy

VERITAS

Published 2015 by
Veritas Publications
7–8 Lower Abbey Street
Dublin 1, Ireland
publications@veritas.ie
www.veritas.ie

ISBN 978 1 84730 635 7
Copyright © National Centre for Liturgy, 2015

10 9 8 7 6 5 4 3 2 1

The material in this publication is protected by copyright law. Except as may be permitted by law, no part of the material may be reproduced (including by storage in a retrieval system) or transmitted in any form or by any means, adapted, rented or lent without the written permission of the copyright owners. Applications for permissions should be addressed to the publisher.

The Roman Missal, new English translation 2010, © International Commission on English in the Liturgy. All rights reserved.

Music © individual composers

Liturgy of the Hours from *The Divine Office* © Irish Episcopal Conference, 1974

Cover images from St Patrick's College, Maynooth: Fratelli Ruffati organ; Prayer around the Cross in St Joseph's Oratory and celebration of Eucharist in the College Chapel

A catalogue record for this book is available from the British Library.

Designed by Veritas Publications

Printed in the Republic of Ireland by Walsh Colour Print, Co. Kerry

*Veritas books are printed on paper made from the wood pulp of managed forests.
For every tree felled, at least one tree is planted, thereby renewing natural resources.*

ABBREVIATIONS

- GIRM *General Instruction of the Roman Missal* (The Roman Missal, 2010)
- LA Congregation for Divine Worship and the Discipline of the Sacraments, *Liturgiam authenticam* (Fifth Instruction 'For the Right Implementation of the Constitution on the Sacred Liturgy of the Second Vatican Council' (*Sacrosanctum concilium*, art.36) *On the Use of Vernacular Languages in the Publication of the Books of the Roman Liturgy*). English translation (London: Catholic Truth Society, 2001).
- MS Sacred Congregation for Rites, *Musicam Sacram* (*Instruction Music in the Liturgy*) (1967). English translation in *Vatican Council II: The Conciliar and Post Conciliar Documents*, ed. Austin Flannery, OP (Dublin: Dominican Publications, 1975)
- SC Second Vatican Council, *Sacrosanctum concilium* (Constitution on the Sacred Liturgy) (1963). English translation in *Vatican Council II: The Conciliar and Post Conciliar Documents*, ed. Austin Flannery, OP (Dublin: Dominican Publications, 1975)

Abbreviations	5
Foreword	9
General Introduction	11
This Guide	11
The Work of Church Musicians: A Collaborative Ministry in the Service of the Liturgy of God’s Holy People	11
Making Informed Decisions about Liturgical Music	13
PART ONE: MUSIC AT THE SERVICE OF CATHOLIC WORSHIP	
Music at Mass	17
The Entrance Chant	17
Sung Dialogues	18
Blessing and Sprinkling of Water	18
The Kyrie	18
The Gloria	19
The Collect, the Prayer over the Offerings and the Prayer after Communion	19
The Scripture Readings	19
The Responsorial Psalm	20
The Gospel Acclamation	20
The Sequence	20
The Profession of Faith	21
The Prayer of the Faithful	21
Music at the Preparation of the Offerings	21
The Eucharistic Prayer	21
The Communion Rite	23
The Concluding Rite	24
Music for Other Sacraments and Liturgies	26
The Initiation of Adults	26
Music for the Initiation of Children	26
The Baptism of Children	27
The Sacrament of Confirmation	27
The Order of Marriage	28

The Rites of Ordination	29
The Sacrament of the Anointing of the Sick	29
The Sacrament of Penance	29
Worship of the Eucharist outside Mass	29
The Order of Christian Funerals	29
Music for the Liturgy of the Hours	33
The Psalms	33
Other Elements	34
PART TWO: PARTICULAR TOPICS	
The Role of the Priest Celebrant	37
The Roles of Psalmist and Cantor	38
The Role of the Choir	39
The Role of the Choir Director	40
The Role of the Organist and Other Instrumental Players	41
The Role of the Director of Music	43
A Strategy for the Promotion of Congregational Singing	44
A Music Planning Sheet for Sundays and Feasts	45
Singing through the Liturgical Year	46
Resources for Music at Weddings	52
Resources for Music at Christian Funerals	56
Funeral Music Checklist	58
Towards a Common Repertoire: A List of Musical Publications	60
A Guide for Presenting Materials in this Book to Groups in an Interactive Structure	61
Copyright	62
Guidelines for Payment of Church Musicians	63
Conclusion	64
Useful Websites	64
APPENDIX	
Music Resources for Liturgy	66

FOREWORD

Singing the Mystery of Faith is another user-friendly guide issued by the National Centre for Liturgy. Adopting a similar style to its earlier publications *Celebrating the Mystery of Faith* and *Celebrating the Mass Throughout the Year*, it explains in a practical way the role of music in Catholic liturgical celebrations, and guides musicians through the liturgical, pastoral and musical decisions which they make when preparing music for the liturgy. It gives particular attention to music at Mass, but also gives helpful guidance about music at other sacramental celebrations, at the Liturgy of the Hours and at Christian funerals, providing checklists, sample policy statements and planning templates. It addresses the challenges that arise in relation to music at weddings and funerals, proposing solutions, both liturgical and pastoral, suggesting a proactive approach. This book, which takes the reader step by step through each liturgy, will be very useful to musicians who know their musical craft but seek a clearer understanding of liturgical needs. It will also facilitate more long-term pastoral strategy regarding music in the liturgy by examining relevant roles and ministries and thus will be a useful guide to pastoral administrators.

Columba J McCann, OSB, monk of Glenstal Abbey, is the principal writer of *Singing the Mystery of Faith*. Additional editorial work was done by Moira Bergin, RSM, Paul Kenny, Patrick Jones and Danny Murphy. The discussions of the Advisory Committee on Church Music played an important part in the origins and development of this guidebook. Colette Dower and Veritas Publications guided it through its publication.

Many examples of music are included to show where music may be included in our liturgies. They are taken from the *Roman Missal*; *Sing the Mass*, the anthology of Mass settings published with the use of the third edition of the Missal in 2011; and other Mass settings and compositions by individual composers. What is included also serves as a reminder and acknowledgement of the unique contribution of our composers.

GENERAL INTRODUCTION

This Guide

From Apostolic times the Church has been constantly aware of the importance of singing within her liturgical rites (cf. Col 3:16. Acts 2:46). The task of providing worthy music that is adapted to the particular community celebrating it makes significant demands on those involved in this aspect of liturgical ministry, requiring liturgical, pastoral and musical skills. This guide is intended to help those who prepare the liturgy to make the best decisions in relation to liturgical music and to provide a solid basis for good musical liturgical practice. Part One gives an overview of the place of music within the liturgy, with considerable attention to music at Mass. Part Two presents some special topics for consideration. It includes, for the sake of convenience, some items previously issued by the National Centre for Liturgy in other publications.

The Work of Church Musicians: A Collaborative Ministry in the Service of the Liturgy of God's Holy People

Through the Sacred Liturgy, the liturgical assembly participates in the life of the Most Holy Trinity. Because of this, 'the full and active participation by all the people is the aim to be considered before all else, for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit.'¹ The musician serves the liturgy above all by facilitating such participation and does so not in isolation but in collaboration with others who have a particular liturgical role. Congregations which are not used to participating in liturgical singing will need the benefit of a long-term strategic approach which introduces them gradually to the easier elements, assisting them with familiarisation through repetition, rehearsal, the provision of printed resources where necessary, and constant encouragement. A more detailed discussion of a strategy for the development of congregational singing is given in Part Two.

The whole People of God is called to participate in the Sacred Liturgy, but each person participates according to their particular role within the liturgical assembly. As regards liturgical music, the participation of the ordained ministers is especially important: they sing both in dialogue with the people and together with them.² The diocesan bishop has a special responsibility for the celebration of the liturgy, and exercises his stewardship not only when he celebrates the liturgy himself, but through those diocesan agencies for liturgy and music which assist him in the promotion of pastoral liturgical action. Priests are co-workers with the bishop within the diocese. Experience has shown again and again the important influence that priests have on the music of the liturgical assembly. The sung parts assigned to the priest in the Roman Missal are easily delivered, especially the brief dialogues that are unchanging.

1 SC 14.

2 GIRM 40.



The vast majority of priests are in fact able to sing, and both priest and church musician should work together towards the integration of these key elements of sung ritual. Even priests who can barely sing are able, through positive leadership, to do much to promote a fuller and deeper participation in the music of the liturgy. The same may be said of deacons, whose training should also include suitable formation in liturgical music. The choir encourages and supports congregational singing and, in many cases, enriches the celebration by adding elements which are beyond the capabilities of the congregation alone.³ The cantor of the Psalm sings the Responsorial Psalm, leading the congregation in the response and intoning also, on occasion, the Gospel Acclamation.⁴ The cantor leads and sustains the singing of the congregation, intoning certain pieces where necessary, singing verses to which the congregation may respond and, if need be, performing the role of the psalmist. What is required here is not simply a person who can sing well, but someone who is able to encourage others in their singing without dominating the celebration. The organist or other instrumentalists accompany and support the singing of the assembly and other singers. Through a variety of instrumental colour and harmony, they add to the expressiveness of the music. On occasion they also play alone, for example before Mass, at the Preparation of the Offerings and after the dismissal. A fully trained organist is able not only to play written accompaniments and solo pieces, but also to harmonise and to improvise on liturgical melodies. Musicians should not however overlook the special place of silence in the liturgy.⁵ The work of church musicians also requires clear lines of communications with others whose role is not specifically musical; these would include readers, sacristan and master of ceremonies, where such exists. The proper planning of liturgical music thus requires the co-operation of a number of liturgical ministers, bearing in mind the ultimate responsibility of the priest celebrant.⁶

Composers of sacred music also have a special gift to bring to liturgical celebrations. Not only should they seek continually to advance and perfect their musical craft, they should also seek inspiration in the texts of Sacred Scripture and of the Sacred Liturgy itself. In this way they will serve ever more effectively the delivery of the scriptural and ritual texts which form part of the liturgy. In order to render the best service possible to the liturgical celebration, composers need to understand the various forms of celebration, their structures and constituent elements. As they seek to develop their compositional skills within a contemporary context, composers should be aware of the rich potential of traditional Irish and other ethnic musical languages, and seek also to deepen their knowledge of the Church's own musical heritage. Because of the importance of singing within the liturgy, musical settings of liturgical texts must be approved either by the diocesan bishop or by the appropriate office of the Conference of Bishops of Ireland.

3 GIRM 103.

4 GIRM 102.

5 GIRM 45.

6 GIRM 111.

Liturgical musicians require ongoing formation to assist them in their role. They should be formed in the spirit and the tradition of the liturgy, aware of its structure, dynamics and ritual language; they should develop the particular musical skills suitable to the various musical genres which the liturgy requires; finally they should grow in pastoral awareness of the needs of the people whom they serve, and adapt their ministry to those needs. As well as providing for such training resources, dioceses and parishes should ensure that the proper material resources are available to liturgical musicians. In addition, musicians should receive levels of remuneration which are appropriate to their musical qualifications and their level of professional engagement.⁷ Further long-term resources are also needed in the area of liturgical architecture and furnishings: the planning and re-ordering of liturgical space needs to take into account the kind of acoustics which are necessary for a congregation to sing with ease, as well as the provision of adequate space for singers, musicians and their instruments.

Further discussion of the various roles mentioned above is found in Part Two.

Making Informed Decisions about Liturgical Music

Through sacramental celebrations, the Christian people recall in Word and Rite the mystery of Christ and, entering into its depths, are conformed to his image. Moreover, during the liturgical year, the Church unfolds the many dimensions of this mystery, 'from the incarnation and nativity to the ascension, to Pentecost and the expectation of the blessed hope of the coming of the Lord' so that we may come into living contact with the power of Christ's love.⁸ Over the centuries the Church has woven together a rich tapestry of scriptural and liturgical texts which reveal the beauty of our salvation in Christ with artistry, subtlety and deep spiritual insight. When it comes to preparing liturgical music, musicians should have recourse in the first place to the liturgical books themselves, paying special attention to the scriptural texts, the antiphons, responses and other elements which pertain specifically to music. In those instances where the rites provide for a wide range of alternative songs from other sources, the examples given in the official text will provide an important indication of that which is most suitable. Each liturgical celebration has its own liturgical book, which provides both the spoken and sung texts, as well as rubrics, descriptions of the rites and explanations of their significance. The text below will refer to the appropriate liturgical book in each section as it refers to the music required for each rite. The Lectionary⁹ contains the necessary Readings, Psalms and Gospel Acclamations for the Liturgy of the Word as celebrated in all the major liturgical celebrations, aside from the Liturgy of the Hours. Pastors should provide their musicians with easy access to the Roman Missal, the Lectionary and the other official liturgical books; pastoral aids which are published for general public use are in some cases insufficient as they do not always contain the full wealth of material provided in the official books. This is particularly important for those celebrations which reflect the turning of the liturgical seasons and those which, like the Paschal Triduum, differ significantly from the celebrations of the Eucharist on ordinary Sundays and weekdays.

For any given celebration, pastoral musicians need to choose not only what to sing, but also how much to sing. Not all texts that can be sung need always be sung. In the choosing of the parts which are to be sung preference should be given to those that are of greater importance and especially to

7 The Advisory Committee for Church Music issues guidelines for the remuneration of musicians annually. These are published in *New Liturgy* and on the website of the National Centre for Liturgy www.liturgy-ireland.ie.

8 SC 102.

9 The Lectionary for use in Ireland is published in three volumes, *Lectionary* (London: Collins Liturgical publications & Geoffrey Chapman, a division of Cassell Ltd, 1981). A study edition was published in 1982.

those which are sung by the priest or the deacon or the reader, with the people responding, or by the priest and the people together.¹⁰ This guide will indicate the relative importance of each of those elements which can be sung in a particular celebration as well as indicating other liturgical, pastoral and musical considerations.

Musicians often have to make decisions about the style of music to be used. All other things being equal, Gregorian chant holds pride of place as it is proper to the Roman liturgy.¹¹ This principle in no way excludes other types of sacred music; in fact, a number of factors will determine the language and musical style of pieces to be sung: they should correspond to the spirit of the liturgical action, they should foster the participation of all the faithful, and they should take into account the culture of the people and the abilities of each liturgical assembly.¹² The guidelines in this document are intended to help those concerned with the preparation of the liturgy to make informed decisions about these matters.

Music in the liturgy is always performed 'live'. It is, indeed, a *living expression* of faith in the 'here-and-now' of the liturgy. This dimension is missing in recorded performances, even those of the highest quality. Thus, recorded music is never an appropriate substitute for the singing of the community itself, even if its musical ability is very limited. Recorded music does however have a part to play in catechetics, in the teaching of new music and occasionally in liturgies with children and as an aid to prayer.

10 GIRM 40.

11 GIRM 41.

12 GIRM 40, 41.

PART ONE

**MUSIC AT THE SERVICE OF
CATHOLIC WORSHIP**

MUSIC AT MASS

The Mass is the centre of the whole Christian life,¹ and the provision of music for its celebration is therefore of the highest importance. Some liturgical singing is properly a normal part of every Mass, though this should be particularly so when it comes to celebrations on Sunday or holy days of obligation.² Since it often occurs that not all texts are sung, the table below is given to indicate the order of priority to be considered when planning which pieces should be sung, depending on the solemnity of the occasion and the resources available.

Pieces of primary importance to be considered before all else	Sung Dialogues between the people and the minister(s), <i>Sanctus</i> , Acclamation after the Institution Narrative, Doxology and Great Amen, Gospel Acclamation.
Texts which were written to be sung	<i>Gloria</i> , Responsorial Psalm
Singing these is often desirable though not essential³	Entrance Chant, <i>Kyrie</i> , Response to the Prayer of the Faithful, Song at the Preparation of the Offerings, Preface, <i>Agnus Dei</i> , Communion Chant, Song of Thanksgiving after Holy Communion.
Texts which may be sung, according to a pastoral judgement, especially on solemn occasions.	Presidential prayers such as the Collect, Prayer over the Offerings, Prayer after Holy Communion and the Eucharistic Prayer. The Profession of Faith and the Lord's Prayer. The Gospel and the First and Second Reading.
Not strictly envisaged in the Roman Rite, though suitable on some occasions	Recessional Song

The Entrance Chant

The purpose of the Entrance 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.⁴ It is highly desirable that the music chosen makes provision for some realistic participation by the whole assembly. Well-known pieces or pieces with a simple refrain work best in this context.

1 SC 41.

2 GIRM 40.

3 Sometimes instrumental music or silence may represent a good alternative to some of these.

4 GIRM 47.

♩ = 55 Music: Ronan McDonagh

We should glo - ry in the cross of Je - sus Christ, for
 he is our sal - va - tion, our life and re - sur - rec - tion.
 through him we are saved and made free.

The Entrance Antiphon itself is a refrain which can be sung, either in its entirety or in some adapted version. The Antiphon may also serve as a useful guide for the textual content of other liturgical songs, which should be suited to the sacred action, the day or the season. All texts should have the approval of the Conference of Bishops. On those occasions when a Latin chant is most appropriate, the antiphon and psalm may be taken from the *Graduale Romanum* or the *Graduale Simplex*.

Sung Dialogues

Dialogues between the priest and the people (for example, ‘The Lord be with you. And with your spirit.’) take place at certain key moments of the celebration: at the beginning of Mass, before the Gospel, at the beginning of the Eucharistic Prayer, before the Sign of Peace and in the Concluding Rite. The singing of these texts articulates more clearly the unfolding of the liturgy. Moreover, the settings in the Roman Missal are very easy to sing and, since they do not vary, they make for good congregational participation. Other musical settings of these texts are also possible.

Blessing and Sprinkling of Water

On Sundays, especially during the Easter Season, water may be blessed and sprinkled to recall Baptism. The sprinkling of water is accompanied by song. *Asperges me* and *Vidi Aquam* (during the Easter season) are the traditional chants associated with this rite; other songs which recall Baptism or develop the Christian symbolism of water are also possible. This rite replaces the Penitential Act and, when it is used, the *Lord, have mercy* is not sung.

John O’Keeffe

Springs of wa - ter bless the Lord, glo - ry be to him on high and praise for ev - er.

The Kyrie

The *Kyrie* (**Lord, have mercy**, *Kyrie eleison* or *A Thiarna, déan trócaire*) follows the Penitential Act unless it has already been sung as part of that act. This is an acclamation, normally for people and choir or cantor, which acclaim the Lord and implores his mercy.⁵ As well as simple versions which encourage easy participation by the whole assembly, there are also more complex settings for choir alone. Simple chant settings in the *Graduale Romanum* are also a valuable part of the repertoire. When sung as part of the Penitential Act itself, the acclamations may be preceded by short tropes,

⁵ GIRM 52.

for example, 'You were sent to heal the contrite of heart'. It is important for musicians to be aware of which form the Penitential Act is to take, so that they can plan the music accordingly.

Liam Lawton

The musical score is written for a Cantor and an Assembly. It consists of four staves of music in G major. The first staff is for the Cantor, the second and third for the Assembly, and the fourth for the Cantor. The lyrics are in Irish and describe the Penitential Act. The music features various time signatures: 4/4, 3/4, and 3/2.

The Gloria

The *Gloria* is an ancient hymn which, of its very nature, is ideally sung. The text of the *Gloria* may not be replaced by any other text. It occurs on Sundays outside of Lent and Advent, on Feasts and Solemnities, as well as special celebrations of a solemn character. The *Gloria* is intoned by the priest or, if appropriate, by a cantor or by the choir.⁶ It is sung by everyone together, by the choir alone, or alternating between the people and the choir or a cantor. Some settings facilitate congregational singing by using a refrain. If a more elaborate choral setting is being considered, the music for the Introductory Rites as a whole should be planned in such a way as to ensure that they remain something of an introduction to the rest of the liturgy. On some occasions a simple Latin setting such as *Gloria VIII (de Angelis)* may be preferable.

The Collect, the Prayer over the Offerings and the Prayer after Communion

These prayers may be sung, with the people responding *Amen*. This is especially suitable on more solemn occasions. If sung, it is important that these prayers be well prepared and delivered in a natural and unforced way, allowing for an easy and spontaneous response from the people.

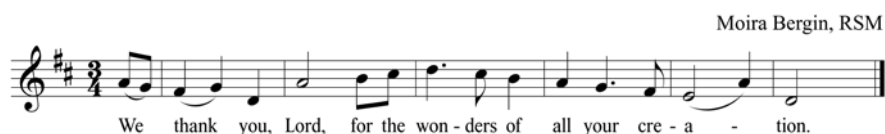
The Scripture Readings

It is possible for the scripture readings, especially the Gospel, to be sung according to simple tones. The tones given in the Roman Missal may be used, or other simple tones which respect the nature of the text. The singing of the Gospel, in particular, highlights its capital importance as a sacred and inspired text. This option is recommended especially at Christmas, Easter and other occasions of special solemnity. In the pastoral and musical judgements that must be made regarding the singing of these texts, the primary liturgical function should be considered above all else: the text of the Holy Scriptures must be proclaimed in a manner that is both audible and intelligible.

⁶ GIRM 53.

The Responsorial Psalm

The Psalms are poetic, divinely inspired texts which were composed to be sung. As such they play a very important part in the dialogue between God and God's people in the Liturgy of the Word. For this reason, they should not be replaced by other, non-biblical texts. The singing of the Responsorial Psalm is a very effective means of helping people to internalise and respond to the Word of God, even if only the people's response is sung. For this reason, if the text of the day cannot be sung, the Lectionary provides a small number of seasonal psalms which can be used instead, for the purpose of encouraging song. Each worshipping community should build up a repertoire of Psalm settings. Since the Roman Rite also uses Psalms traditionally at other moments such as the Entrance Chant and the Communion Chant, such a repertoire will prove very useful in a variety of circumstances.



The Responsorial Psalm is normally sung by a cantor, with the people taking the response as a refrain. It may indeed, if appropriate, be sung entirely by all the people or in certain situations by the cantor alone or by the choir. In this case the response may be omitted.

The Gospel Acclamation

The Gospel Acclamation prepares for the proclamation of the Gospel and, where the Gospel book is carried in procession, it accompanies the procession. In the latter case, the length of the setting and its timing need to be carefully judged so that the acclamation does in fact accompany the procession. The 'alleluia' of the acclamation is normally sung by a cantor and repeated by all. There are a number of simple settings of the *Alleluia* in the plainchant repertoire, as well as numerous modern settings. After a verse pertaining to the gospel, the 'alleluia' is then repeated by all. This arrangement need not preclude some choral elements either in the 'alleluia' or the verse. During Lent the 'alleluia' is replaced by another acclamation of praise, examples of which are given in the Lectionary. It is also possible to sing another psalm or tract, as found in the *Graduale*.⁷ The Gospel Acclamation is intended to be sung, and should rank high in the list of musical priorities. It is also among the easier of the liturgical texts to sing and greatly facilitates congregational singing. If it is not sung it may be omitted, because of its innately musical character.

When there is only one reading before the Gospel, one may sing, in seasons where *Alleluia* is sung, the *Alleluia* Psalm, in place of the Responsorial Psalm and the Gospel Acclamation.⁸ This means singing the refrain *Alleluia* between the given verses of the psalm of the day.

The Sequence

The sequence is a liturgical hymn which is sung before the Gospel Acclamation on Easter Sunday and during the Easter Octave, on Pentecost Sunday, the Solemnity of the Body and Blood of Christ, and the Memorial of Our Lady of Sorrows. It may however be omitted during the Easter Octave, on the Solemnity of the Body and Blood of Christ and on the Memorial of Our Lady of Sorrows. In

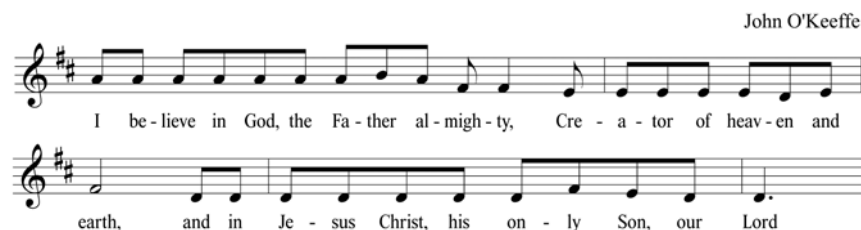
⁷ GIRM 62.

⁸ GIRM 63a.

addition to the Latin text, the vernacular text in the Lectionary, or an appropriate paraphrase, may be sung.

The Profession of Faith

The Profession of Faith, which occurs on Sundays and Solemnities, may be sung. At international gatherings a Latin setting such as *Credo III* may be the best option. Full choral settings are also possible, though the length of the setting should be carefully considered in relation to the overall balance of the celebration.



The Prayer of the Faithful

During the Prayer of the Faithful, various intentions are proposed to the people for their prayer. The people respond either by an invocation or by praying in silence.⁹ A variety of sung invocations is possible, for example, 'Lord, hear our prayer', 'Lord, have mercy', 'Kyrie eleison', 'A Thiarna, déan trócaire' or 'A Thiarna, éist linn'. Such invocations, being short and memorable, allow for easy congregational participation in the singing. Some musical settings make suitable provision for the singing of the intentions as well.

Music at the Preparation of the Offerings

It is appropriate, though not essential, to have music at the Preparation of the Offerings. Compared to other moments such as the Gospel Acclamation or the Eucharistic Acclamations, congregational singing is of lesser importance at this point. In many instances it may be more suitable for the music to be provided by the musicians; either a choral or solo piece, or some appropriate instrumental music. If a text is to be sung, it should be related either to the liturgical season, the readings of the day or the praise and thanksgiving which characterise the preparation of the bread and wine. Instrumental music should be of a character and dignity that respects the sacred action. Suitable music of traditional Irish or other ethnic origin can work very well in this context. Musicians need to bear in mind that the length of time involved can vary considerably, depending both on whether or not there is a procession of gifts and on whether incense is to be used or not. The music chosen should be long enough to accompany the liturgical action but not so long that the rhythm of the liturgy itself is disrupted.

The Eucharistic Prayer


The Eucharistic Prayer is the centre and summit of the entire celebration,¹⁰ such that provision of music for it is of first importance in liturgical preparation.

⁹ GIRM 71.

¹⁰ GIRM 78.

Mention has already been made of the opening dialogue. The Preface Dialogue is also easily sung and such singing could become a natural feature of every Mass. This also helps to signify the beginning of a liturgical moment of special solemnity.

The Priest begins the Eucharistic Prayer.



The Lord be with you.

The people reply:




And with your spir - it.

The Priest:



Lift up your hearts.

The people:



We lift them up to the Lord.

The Priest:



Let us give thanks to the Lord our God.

The people:



It is right and just.

During the Preface the priest, in the name of the entire holy people, gives glory and thanks to God.¹¹ The singing of this text, which leads naturally into the sung *Sanctus*, is particularly desirable on Sundays and feast days. Simple settings are given in the Roman Missal. Other settings are also possible.

The whole congregation joins with the priest in giving praise to God, and commemorates the mystery of Christ through the Eucharistic acclamations, namely the *Sanctus*, the *Acclamation after the Institution Narrative* and the *Great Amen*.¹² It is highly desirable that these be sung with the participation of the congregation, and there are many well-known settings which facilitate this. The priest introduces these acclamations, in song if at all possible. That the priest would sing the Doxology – *Through him, and with him, and in him* is particularly desirable. Since all three acclamations form part of the Eucharistic Prayer, this textual unity is enhanced if there is a corresponding musical unity. For this reason it is often desirable to use all three acclamations from a single Mass-setting by one composer. The importance of congregational singing in the acclamations need not exclude some choral elements within the setting. On some occasions, a more elaborate setting of the *Sanctus*, drawn from the historical repertoire may be suitable; the setting should not however be so long that the relationship between this particular acclamation and the prayer as a whole is no longer perceptible. On those occasions where the priest sings the whole of the Eucharistic Prayer, the importance and solemnity of this prayer is more eloquently and more beautifully expressed. The

¹¹ GIRM 79.

¹² The Eucharistic Prayers for Masses with Children make provision for additional acclamations which are also, ideally, sung. Special care also needs to be taken in relation to the Acclamation after the Institution Narrative, which receives a somewhat different treatment in some of these prayers.

Missal itself contains such settings, and other settings by modern composers may also be used, once they have been approved by the Episcopal Conference.

Bernard Sexton

Ho - ly, Ho - ly, Ho - ly, Lord God of hosts. Hea - ven and earth are
 full of your glo - ry. Ho - san - na in the high - est. Bless - ed is he who
 comes in the name of the Lord. Ho - san - na in the high - est.

We pro - claim your Death, O Lord. and pro -
 fess your Res - su - rec - tion, un - til you come a - gain.

A - men, A - men, A - men.

The Communion Rite

The sharing in Holy Communion is prepared for by the Lord’s Prayer, the Sign of Peace and the Breaking of Bread.

The Lord’s Prayer may be sung. The universal importance of this prayer suggests that congregational participation is paramount. Thus, settings should only be used which facilitate congregational singing. This is not the moment for solo singing or choral settings. If full participation in song is unlikely, it may be preferable for all to recite the prayer. If the Lord’s Prayer is sung, it is desirable that the doxology *For the kingdom, the power and the glory* also be sung by all.

The Roman Rite does not envisage singing during the Sign of Peace. The insertion of a song at this point tends to prolong the sign of peace unduly and to detract from the importance of the Breaking of Bread, which follows immediately.

The Breaking of Bread is accompanied by a short litany, namely the *Agnus Dei* (*Lamb of God* or *A Uain Dé*), which is ideally sung. It is sung by the choir or cantor, with the people responding. As well as modern settings, simple plainchant settings are an option to be considered here. Settings of the *Agnus Dei* from the classical or polyphonic repertoire are also possible, provided they correspond to the length of the liturgical action which they are intended to accompany. The litanic invocation may be repeated as many times as is necessary in order to accompany the Breaking of Bread; the final invocation always ends with the words *dona nobis pacem* (*grant us peace*).

Ian Callanan

Lamb of God, you take a-way the sins of the world, have mer-cy on us.

Lamb of God, you take a - way the sins of the world, grant us peace.

When it comes to preparing music for the Holy Communion itself, it should be kept in mind that the Roman Missal envisages two distinct moments, which should be considered together. The Rite envisages, in the first place, a Communion Chant to accompany the procession to Holy Communion; it also provides for silent prayer or a Hymn of Thanksgiving after distribution is finished.¹³ The Communion Chant begins when the priest receives Holy Communion. Communal participation in the singing is an important value to be considered here. Since the singing accompanies the procession to Holy Communion, settings which provide for a simple, memorable refrain are very suitable. If the procession is lengthy, more than one piece may be needed. Choral or instrumental music may also be suitable.

Ephrem Feeley

Taste and see, taste and see the good - ness of the _ Lord.

Taste and see, taste and see the good - ness of the Lord.

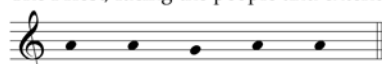
As regards the texts of music to be sung here, the Communion Antiphon from the Missal itself is the ideal starting point. It is normally sung in alternation with appropriate psalm verses. Simple adaptations of the antiphon are also possible. The text of the antiphon may also point musicians towards other musical pieces which use the same or similar texts. Latin antiphons for the day or for the season are found in the *Graduale Romanum* and the *Graduale Simplex* respectively. Many traditional Roman chants reflect major themes of the Liturgy of the Word; thus a consideration of the readings of the day will also guide musicians towards making appropriate choices. Pieces which speak of wonder, love, gratitude, joy and unity are appropriate to this rite as well as those which dwell on the mystery of participation in Christ's Body and Blood.

The Concluding Rite

On solemn occasions it is suitable for the final blessing, and its associated dialogue, to be sung, with the people singing the *Amen*. The dismissal may also be sung, with the response *Thanks be to God*. The final procession may be accompanied by suitable choral or instrumental music or, on occasion, by a recessional hymn. If music is to be used, some co-ordination between the music and the length of the procession should be considered.

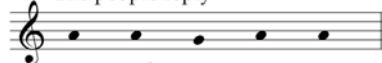
¹³ GIRM 86, 88.

The Priest, facing the people and extending his hands, sings:



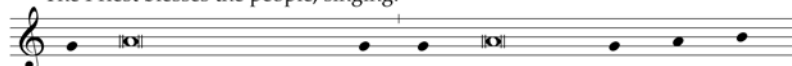
The Lord be with you.

The people reply:

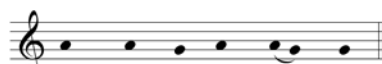


And with your spir - it.

The Priest blesses the people, singing:

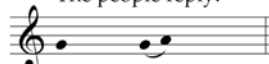


May almighty God bless you, the Father, and the Son,



and the Ho-ly Spir - it.

The people reply:



A - men.

The Priest:



V. Go forth, the Mass is end - ed. R. Thanks be to God.

Discussion Questions

1. What, in practice, have been the most important items in the weekly musical programme prepared for Sunday Mass in your community?
2. What, if any, adjustments does this section on music at Mass suggest, as regards the relative importance of different items in your music programme?
3. Are there moments in the Mass where the singing of the congregation is particularly important?
4. Are there moments where a choir, music group or other musicians may have a more prominent role?
5. Are there some musical items which are easy enough to sing regularly at weekday Masses?

MUSIC FOR OTHER SACRAMENTS AND LITURGIES

Celebrations of the sacraments are not private events but manifestations of the mystery of Christ and of the Church. It is appropriate and even normative that as communal rites they include suitable musical elements, even though in practice this may not always be the case. As already stated earlier in this document, musicians should have easy access to the requisite liturgical books which indicate those moments when music is suitable, as well as giving some direction to the textual content.

The Initiation of Adults

The Rite of Christian Initiation (R.C.I.A.) includes a number of important rites which take place at various moments of the liturgical year. Each parish should have the appropriate ritual book which musicians would need to consult for the relevant details.¹

- The Rite of Acceptance into the Order of Catechumens includes a song to be sung while the community gathers outside the church, an acclamation which is sung while the candidates are signed with the cross and a song as all enter the church for the Liturgy of the Word.
- The Rite of Election usually occurs on the First Sunday of Lent. This makes provision for a song while the catechumens sign their names in the Book of the Elect.
- The Scrutinies are normally celebrated at the end of the Liturgy of the Word during the Masses for the Third, Fourth and Fifth Sundays of Lent, using the readings of Year A. The rite envisages an appropriate song after the rite of exorcism.
- The three Sacraments of Initiation – Baptism, Confirmation and the Eucharist – are normally celebrated at the Easter Vigil. Music elements include: the Litany of the Saints, the acclamation after the blessing of water, acclamations after each Baptism, singing between Baptism and Confirmation, and a song during the anointing with chrism.

Music for the Initiation of Children

After Baptism of infants or children, which will be discussed below, the process of initiation continues with ongoing catechesis and with the celebration of Confirmation and First Holy Communion later in their development. Music is used effectively in the classroom as a catechetical aid, introducing children to the mystery of God's love in an attractive and memorable way. Such *catechetical music* is different in its aim from *liturgical music*, which forms part of the liturgy itself. The aim of liturgical music is in this context, like all other aspects of liturgy, to gradually initiate children into the common worship of the whole community. In this context, a balance needs to be attained between providing music which is particularly suited to the intellectual and vocal abilities of children, and introducing them to the music normally sung by adults. The final goal should be that children who are fully

¹ *Rite of Christian Initiation of Adults* English translation approved for use in the dioceses of Ireland (Dublin: Veritas Publications, 1987).

initiated will be able to join with ease in the normal music of the community. It might be added that children will always respond positively to music that is of a high quality and are instinctively sensitive to the value and beauty of a whole congregation joining together in song.

The Baptism of Children

Parishes are encouraged to provide appropriate music for celebrations of the Baptism of Children, which present special pastoral opportunities and challenges. A small amount of simple music, even with no accompaniment, can be led by a cantor or small group. Since in most parishes the celebration of Baptism occurs at certain designated times it becomes possible to work out a strategy for providing adequate music in a realistic manner. Where communal singing is judged to be difficult to attain, some instrumental music at appropriate moments need not be ruled out. The ritual book, as always, should be the primary guide both as to those moments for which music is suitable and as to the kind of text to be sung.²

The rite envisages singing at the following moments:

1. When the celebration begins, at the door of the church;
2. While all process to the place for the Liturgy of the Word;
3. The rite is flexible as regards the number and choice of readings.
Depending on the choices made, a Responsorial Psalm and Gospel Acclamation may be sung;
4. If there is a procession to the place of Baptism, this procession is suitably accompanied by singing;
5. A song expressing baptismal faith may be sung after the Profession of Faith;
6. A short acclamation may be sung after each candidate is baptised;
7. If many children are to be baptised, a suitable song may be sung while lighted candles are distributed after the Baptism;
8. A baptismal song may accompany the procession to the altar for the concluding rite;
9. The celebration may conclude with a hymn of thanksgiving and joy.

When children are baptised during Sunday Mass, in addition to the music normally provided for Mass, thought should be given to the provision of music for the Intercessions and Litany of the Saints, an acclamation after the Profession of Faith, and a short acclamation after each child is baptised.

The Sacrament of Confirmation

This sacrament is normally celebrated during Mass, for which the guidelines mentioned above should be followed. The rite also provides for a song expressing the faith of the congregation immediately after the Profession of Faith. In addition, music is normally provided while the candidates are anointed. If the sacrament is celebrated outside Mass, the rite envisages, in addition to the elements mentioned above, an entrance song and music for the Liturgy of the Word according to the normal

² *Rite of Baptism for Children* approved for use in the dioceses of England and Wales, Scotland and Ireland (Dublin: Veritas Publications, London: Geoffrey Chapman, 1992).

pattern. Good liturgical preparation demands that all involved, including the musicians, study the rite itself, rather than relying on leaflets or pastoral aids that may have been used for past celebrations. The text of the rite is given in the *Roman Pontifical*.³

The Order of Marriage

Given the right opportunities, engaged couples normally enjoy planning the details of their wedding day. There is a pastoral need and opportunity for those preparing the couple to assist them in picking not only the readings, prayers and other liturgical options, but also the music for their wedding. Couples may often need guidance as to what is suitable. A positive orientation early on towards what is best, by way of musical recordings or meetings with parish musicians is pastorally far more effective than blank refusals late in the day. Positive, attractive musical options, prepared and presented by the parish, will do much to help couples in their preparations. The Rite of Marriage itself is the best guide for those who would prepare such resources.⁴ In the absence of such provisions, unsuitable music is much more likely to be proposed. It is important that parish musicians and others who perform regularly at Church weddings be aware of the liturgical issues involved in the preparation of music. Soloists, in particular, need guidance as to the nature of liturgical music. They should perform in such a way as to draw attention to the mystery being celebrated rather than to their own performance. Congregational participation at key moments in the liturgy should, as with all other sacramental celebrations, be the norm from which musical planning proceeds, even if there may be particular assemblies for whom such participation may be minimal or very difficult.

A wedding day is a time of joy and grace not only for the couple concerned and their families, but for the whole Christian community, for they have chosen to pledge themselves to one another in the presence of the priest and the Church. The mutual giving of consent, accompanied by liturgical blessings becomes an explicit sign that human love mirrors the mystery of God's enduring love for us in Christ. Music chosen for this celebration is more than an expression of the mystery of human love, vital though this may be for any marriage; it should also be clearly oriented towards the love of Christ as experienced within the Christian community. Many a wedding day includes strong moments of human ritual outside the liturgical celebration (the arrival of the Bride and Groom, the cutting of the wedding cake, the departure of the newly married couple, etc). These important moments outside the liturgy may indeed be the best setting for good music which does not meet the requirements of the Christian liturgy itself.

When the Rite of Marriage is celebrated within Mass, the guidelines for music at Mass, above, should inform the choices that are made. In addition to those elements normally sung during Mass, the rite makes provision for a song or hymn of praise after the blessing and exchanging of rings. This may also happen when the rite takes place outside Mass. The liturgy normally begins with an entrance song or instrumental music. If there is an instrumental piece at the beginning, it may be suitable for all to join in a song once the entrance procession is concluded. The celebration should normally begin in the same way if the Rite of Marriage is celebrated outside of Mass. Such a celebration outside Mass includes a Liturgy of the Word, with the usual musical elements such as the Responsorial Psalm and the Gospel Acclamation.

Part Two contains some more detailed suggestions and resources for music at weddings.

³ International Commission on English in the Liturgy, *The Roman Pontifical* (Vatican City: Vatican Polyglot Press, 1978).

⁴ *The Celebration of Marriage* approved for use in Ireland. *Gnás an Phósta* (Dublin: Veritas Publications, 1980).

The Rites of Ordination

As the Rites of Ordination take place during Mass, the usual guidelines for those elements common to every Mass apply. In addition, the rites provide for the singing of a litany, for singing as the newly ordained are vested, and during the kiss of peace. The Rite of Ordination of Bishops also calls for a hymn to the Holy Spirit at the beginning of the rite.

The Sacrament of the Anointing of the Sick

Music has a special role to play in celebrations of this sacrament where a congregation is present. Musical elements which are particular to this sacrament are the litany and the provision of music while the sick are anointed. As with music for all sacramental celebrations, the ritual book itself should be the first guide as to the choices that are to be made.

The Sacrament of Penance

Music can play an important part in expressing the communal dimensions of sin and reconciliation in communal celebrations of this sacrament. Elements to be considered would include an Entrance Chant, Responsorial Psalm, Gospel Acclamation, a Hymn after the Homily, a litany within the General Confession of Sins, a Hymn after Absolution and the Lord's Prayer. Singing or instrumental music may also be used while individual confessions are taking place. We refer those planning these liturgies to the appropriate ritual book.⁶

Worship of the Eucharist outside Mass

The public exposition of the Blessed Sacrament is a liturgical action with its own proper ritual and musical elements. Those who prepare this liturgy should refer to the appropriate liturgical book.⁷ This rite provides for singing while the Blessed Sacrament is exposed, for further songs during exposition, and for a song or acclamation at the end of the celebration. If the period of exposition is to conclude with Benediction, a Eucharistic song is sung while the minister kneels at the altar. In the choice of Eucharistic songs, it may be noted that some texts are written specifically to accompany the procession to Holy Communion during Mass, and do not always transfer well into the context of exposition of the Blessed Sacrament. As with all liturgical celebrations, the texts given in the liturgical book itself will provide a sure guide to the best musical and textual choices.

The Order of Christian Funerals

The *Order of Christian Funerals*⁸ is the liturgical guide and source for all who prepare funeral celebrations. It gives the necessary texts and directives, as well as articulating the significance of these important liturgies. Christian funeral liturgies celebrate the life and death of a Christian as a sharing in the Paschal Mystery of Christ's death and Resurrection. During the Funeral Mass we pray, 'In baptism he [she] died with Christ: may he [she] also share his Resurrection.' The funeral liturgy is more than the simple recalling of a life lived on earth; in it, we celebrate the paschal mystery of

5 *Pastoral Care of the Sick: Rites of Anointing and Viaticum* English translation approved for use in the dioceses of Ireland, England and Wales, Scotland. (Dublin: Veritas Publications. London: Geoffrey Chapman. 1983).

6 *Rite of Penance* approved for use in the dioceses of Ireland. *Gnas na hAithrí* ceadaithe chun Úsúáide i ndeoisí uile na hÉireann (Dublin: Veritas Publications, 1976).

7 *Exposition & Benediction of the Blessed Sacrament. Taispeáint & Beannacht na Naomh-Shacraiminte* (Carlow: Irish Institute of Pastoral Liturgy, 1982)

8 *Order of Christian Funerals* approved for use in the dioceses of Ireland (Dublin : Veritas Publications, 1991)

Christ at work in a particular life, we give thanks to God for the many gifts received during that life and we pray that God's work may come to completion in the Resurrection from the dead and a sharing in the glory of Christ. Music chosen for the Christian Funeral has the same scope: it does more than simply reflect the interests or personal preferences of the deceased or the mourners, important though they may be; it expresses explicitly the presence of Christ in the life, death and Resurrection of the one who has died. The Christian's experience of death is, further, one which is lived in community.

The liturgical celebration of a Christian funeral is not the private property of any family or individual; it belongs to the whole Christian community and expresses its identity. The community, in turn, is called to serve the dying and the bereaved with a ministry of encouragement, consolation and prayer. In the absence of such, the bereaved are far more likely to view the funeral as a purely private affair. It goes without saying that good liturgical music can be chosen to reflect in some way the particular joys and hopes, blessings and challenges experienced in the life of the deceased. Music which however lacks the specifically Christian dimension proper to the liturgy may find a better place at some other gathering around the time of death: at the home of the deceased, the funeral home or when people gather for refreshment around the time of a funeral.

Bereaved families need help when it comes to making decisions about the funeral liturgy. They often feel at a loss regarding all the arrangements that have to be made and appreciate guidance. It is the responsibility of the parish to provide the necessary resources – musical and liturgical – to make possible a worthy celebration of a Christian Funeral. This involves making the bereaved aware of the provisions that are in place. Included in such provisions might be lists of suggested music which are in the repertoire of parish musicians, recordings of the same, contact details of musicians who provide an appropriate service to the liturgy and a leaflet outlining a variety of attractive options. It is in the absence of this kind of proactive approach that inappropriate choices or requests most likely arise.

A particular challenge faces pastoral musicians when it comes to congregational singing at funerals. Congregations at funerals often consist of people who are not used to singing together, and tend to leave the singing to soloists. Such soloists, as well as performing on their own, should also encourage others to sing. Some parishes have identified a group, among their daily Mass-goers, who are able to provide the basis of congregational singing at funerals that is helpful for the bereaved and liturgically sound. This is a welcome development which gets the basic context right. In our country the work of funeral undertakers is of immense importance providing, as it does, help for the bereaved in moments of crisis. It makes sense that parishes provide local undertakers with the necessary information so as to assist them in the musical and liturgical aspects of their work.

The establishment of good musical practice for funeral liturgies, with the attendant resources, requires a team approach. The fundamental text which will assist this work is *The Order of Christian Funerals* itself. It gives detailed information which will inform good liturgical music. This guide will highlight just a few items of particular importance.

The singing of Psalms within the funeral liturgy merits special mention. As has been seen above, they form an important aspect of all liturgies in the Roman Rite. Expressing, as they do, the whole range of human emotion from joy to grief, from thanksgiving to fear and anguish, the psalms are particularly effective in helping the gathered community to give voice to the trauma experienced in the face of death. Inspired by the Holy Spirit and yet written by very human authors, they help us to face death within the larger horizon of God's infinite love and mercy.

Christian death is a Passover journey with Christ; the Christian, through the power of the Holy Spirit, makes his or her own the Exodus journey of Christ to the Father. In the funeral liturgy the Church accompanies all who are on this path. In this context the various liturgical processions with the body, to and from the church, and to the place of committal are of particular pastoral importance. The singing of psalms, antiphons and other appropriate songs at these pivotal moments is of great value.

From the point of view of liturgical music, the Reception of Body and the Funeral Mass are of particular importance. When the Reception of the Body takes place the evening before the Funeral Mass, it presents an important pastoral opportunity. In this country the reception is often very well attended, sometimes by people who are not regular church-goers. The special contribution that music can make in this context cannot be overlooked. The rite provides for music which is easily performed and yet profoundly significant: a processional song as the body is brought into the church, a Responsorial Psalm and Gospel Acclamation, possible sung refrains to the Litany and, if desired, a Marian Anthem at the end of the liturgy.

Bernard Sexton

In - to your hands, O Lord, I com-mend my spir - it.

1. Remember, Lord, that we are dust, like grass, like a flower of the field.

The image shows a musical score for a song by Bernard Sexton. It consists of two staves of music in G major and 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The melody is simple and hymn-like. The lyrics are: "In - to your hands, O Lord, I com-mend my spir - it." The second staff has a bass clef and a key signature of one sharp. The lyrics are: "1. Remember, Lord, that we are dust, like grass, like a flower of the field." The music ends with a double bar line.

As regards the Funeral Mass, the guidelines for Mass given above apply also in this context. In addition, the rite provides for the singing of a Song of Farewell at the Final Commendation and for a Processional Song as the body is brought out of the church.

Margaret Daly-Denton

The Lord will guard your jour - ney to the ho - ly ci - ty, the new and e - ter - nal Je - ru - sa - lem.

1. I lift up my eyes to the mount - ains: from where shall come my help? My help shall come from the Lord who made heav - en and earth.

The image shows a musical score for a song by Margaret Daly-Denton. It consists of four staves of music in G major and common time (C). The first staff has a treble clef and a key signature of one sharp (F#). The melody is simple and hymn-like. The lyrics are: "The Lord will guard your jour - ney to the ho - ly ci - ty, the new and e - ter - nal Je - ru - sa - lem." The second staff has a bass clef and a key signature of one sharp. The lyrics are: "1. I lift up my eyes to the mount - ains: from where shall come my help? My help shall come from the Lord who made heav - en and earth." The music ends with a double bar line.

The Order of Christian Funerals provides a Rite of a Funeral Liturgy of the Word when a Mass is not celebrated. This consists of the following: Entrance Procession, Introductory Prayers, Word of God, Homily, Prayer of the Faithful and concluding with the final Prayers of Commendation. It is suitable to provide music for the Entrance Procession, the Responsorial Psalm, the Gospel Acclamation, the Song of Farewell at the Final Commendation (see page 57) and Processional Song as the body is taken out of the church.

Part Two also contains further practical considerations regarding funeral music.

Discussion Questions

1. Are adults ever initiated in the parish? Are there ways in which the initiation of adults in your parish could be enhanced by music?
2. What are the possibilities for making children familiar with the music which is sung at the main community Mass on Sundays?
3. Is there some simple way in which the normal celebration of infant baptism in the parish could be enhanced by the inclusion of live music?
4. Do those who organise music for the celebration of Confirmation have access to the full text of the Rite of Confirmation? If not, how might this be facilitated?
5. Does the parish have a policy about music at weddings?
6. How is good liturgical music presented to engaged couples in preparation for the marriage? How might this aspect of preparation be improved?
7. Are there communal celebrations of the anointing of the sick in the parish? What role do musicians play in the celebration and in the preparations for it?
8. Is there a simple repertoire of music at hand for communal celebrations of the Sacrament of Reconciliation?
9. Is there a simple repertoire of music at hand for Worship of the Eucharist outside Mass?

MUSIC FOR THE LITURGY OF THE HOURS

The Liturgy of the Hours, also called the 'Divine Office', belongs to the whole Church, not just to priests and religious; indeed the participation of an increasing number of the baptised in the celebration of this liturgy, either in common or in private, is an encouraging sign of the work of the Holy Spirit.

Of particular importance are Morning and Evening Prayer (Lauds and Vespers), which can be celebrated very simply every day or, on special occasions, as a festive and solemn event. Indeed it is important that Catholics be introduced to a greater variety of liturgical experience through the greater diffusion of this liturgy.

Music plays a special part in bringing to the fore the communal nature of the Liturgy of the Hours; it also contributes to making it a very attractive and appealing form of prayer.

For the overall structure and content of the liturgical celebrations, the reader is referred to the appropriate liturgical books.¹ Of particular importance for those preparing for the public celebration of the Liturgy of the Hours is the general instruction which explains the form and dynamics of the liturgy.² Because the active participation of the people in this liturgy is of great importance, this instruction provides quite a flexible approach to the choice of texts to be sung. In the present document, only a few guiding observations will be made as to musical elements.

The Psalms

The psalms and canticles are ideally sung in communal celebrations. Of particular importance is the singing of the Gospel Canticles, which should take a certain precedence over other texts in this respect. Use may be made of a variety of forms and styles.

- In *antiphonal* style the singing of the psalm alternates between two groups within the assembly or between the whole assembly and cantor(s).
- Care is needed to ensure that a particular congregation is able to participate in this manner of singing the psalms.
- In the *responsorial* style of singing, a short refrain (antiphon) is sung by a cantor and repeated by all. This refrain then alternates with verses sung by the cantor and this form of singing is particularly suitable for encouraging the congregation to sing.
- *Through-composed* settings of the psalms and canticles use little or no repetition of musical content and, as such, are normally best suited to choral or solo singing.
- Such settings would therefore normally be balanced by other settings which provide for congregational singing.

1 *The Divine Office* (London & Glasgow: Collins, Sydney: E.J. Dwyer, Dublin: The Talbot Press. 1974). 3 vols.

2 *General Instruction of the Liturgy of the Hours*. The official English translation of this text is given in the first volume of *The Divine Office*.

- *Metrical* settings of the psalms are settings in which the translation of the text has a recurring metrical pattern which permits the singing of the psalm to a hymn-tune. Such settings are useful as an initial aid to congregational singing, but care needs to be taken that the text is faithful to the original.
- The choice of the form to be used in each case should take into account the abilities of the congregation and the literary form of the particular psalm or canticle.

Other Elements

Hymns should, of their very nature, be sung. Singing may also be used for the introductory versicles, the intercessions and the Lord's Prayer.

Discussion Question

1. Is Evening Prayer (Vespers) ever celebrated in the parish? What are the occasions where such a liturgy might be realistically envisaged? Who would be involved in the preparations and the celebration itself? What books would be needed?

PART TWO

PARTICULAR TOPICS

The Role of the Priest Celebrant

Liturgical worship is given a more noble form when it is celebrated in song, with the assistance of various ministries and the participation of all the people. Responsibility rests ultimately with pastors to provide the necessary ministers, whose roles are described below, and to support the active participation of the people.¹ Thus, 'the practical preparation for each liturgical celebration should be done in a spirit of cooperation by all parties concerned, under the guidance of the rector of the church, whether it be in ritual, pastoral or musical matters.'² This means that priests, even those who feel they have little musical competence, can and should promote the musical ministry appropriate to their congregations, drawing, if necessary, on resources within their parish, diocese or elsewhere. The diocesan director of music should be able to advise local priests about recruitment, training and remuneration of musicians, the purchase and maintenance of musical instruments, as well as the various resources and strategies necessary for the development of good liturgical music. It is important for priests to see music as integral to good liturgy, and to involve church musicians in the consultation and preparatory work that enables good liturgical celebrations to take place.

As regards a singing role specific to the priest, special importance is attached to the dialogues with the people ('The Lord be with you. And with your spirit' etc) which take place at pivotal moments within the liturgy, as well as the final doxology of the Eucharistic prayer ('Through him and with him and in him').³ While it is true that, with the exception of the aforementioned doxology, in recent years these have tended not to be sung in this country, the development of this as a normal part of liturgical singing represents a musical, liturgical and pastoral opportunity. The dialogues with the people encourage their deeper participation in the introductory rites, the proclamation of the Gospel, the Eucharistic prayer and the concluding rites, and this is further enhanced if such dialogues are sung. The melodies and texts of the dialogues are by far the easiest to sing in the liturgy and thus constitute a simple and attractive starting point for the encouragement of a fuller participation in song. Furthermore, since they occur in every liturgy, they become quickly familiar and can be sung quite naturally. Far from introducing a note of artificiality into the liturgy, the familiar and natural singing of these dialogues opens up a deeper appreciation of the significance of mystery being celebrated. While singing in front of others will come more naturally to some priests, it is also true that very few priests are really unable to sing, and the melodies given to them in these dialogues are among the simplest they will ever encounter.

Pastoral experience has shown that when priests are seen to join in the singing of acclamations and other chants, the participation of the whole assembly in song is greatly encouraged. Priests who do not have the confidence to sing the various dialogues on their own can still encourage others by their own participation in the singing of the whole assembly. What matters here is not volume, quality of tone or even singing in tune, but rather the encouragement that comes from seeing the priest join in like everyone else.

1 MS, 5.

2 MS, 5.

3 MS 16, 29.

The Roles of Psalmist and Cantor

The psalmist's role during the celebration of the Eucharist is to sing the Psalm or other biblical canticle that comes between the readings, singing the verses and leading the congregation in the refrain.⁴ The psalmist may also intone the Gospel Acclamation and sing the verse. When this role is carried out well the celebration of the Liturgy of the Word becomes more effective and helps the participants to enter more deeply into dialogue with God's word. Such a role requires sensitivity to the text being sung, to the musical setting and to those who are listening, and should be carried out both with reverence and with a deep appreciation of the Liturgy of the Word. The Responsorial Psalm and Gospel Acclamation are sung from the Ambo or from another suitable place. An organ gallery or another location where the psalmist is not visible to the assembly would not be suitable places in which to carry out this role.

Provision should be made for at least one or two trained singers who, as cantors, can lead and support the congregation in their singing.⁵ The cantor sings and leads others in their singing. The role of the cantor becomes particularly important in the absence of a choir, when the cantor alternates or dialogues with the congregation, for example, in the song that accompanies the Entrance and Holy Communion, the Kyrie, the Gloria and the Gospel Acclamation. One person may carry out the role of both psalmist and cantor. The supportive role of the cantor combines musical and vocal skills with an ability to encourage and foster the singing of others. The vocal training and performance style should be such as to produce a beautiful sound without dominating the liturgical assembly or detracting from the singing of the congregation itself. As well as singing solo verses the cantor may often sing with the congregation the refrains or responses that are theirs, but in such a manner as to build up their confidence in their own singing; where such congregational singing is well established the cantor may withdraw from singing congregational refrains.

The encouragement of congregational singing by the cantor may take other forms. It may be appropriate to use some simple gestures which invite the congregation to sing. This is not a matter of 'conducting' a congregation in the same way that a choir is conducted, or of 'beating time' but rather involves what may be no more than a simple gesture which invites a response. There may also be occasions where the cantor may briefly rehearse the congregation before the liturgy begins. This will require an ability to speak well in public, to address the congregation in a way which connects with them and encourages them, and to judge wisely the best rehearsal method to adopt.

In a manner analogous to that pertaining to the Eucharistic liturgy, the role of the cantor in other liturgies such as the celebration of the other sacraments and the Liturgy of the Hours involves the singing of psalm verses, musical dialogue with the congregation and the work of supporting congregational singing.

Cantors do not sing at the ambo unless they are singing the Responsorial Psalm, the Gospel Acclamation or the Easter Proclamation (*Exsultet*). Thus another location should be identified which allows them to perform their role well while at the same time not detracting visually from particularly significant elements within the liturgical space such as the altar, the ambo and/or chair for the priest celebrant. Consideration should be given to this in the planning and re-ordering of Church buildings.

4 GIRM 102.

5 MS 21.

From all of the above it becomes clear that the comprehensive training of cantors involves many elements: vocal and musical competence, appreciation of the liturgical action and liturgical space, public speaking and effective use of the microphone. It would make sense for music directors in local parishes to pool their resources in order to provide such training. It might also be observed that the provision of cantor training for individuals within parish choirs would also greatly enhance the overall quality of choral singing.

The Role of the Choir

Those who sing in the choir hold a special place in the liturgy because of the ministry which they perform.⁶ They are part of the liturgical assembly and they encourage the active participation of all in the singing, often doing this by singing with the congregation the various refrains and responses which are theirs. It is important for choir members to appreciate that the singing of the congregation is the first musical aim to be considered above all else. The skill and commitment which members of the choir bring to the liturgy enables them to give solid support to congregational singing and to add other musical elements which are beyond the capabilities of the congregation on their own. Thus choirs may also enrich the congregational singing by adding harmonies and descants. This adds to the beauty of the singing, but should only be done when it is judged that the congregation are already singing their own melody with some confidence. The choir may sing in dialogue or alternation with the congregation, for example in the *Kyrie*, the *Agnus Dei*, the *Gloria* and processional songs at the Entrance and Holy Communion. Such dialogues may also include choral sections which are more elaborate, thus allowing the choir to bring their full musical capabilities into play. The choir may also perform its ministry by singing alone, for example as a prelude before the liturgy, during the Preparation of the Gifts, while the procession for Holy Communion is taking place or after the reception of Holy Communion, and at the recessional.

The physical location from which the choir sings should not only be acoustically suitable; it should also express the fact that the choir are part of the liturgical assembly itself.

Because of the important place occupied by the choir in the liturgy, choir members should be helped to deepen their appreciation both of the liturgy and of their own liturgical role. The actual music chosen for rehearsal, since it reflects the overall structure and dynamic of the liturgy, can become the starting-point for some brief comment and liturgical formation during rehearsal time. The practice of organising an annual retreat day for the choir is also highly commendable, and can also offer an opportunity for further liturgical formation. The importance of such liturgical and spiritual formation for church choirs was eloquently stated in the liturgical instruction *Musicam Sacram* when it stated:

Besides musical formation, suitable liturgical formation and spiritual formation must also be given to the members of the choir, in such a way that the proper performance of their liturgical role will not only enhance the beauty of the celebration and be an excellent example for the faithful, but will bring spiritual benefit to the choir-members themselves.¹

¹ MS 24.

⁶ MS 13.

Choirs will always need to attract new members. At a minimum it should be clear to those outside the choir that new members are welcome. In addition it may be necessary on occasion to actively promote new membership through parish notices, websites and other means of communication. Some thought could be given to the manner in which new members are introduced into the choir.

The Role of the Choir Director

While the role of the choir director, strictly defined, refers to training and direction of the choir itself, in practice it tends to involve a larger responsibility, often comparable to that described in relation to the director of music, as outlined further below. This is particularly true when, as is often the case, there is no separate director of music.

The choir director trains and conducts the choir, enabling them to fulfil their role as outlined above. The director's role calls on a range of skills which, over time, should be developed: It involves musical ability in relation to reading and interpreting musical scores; it involves vocal skill and an understanding of the human voice; it also involves the ability to conduct. In addition to these specifically choral skills there are the 'people skills' involved in encouraging, challenging and enabling the members of the choir to give of their best.

The choir director selects the music to be sung, drawing on a liturgical repertoire suited to the celebrating community and to the ability of the choir. This involves a familiarity with a wide range of music suitable for each part of the liturgy and for the different liturgical seasons. The selection of music will take as its priority the active involvement of the congregation in those parts pertaining to them but will also balance this with the use of music for the choir alone, in keeping with their musical interest and ability. The process of selection should be part of a long-term strategy which promotes congregational singing as well as developing the musical skills within the choir. In order to facilitate this, choir directors should have access to published works without having to incur any significant personal expenses. This means that some budgeting for the purchase of music should be included in the annual music budget. The selection of music appropriate to the liturgical action requires a real appreciation of the liturgy itself, which may be developed through personal reading as well as attendance at training sessions at a diocesan or national level.

The choir director takes responsibility for the recruitment of new choir members and their integration into the choir. Choice and training of cantors will also normally be the responsibility of the choir director. The director sees to the liturgical and spiritual formation of the choir as outlined above, drawing on expertise within the local community, or further afield if necessary.

The musical decisions of the choir director are always made within the broader pastoral and liturgical context of the needs of the celebrating community. In practice this requires significant communication with other ministers of the liturgy, particularly the priest celebrant. The role of the choir director is collaborative, not only with regard to the requirements of each particular celebration, but also with regard to long-term planning. If there is a liturgy preparation team which meets regularly to work for the promotion of better liturgical celebration, the choir director should normally be a member of that team.

Budgetary provision should be made for remuneration of the choir director, in keeping with the services which they provide as well as their professional qualification. Even if, as sometimes happens, a director prefers to work unpaid, such budgetary provision will allow for the payment of a substitute or replacement should the need arise. It is also wise to provide financial support for the ongoing professional development of the choir director.

The Role of the Organist and Other Instrumental Players

From the beginning of Christianity the principal musical activity within the liturgy has been the singing of the whole assembly, though there have been periods in liturgical history where the importance of this dimension of the celebration has been eclipsed. With the impetus of the liturgical movement in the twentieth century and the important directives of the Second Vatican Council there has been a renewed emphasis on the importance of congregational singing. Congregations sang long before organs were introduced into the liturgy; but from the Middle Ages onwards the organ came to occupy an increasingly important place within liturgical music. The primary role of the organist today is to encourage and support congregational singing. This consideration, as well as other aspects of the role, applies also in varying degrees to other instrumental players, according to the characteristics of each instrument.

Organists support and encourage congregational singing in a number of ways. An accompaniment which surrounds the singers with a sound which is broadly similar to the sounds of their own voices helps them to sing without any fear of being 'exposed'. Such an accompaniment is carefully calibrated to be loud enough to give such support while at the same time not so loud as to drown out the singing. On occasions when robust singing is reasonably expected and encouraged, a more brilliant sound from the organ (not necessarily much louder) will encourage more energetic singing. Organ accompaniments should also respect the genre and style of the music in question. A lyrical, meditative responsorial psalm will, for example, require quite a different treatment from a jubilant processional hymn. When the music alternates between the full congregation on the one hand and soloists or choir on the other, a variety of registrations helps the congregation to fulfil their part more easily. In some instances it is necessary for the organist to lead the congregation, setting the correct pace with the introduction and maintaining it throughout the piece, yet with enough flexibility to make some allowance for the inevitably rhythmic inertia involved when a large group of people sing together. Introductions themselves need to be carefully thought out: they should indicate the pitch and the tempo clearly without being unduly long. In some instances they may be very short indeed and, if the tempo is already familiar, may simply consist of a note or a chord.

The organist also accompanies solo and choral signing. As distinct from the musical leadership often required when the organist supports congregational singing, the approach here will often be a matter of listening and responding to the singers as regards their tempo and dynamics. A more assertive approach is however sometimes required either when singers are lacking in confidence or when the organist also doubles as choir director.

A good organist will be able, insofar as the music suggests, to vary the volume and timbre of the accompaniment through judicious changes of registration and, on some occasions, to vary the

harmonies. The introduction of such additional colour into accompaniments should be judged wisely, so that it never undermines the organ's essentially supportive role vis-à-vis the singers. An organist may have to, at short notice, draw on additional skills such as simple harmonisation of melodies, transposition of accompaniments and sight-reading.

While the primary role of the organist is to accompany and to enhance liturgical singing, a good organist can further enhance the liturgical celebration through appropriate solo playing. At Mass, for example, organ music may be used as a prelude before the liturgy begins, during the preparation of gifts, during the reception of Holy Communion and by way of a postlude. There is a fine repertoire of organ music, much of it related to the liturgical seasons, ranging from very simple pieces to much more demanding music. The art of improvisation has also been traditionally cultivated among organists and is particularly suited to the liturgy since it can connect with the liturgical melodies of a given celebration and the mood of the particular ritual moment, while adapting to the sometimes unpredictable durations and rhythms of the celebration itself. The organist does not however need to fill every silence with sound. Silence is an important ingredient within the liturgy.

In addition to the wide range of musical skills mentioned above, a good appreciation of the liturgy itself is an important feature of the organist's role. This is necessary so that the various musical judgements of the player are informed by an awareness of the significance of each moment of the liturgy and of liturgical feasts and seasons.

This short survey of the role of the organist within the liturgy suggests that the relationship with the liturgy and with those who sing involves a wider range of skills and sensitivities than those needed for concert playing. Organists who already have the necessary musical skills may need some help to deepen their appreciation of the dynamics of the liturgy. The contents of this volume should give some basic orientations, but further insight can be gleaned from additional reading and from attendance at gatherings of liturgical formation organised at a parish, diocesan or national level.

The question of the maintenance of the organ also needs careful consideration and the organist should arrange for the necessary technical and professional services from a reputable and truly competent firm within an agreed budget. When renovation, decoration or repair work is being done in the church building such as may affect the instrument, particular intervention may be needed to avoid long-term damage.

It must be recognised that in many parishes the organ is played by someone who is a pianist by training and who has kindly agreed to place their skills at the service of the parish. It would benefit such players greatly to receive some help with understanding the management of stops on the organ as well as other major differences between piano and organ such as differentiation of touch and action. A number of dioceses have organised courses to train those who are new to the organ, and organ tuition is also available at the annual Summer School of the Irish Church Music Association. Organ tuition is also available in the major schools of music around the country, and by private arrangement with professional organists. As regards the costs of such tuition, thought should be given to a contribution from the parish and/or the diocese.

The Role of the Director of Music

Every diocese should have a diocesan director of music who facilitates the work of those who serve the liturgy through music, ensuring that their ministry is supported by sufficient training, resources and formation. A similar service is also necessary at parish level. The director of music works, in collaboration with those in positions of overall pastoral responsibility, to oversee, support and co-ordinate the musical ministry within the parish or celebrating community. Thus they promote the active participation of the congregation in liturgical singing as well as co-ordinating the preparation of music for the liturgy. The director of music facilitates the work of those who serve the liturgy as musicians, psalmists, cantors and choir members, ensuring that their ministry is supported by sufficient training, formation, preparation and co-ordination. Depending on the context, this role may sometimes be fulfilled by the choir director. Where there is however more than one choir or music group some care will be needed to ensure that sufficient leadership is provided in order to integrate the participation of all within the larger liturgical and pastoral context. The role of director of music requires competence in a range of areas: music, liturgy, communication, planning and coordination.

Discussion Questions

1. What kinds of support might enhance each of the roles outlined above?
2. Are there particular roles which could be more developed in your parish? How might one begin to move in this direction?

A Strategy for the Promotion of Congregational Singing

The following points may help those preparing the liturgy to improve congregational singing:

1. People sing short refrains much more easily than long verses.
2. Some music will need to be repeated from week to week if the congregation is to grow accustomed to singing.
3. The more important chants of the Mass have popular settings which in fact use refrains, for example, the Gospel Acclamation, the Acclamation after the Institution Narrative, the Great Amen and the Responsorial Psalm. It is wise to begin working on congregational singing by focussing on just one or two of these for some weeks. As the texts are well known, hymnals or sheets are not normally needed for these pieces.
4. Pick very easy settings to start.
5. A certain minimum number of pieces should be repeated for a month, a season or even a whole year.
6. It is quite permissible, for the sake of congregational singing, to use the same Responsorial Psalm over a period of weeks. Obviously the psalm will need to be carefully chosen if this approach is adopted. The Lectionary offers a selection of common psalms in vol. 1, pp 949-963.
7. People are more inclined to sing if there is a cantor who is able to rehearse them briefly in one or two pieces before Mass and can continue to encourage them to sing during the celebration itself. This person need not be a good singer, but must be a good encourager!
8. If a leaflet is being used, those parts which are to be sung by everyone should be clearly marked. When the word 'choir' appears after a title the congregation is less likely to join in. Words such as 'All sing' are helpful before the appropriate refrains.
9. If people do not know the words of a particular text off by heart, it is not fair to expect them to sing unless a text is provided for them.
10. It takes a long time to educate a 'passive' congregation into active participation in music and considerable persistence is often needed in the face of apparently minimal progress. In such cases substantial progress may take years.

A MUSIC PLANNING SHEET FOR SUNDAYS AND FEASTS

Sunday/Feastday: _____

Cantor: _____

Organist/Accompanist/Music Group: _____

First Reading	Responsorial Psalm	Second Reading	Gospel

Entrance Song	
Kyrie	
Gloria	
Responsorial Psalm	
Gospel Acclamation	
Profession of Faith	
Prayer of the Faithful	
Preparation of the Gifts	
Sanctus	
Acclamation after the Institution Narrative	
Great Amen	
Lord's Prayer	
Agnus Dei	
Communion Song	
Song of Praise after Communion	
Recessional Song	

Singing through the Liturgical Year

These notes aim to assist Church musicians in the decisions they need to make regarding the choice of music for the Mass during the liturgical year. As such, they will focus on those elements which change from one celebration to the next, as well as pointing out features that are particular to certain seasons or celebrations. Some broad principles informing the choice of music will be followed by a more detailed treatment of the liturgical seasons.

Some General Considerations

Some pieces like the *Sanctus* or the *Gloria* do not vary as to their text. From celebration to celebration the only concern will be as to which musical setting to choose. Other musical items like the Entrance Song, the Responsorial Psalm, the verse of the Gospel Acclamation and the Communion Song may vary from celebration to celebration. It is with these that this article is principally concerned.

The Responsorial Psalm is a particular case because the text to be sung is specified in the Lectionary. The responsibility of the musician remains to find a suitable setting. Mention should also be made here of the seasonal Responsorial Psalms provided by the Lectionary: these comprise a short collection of Psalms for each liturgical season which can be used to replace the Psalm of the day. This smaller repertoire is particularly useful when a congregation is only beginning to get used to singing the Responsorial Psalm.

The Entrance Song and the singing at Holy Communion can look to a number of sources for inspiration. In the first place, the Entrance Antiphon and the Communion Antiphon, which were conceived as sung responses, are important guides as to possible choices: the Antiphon may be sung, either as written or somewhat adapted, or it may suggest another sung text which is somewhat similar. If the musicians have already built up a solid repertoire of Responsorial Psalms they will find that the refrains, together with the Psalm verses, can also be used in other contexts at the beginning of Mass or at Holy Communion. The readings of the day will also indicate possible texts. From the above it becomes clear that those who plan the music for Mass need to have ready access both to the Missal and the Lectionary, where they can examine the Entrance Antiphon, the Responsorial Psalm, the readings and the Communion Antiphon. A look at all these texts may often suggest songs which otherwise would not have been considered.

Each Celebration

- Check the readings of the day, the Responsorial Psalm and the verse of the Gospel acclamation.
- Look also at the Entrance Antiphon and the Communion Antiphon.

Advent

The season of Advent not only prepares for Christmas but looks forward to the final coming of Christ at the end of time, as well as celebrating the presence of Christ who comes to us in the here-and-now. The preaching of St John the Baptist is an important element in the liturgy, and can be reflected in the choice of music. From 17 December onwards the focus is more on preparation for Christmas and retelling the events which led up to the birth of Christ. In particular, the texts of the 'O' Antiphons,

written originally for use during Vespers, have been incorporated into the verses of the Gospel Acclamations for these days, and enrich the liturgy of the Mass when they are sung. Many musical compositions for Advent use imagery from these antiphons (for example, *O Come Emmanuel*). Such pieces, while often suited to any time during the season, are particularly appropriate to the last week. Some Marian songs can also work well in this context. In Advent the *Gloria* is omitted, so that its re-appearance at Christmas will be all the more joyful. Notwithstanding divergent practices in the commercial world, it is important to keep Christmas carols for the Christmas season itself, which does not begin until the evening of 24 December.

Advent: Special Features

- The *Gloria* is omitted
- The 'O' Antiphons
- No Christmas carols!

Christmas

There is a rich treasury of music for Christmas which needs little introduction. The singing of the *Gloria* is particularly important at Christmas. It was for the celebration of Christmas that this hymn first appeared in the Mass of the Roman Rite, because the opening lines are based on the song of the angels in the nativity account in the Gospel according to St Luke. The theme of light also appears regularly, thus suggesting other songs which, independently of the Christmas tradition, develop this imagery. This is particularly important on the Solemnity of the Epiphany, in which the story of the Magi also plays an important part. The Feast of the Baptism of the Lord ushers in Ordinary Time. A rite of blessing and sprinkling of water is especially suitable on this day, and would require music which has a baptismal theme.

Christmas

- The *Gloria*
- Traditional Christmas Carols
- References to the Magi specially suitable at Epiphany
- Songs which develop the theme of light

Lent

Attention to the readings will inspire a much broader range of music than would be yielded by simply picking Lenten hymns from a hymnal. On the Sundays of Year A, for example, we find references to the temptation of Christ, the Transfiguration, the Samaritan woman at the well, the healing of the man born blind, and the raising of Lazarus. In Year B the focus on Sundays 3, 4 and 5 is on the saving effects of the death and resurrection of Christ. Likewise, in Year C there is a particular focus, during these Sundays, on repentance and reconciliation. Lent being a penitential season, the *Gloria* is not sung except on Solemnities and other local celebrations of particular solemnity. It would be particularly suitable therefore to develop the music of the Penitential Act a little, with perhaps fuller musical settings than at other times. The *Alleluia* of the Gospel Acclamation is replaced by another acclamation of praise, and songs which use the word *Alleluia* are either adapted or not used at all.



Ash Wednesday has its own particular requirements, with the blessing and giving of ashes. It is appropriate for the giving of ashes to be accompanied by song. This Penitential Act follows the homily, and the normal Penitential Act at the beginning of Mass is accordingly omitted.

Palm Sunday commemorates both the entry of Christ into Jerusalem and his passion. When there is a procession with palms, certain changes are made to the musical features of the Introductory Rites: there is a song when all have gathered at the place where the palm is to be blessed, there is music for the procession itself, and the Penitential Act with its associated *Kyrie* is omitted. During the rest of the celebration the focus is on the passion of Christ.

Lent: Special Features

- No *Gloria*
- No *Alleluia*
- Music for the distribution of ashes on Ash Wednesday
- Music for the blessing of Palms on Palm Sunday

The Easter Triduum

While these notes will consider the days of the Triduum in their chronological order, it is useful to remember that the Easter Vigil is the highlight of the Triduum and deserves priority in planning and resources.

The *Gloria* is sung at the Mass of the Lord's Supper. This is traditionally accompanied by the ringing of bells. It is traditional for the organ to be used only for accompaniment between the *Gloria* of this Mass and the *Gloria* of the Easter Vigil. There is an option to have a Washing of Feet after the homily. This is accompanied by singing. The Missal gives texts of antiphons which will indicate the general content. It may be helpful to use only short refrains for congregational singing. Thus people can actually watch the rite instead of having to read lengthy texts in leaflets or books.



Ubi Caritas is the hymn traditionally associated with the Preparation of Gifts at this Mass. A version of this text (which is given in the Missal) or a similar song is especially suited to this evening's liturgy. The liturgy concludes with a procession during which the Blessed Sacrament is taken to a place where it is solemnly reserved. This procession is accompanied by *Pange lingua* or another Eucharistic hymn. In the case of the former, the last two verses, beginning with the words *Tantum ergo*, are not sung until the procession has arrived at its destination. Silent prayer follows.

Holy Thursday: Special Features

- Gloria
- Washing of Feet
- Procession of the Blessed Sacrament

Good Friday

The liturgy of Good Friday begins in silence. There is no Penitential Act. The Liturgy of the Word requires, as usual, music for the Responsorial Psalm and the Gospel Acclamation. The Prayer of the Faithful takes a different, more ancient, form on Good Friday. The congregation answers 'Amen' to each prayer, though a sung response may be used instead. Special music is required for the Veneration of the Cross. The invitation 'This is the wood of the cross ...' and its response are sung three times as the cross is progressively brought into the view of the congregation. The Missal gives a musical setting for this, though other settings are possible. Additional singing is needed as people come forward individually to venerate the Cross. A Communion Rite follows the Veneration of the Cross: Holy Communion is brought to the altar and received under one species. While this part of the liturgy is similar to the Communion Rite at Mass, it is slightly abridged, and no *Agnus Dei* is sung. At Holy Communion appropriate songs are chosen and sung in the usual way. The liturgy concludes, as it began, in silence.

Good Friday: Special Features

- Silent beginning and end
- Responsorial Psalm and Gospel Acclamation
- Music for the Veneration of the Cross
- Music for Holy Communion

The Easter Vigil

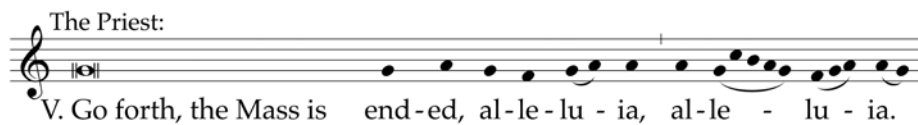
There are a number of musical elements which are particular to the Easter Vigil. After the Paschal Candle has been prepared and lit, it is carried in procession through the church, during which the verse 'The Light of Christ' and the response 'Thanks be to God' are sung three times. Music for this is given in the Missal, though other settings are possible. When the candle has been placed in the sanctuary the Easter Proclamation, the *Exsultet*, is sung by a deacon or by anyone else who has the necessary skill. A setting of the *Exsultet* is in the missal, though other, simpler settings are also available. The Liturgy of the Word is lengthy, with up to seven Old Testament readings. The singing of the Responsorial Psalms that accompany each reading helps people considerably to enter into this part of the celebration, and should be given some priority in musical planning. It is important also to find out in advance if any of the readings are to be omitted, so that the respective Psalms are sung at the right moment. After the last reading, together with its Responsorial Psalm and Collect, the *Gloria* is sung. The Liturgy of the Word continues with a reading from the New Testament, which is followed by the singing of the Gospel Acclamation. This acclamation, the first *Alleluia* sung since the beginning of Lent, takes a particular form: the *Alleluia* refrain is sung three times by the Presider (or perhaps by someone else if he is unable to do this); each time it is sung everyone repeats it; the one intoning it sings it a semitone higher each time; after the third intonation and response

the acclamation continues; instead of having just one verse, this acclamation has a number of psalm verses; it is in fact a Responsorial Psalm with an *Alleluia* refrain.

After the Liturgy of the Word, the celebration of Baptism may follow. The liturgical books provide for the singing of the Litany of the Saints, an acclamation after the baptismal water is blessed and an acclamation after each person is baptised. When adults are baptised, the Rite of Confirmation follows. Whether there has been a celebration of Baptism or not, a renewal of baptismal promises and sprinkling with water follow. A song that is baptismal in character is sung during the sprinkling.


The remainder of the liturgy continues in the usual way, though it is appropriate that music be especially festive and joyful. The liturgy concludes with the dismissal and response – ‘Go in peace, alleluia, alleluia’ or ‘go forth, the Mass is ended, alleluia, alleluia, thanks be to God, alleluia, alleluia’ – which are ideally sung.

The Priest:



V. Go forth, the Mass is end-ed, al-le-lu-ia, al-le-lu-ia.

The people reply:



R. Thanks be to God, al-le-lu-ia, al-le-lu-ia.

As can be seen from this brief summary the liturgy of the Vigil is complex and has a number of variable parts that need to be carefully mapped out in liturgical preparation. It is essential that the musicians are aware of the exact sequence of events, and are able to provide the appropriate music without hesitation. If, as is usually the case, there is a rehearsal for altar servers and other liturgical ministers, it is perhaps advisable for the musical director to be present also.

The Easter Vigil: Special Features

- The Light of Christ. Thanks be to God
- Easter Proclamation (*Exsultet*)
- Responsorial Psalms
- Gloria
- Special form of the Gospel Acclamation
 - [- Litany of the Saints]
 - [- Acclamation after the blessing of water]
 - [- Acclamation after each person is baptised]
- Music for sprinkling with blessed water
- Dismissal and response with sung alleluia

Elements in brackets [] are omitted if there is no celebration of Baptism

Easter Sunday

On Easter Sunday the Sequence is sung before the Gospel. The text for this is given in the Lectionary, and various musical versions are available in a number of hymnals. In place of the Creed there may be a renewal of baptismal promises, which is followed by a sprinkling with blessed water. This sprinkling

is accompanied by the singing of a song that is baptismal in character. The Mass concludes with the special dismissal and response sung at the vigil.

Easter Sunday: Special Features

- Sequence
- Optional: Renewal of Baptismal promises and sprinkling
- Special dismissal and response.

The Easter Season

The celebration of the Resurrection which began at the Easter Vigil continues for the fifty days of the Easter Season. The Easter Sequence, sung on Easter Sunday, may be sung on each day of the Easter Octave. The special dismissal and response are used each day of the Easter Octave and on Pentecost Sunday. Pentecost Sunday has its own Sequence which is sung before the Gospel. A text for this is found in the Lectionary, and various musical settings are available in a variety of hymnals. A rite of sprinkling with blessed water at the beginning of Mass is particularly appropriate to this season, and is accompanied by a song that is baptismal in character.



While the Solemnity of the Ascension of the Lord is an important celebration during the season, there are no unusual musical features proper to this day; the music should be chosen according to the usual criteria given at the beginning of these notes. The Opening Prayer of each Mass on the weekdays of the final week of this season asks for the grace of the Holy Spirit, in preparation for Pentecost Sunday. This suggests that some songs during this week might well have as their theme the invocation of the Holy Spirit. The special dismissal and response, used for the Easter Octave, re-appear for Pentecost Sunday.

The Easter Season

- Sprinkling with blessed water especially suitable on the Sundays of Easter
- Optional Easter Sequence each day of the Easter Octave
- Special dismissal and response each day of the Easter Octave
- Preparation for Pentecost during the last week of the season
- Pentecost Sunday: Sequence and special dismissal with its response.

Discussion Questions

1. Looking through the liturgical year ahead, is there one feature in each season that might be in some way developed or improved, in the light of the materials given above?
2. Do those who prepare music for the major celebrations of the liturgical year have access to the lectionary and the missal? If not, how might such access be facilitated?

Resources for Music at Weddings

A wedding is an event of great importance in any family; but when a couple chooses to celebrate their marriage within the liturgy, their wedding is no longer a purely private matter but becomes a celebration belonging to the whole Christian community. With the increasing number of couples who choose to get married at a registry office ceremony, the specifically Christian character of the Church wedding has become clearer and is more easily explained. Since every wedding in the parish church brings the family celebration into the parish context, it makes sense that each parish have a simple, clear but flexible policy about music. This should be communicated to couples early on so that false expectations are minimised and that positive, attractive, options are presented to them. Parish musicians as well as other liturgical ministers should be involved in the formulation of the policy and should be committed to implementing it. Visiting musicians should also be made aware of it well in advance of the wedding. The ideas given below are intended to help those involved both to formulate clear guidelines and to provide helpful resources for engaged couples.

What about Popular Love Songs?

Since the marriage liturgy expresses and realises the sacramental aspect of human love, it would seem at first glance that love songs have their place in the liturgy. Does not the liturgy, after all, take many signs from ordinary daily living, such as bread, wine, water and ointment? Such signs are however never left without a specifically Christian meaning and are always accompanied by words which express this: 'The Body of Christ,' 'The Blood of Christ,' 'I baptise you,' 'Be sealed with the gift of the Holy Spirit,' and so on. Similarly it is not enough for songs in the liturgy to simply reflect the many wonderful aspects of human love; they should have an explicitly Christian content. Songs which do not express Christian faith would be better heard at the wedding reception. Since some couples 'sign the register' after the liturgy itself is concluded, some music which, though not strictly liturgical, is of a dignity suitable for use within a Church building, could be used at this point if it helps to solve a particular pastoral difficulty. While the best liturgical and pastoral standards should apply to the provision of music at every wedding, the increased publicity attached to 'celebrity' weddings suggests that special care be taken, since musical practice at such events is likely to be copied elsewhere.

Provision of Good Musical Alternatives for Couples

Many couples will be unfamiliar with the repertoire of good music for use at weddings and are likely to ask for unsuitable choices unless they are presented with attractive alternatives early in the marriage preparation process. It would be helpful if a list could be compiled of good music which can be performed by those musicians who regularly perform at weddings at the location in question. Many such items are available as video clips on the internet. Thus a range of appropriate and attractive music can be made easily available to couples for their listening through a simple list of internet links. Another alternative is to provide a CD or for local musicians to present the various options when they meet with the couple in person.

Music at the Wedding Mass

The fundamental principles regarding music at Mass, as outlined in Part One, should inform

decisions for wedding celebrations which take place during Mass. Consideration does however need to be given to the nature of the particular congregation. There will be many congregations, most of whose participants are not familiar with liturgical music or comfortable with active participation in liturgical song; therefore, a realistic solution should be found. Other congregations will rise to the challenge of participative singing. There may be choices which facilitate participation for those who wish, while at the same time avoiding embarrassment for others. The outline which follows may help musicians to make informed choices. It refers to all the opportunities for music within the liturgy, many of which may not be availed of in particular celebrations.

- **Entrance Procession:** This could be accompanied by instrumental music or by a suitable song. If the possibility of congregational singing is envisaged, a piece with a short refrain will encourage participation.
- **Lord, Have Mercy:** Unless this is to be sung with people responding, or by a choir, it is better that this be recited.
- **Responsorial Psalm:** The Responsorial Psalm is normally sung by a cantor, with the people taking the response as a refrain. If congregational singing is not anticipated, the psalm is sung entirely by the cantor or by a choir. In this case the response may be omitted. Non-biblical texts should not be sung in place of the psalm. The psalm may also be recited.
- **Gospel Acclamation:** This is sung with the people responding. If congregational singing is not envisaged the acclamation may be omitted.
- **During the Rite of Marriage:** A song or hymn of praise may be included after the blessing and exchange of rings.
- **Preparation of the Offerings:** This rite may be accompanied by instrumental music or suitable choral or solo singing. Congregational singing is less important at this moment.
- **Acclamations during the Eucharistic Prayer:** The *Sanctus*, *Acclamation after the Institution Narrative* and *Amen* are usually sung when there is congregational singing. There are simple settings which facilitate participation. If it is judged that the congregation is unlikely to join in singing these acclamations, it is better that they be recited.
- **The Lord's Prayer** is best recited unless congregational singing is assured.
- **The Lamb of God** could be sung by congregation, choir or cantor.
- **Congregational, Choral and Solo Singing** is possible during the reception of Holy Communion. Instrumental music is another option.
- **After the Dismissal** there may be instrumental music or choral or solo singing.

Discussion Questions

1. If you were to put together a resource pack for couples planning music for their wedding, what items would you include?
2. What musical items might be included in a wedding repertoire that is easily performed by parish musicians? How might you help couples to hear this music and make appropriate choices?

WEDDING MUSIC CHECKLIST

Wedding of _____ and _____ Date: _____ Time _____

Wedding Mass or Liturgy of the Word

Names and contact details of musicians: _____

_____ Priest _____

Music may be used at all or some of the following moments during the wedding liturgy:

- The ticks ✓ in the left hand column ('Soloist') show moments where music is normally performed when there is just a soloist available.
- If your congregation is likely to sing, the ticks ✓ in next column ('Congregation') show the more important pieces which might be considered for their participation.
- The fourth column, 'Description of Each Option' gives all the options available.
- The asterisk * on certain items indicates that these pieces are not included when the celebration takes place outside Mass.

Soloist	Congregation	Musical Item	Description of Each Option	Choice for Your Wedding
✓	✓	Entrance Procession	Instrumental music, or Hymn, or Song with Refrain for the congregation, or choral or solo singing	
		Lord have mercy*	Recited, or sung with people responding, or sung by a choir	
		Gloria*	May be sung	
✓		Responsorial Psalm	Sung, with people responding, or sung without a refrain for the people, or recited.	
	✓	Gospel Acclamation	Sung, said, or may be omitted	
✓		After the Blessing and Exchange of Rings	Optional Hymn, or Song of praise	
✓		At the Preparation of the Offerings*	Choral or solo singing, or instrumental music	
	✓	Holy Holy*	Sung with participation of the congregation, or recited.	
	✓	Acclamation after Institution Narrative*	Sung with participation of the congregation, or recited.	
	✓	Amen*	Sung with participation of the congregation, or recited.	
		Our Father	Sung by all, or recited.	
		Lamb of God*	Sung with the participation of the congregation, or sung by choir or cantor alone, or recited	
✓		Holy Communion*	Singing or instrumental music	
✓		After Final Blessing	Singing or instrumental music	
Music List Checked and Approved for use by				

This page may be copied.

Sample Parish Policy Regarding Music at Weddings

- Our parish musicians are committed to providing good quality liturgical music for weddings and have prepared an appropriate repertoire.
- Music is provided for weddings using options as outlined in the music checklist which has been prepared for presentation to couples.
- Secular songs are not sung during the liturgy but are best kept for the wedding reception. Some pieces which are not liturgical may be used after the wedding liturgy while the register is being signed, provided there are no inappropriate lyrics.
- Couples will be presented with an information sheet and checklist regarding music for their wedding early on in the time of preparation. This will include a provision for them to hear appropriate music in advance in order to assist them in making well-informed choices.
- The music should be agreed in advance and should be approved by (name) _____ before the list or the wedding booklet is finalised.
- Musicians should receive appropriate remuneration for their services at weddings in the parish.
- This policy is agreed by the priest(s) of the parish, the parish liturgy team, the parish pastoral council and the parish musicians, and its implementation will receive their support.

Sample Information Leaflet for Couples Preparing for their Wedding Liturgy

As your wedding day is an important day for yourselves, your families and our parish we are committed to providing you with good music and helpful advice regarding the preparation of your wedding liturgy.

- Here are the contact details for our parish musicians, who will help you to make the best choices. _____
- Because the choice of music is important it should be agreed in advance between you and the parish musicians and approved by (name) _____, in order to ensure that the music is truly worthy of such an important occasion. To assist you with this we supply a checklist outlining those places in the liturgy where music is often used.
- In order to help you transform this list into a beautiful menu of wedding music we can supply you with a CD of music which we recommend. We can also email a list of internet links giving an extensive repertoire from which you can choose. Listening to these could be a very enjoyable, musical part of preparing for your wedding.
- Our parish musicians, listed above, can also perform in advance a wide variety of pieces for your choice, as they have prepared a special repertoire of wedding music which they know couples appreciate.
- It is a good idea to start putting a menu of music together reasonably early so that you are not under pressure closer to the big day. If you wish to involve other musicians you should also discuss this with our parish organist.
- There is a fee for the provision of music at weddings. The details will be provided for you by the organist.

Resources for Music at Christian Funerals

For a general overview of the liturgical pastoral issues involved in decisions regarding music at funerals, see the appropriate section in Part One.

In the section mentioned above, consideration is given to the question of music which is not of a liturgical nature. There it was stated that ‘music which however lacks the specifically Christian dimension proper to the liturgy may find a better place at some other gathering around the time of death: at the home of the deceased, the funeral home or when people gather for refreshment around the time of a funeral.’ It makes sense for parishes to have a simple, clear, but flexible policy as to how this is worked out. Parish musicians as well as other liturgical ministers should be involved in the formulation of the policy and should be committed to implementing it. It would also be very helpful for local undertakers to be made aware of it. If the reception of the Body takes place as a liturgy in its own right, for example the evening before the funeral Mass, it is customary in many places for those attending to sympathise with the bereaved in the church once the liturgy has concluded. Some music which, though not strictly liturgical, is of a dignity suitable for use within a Church building, could be used at this point if it helps to solve a particular pastoral difficulty. While the best liturgical and pastoral standards should be applied to the provision of music at every funeral, the increased publicity attached to ‘celebrity’ funerals suggests that special care be taken, since musical practice at such events is likely to be copied elsewhere.

Music at the Reception of the Body

The list below outlines the moments of the liturgy that may call for some music. It might be helpful if parish musicians could agree on a small repertoire of pieces which could be provided at short notice with minimal rehearsal. This could include pieces that may be sung without organ accompaniment. Some congregational refrains are short enough not to require printed leaflets, though others could be printed up in advance in a small collection and made readily available as required.

The music checklist below outlines the way in which music is integrated into the liturgy.

- As the congregation gathers, instrumental music may be played.
- As the coffin is brought into the church in procession there may be some singing (a congregational hymn, or a piece with a refrain for the congregation, or a solo piece) or some instrumental music.
- After the First Reading, the Responsorial Psalm may be sung with a refrain for the people’s response, or without a refrain. Non-biblical texts should not be substituted for the psalm. The Psalm may also be recited.
- Gospel Acclamation: if this is sung, this is done in the same way as at Mass.
- Response to the Litany: ‘Lord, Have Mercy’, ‘A Thiarna Dean Trócaire’ or ‘Kyrie Eleison’ or a similar response may be sung after each invocation.
- The Our Father is a prayer for everyone. If it is not sung by all it should be recited.
- A Marian Anthem may be included before the conclusion, especially if a decade of the Rosary has been recited. This may be sung with or without congregational participation.
- There may be some additional music after the liturgy has concluded: singing (choral or solo), or instrumental music.

Music at the Funeral Mass

- Many funeral Masses take place at the time of the normal daily Mass, which has a stable congregation. A core repertoire of well-known liturgical songs can be built up for this group so that congregational singing becomes an established practice. A standard leaflet could be printed off for use in this way, or a standard template which is adapted for each funeral.
- **Entrance Procession:** This could be accompanied by instrumental music or by a suitable song. If the possibility of congregational singing is envisaged, a piece with a short refrain will encourage participation.
- **Lord, Have Mercy:** Unless this is to be sung with people responding, or by a choir, it is better that this be recited.
- **Responsorial Psalm:** The Responsorial Psalm is normally sung by a cantor, with the people taking the response as a refrain. If congregational singing is not anticipated, the psalm is sung entirely by the cantor or by a choir. In this case the response may be omitted. Non-biblical texts should not be sung in place of the psalm. The psalm may also be recited.
- **Gospel Acclamation:** This is sung with the people responding. If congregational singing is not envisaged the acclamation may be omitted.
- **Preparation of the Offerings:** This rite may be accompanied by instrumental music or suitable choral or solo singing. Congregational singing is less important at this moment.
- **Acclamations during the Eucharistic Prayer:** The *Sanctus*, *Acclamation after Institution Narrative* and *Amen* are sung when there is congregational singing. There are simple settings which facilitate participation.
- **The Our Father** is best recited unless congregational singing is assured.
- **The Lamb of God** could be sung by congregation, choir or cantor.
- **Congregational, Choral and Solo Singing** is possible during the reception of Holy Communion. Instrumental music is another option.
- **Song of Farewell:** After, before or during the priest sprinkles holy water on the coffin and incenses it, the responsory *Saints of God* may be sung, or another suitable piece.

Ite O'Donovan

1. Saints of God, come to her (his) aid, hasten to meet her (him) angels of the Lord.
 2. May Christ, who called you, take you to him - self, may angels lead you to the bosom of Abraham.
 3. Eternal rest grant unto her (him), O Lord, and let perpetual light shine up-on her (him).

Re - ceive her (his) soul, and pre - sent her (him) to God the Most High.

- **The Final Procession**, during which the coffin is brought out of the church, may be accompanied by song or instrumental music (see page 31).

Discussion Questions

1. Is there a small repertoire of pieces that might be easily sung by the average congregation present at a funeral Mass?
2. What provisions might be made to ensure that those who request a funeral liturgy might be presented with good liturgical music options early on in the preparation process?

FUNERAL MUSIC CHECKLIST

Funeral of _____

Date: _____ Time of Reception of the Body _____

Time of Funeral Mass _____

Names and contact details of musicians: _____

The Bereaved (contact person) _____

Funeral Undertaker _____ Priest _____

Music may be used at all or some of the following moments during the funeral liturgy:

- The ticks ✓ in the left hand column ('Soloist') show moments where music is normally performed when there is just a soloist available.
- If your congregation is likely to sing, the ticks ✓ in next column ('Congregation') show the more important pieces which might be considered for their participation.
- The fourth column, 'Description of Each Option' gives all the options available.

Reception of the Body

Soloist	Congregation	Musical Item	Description of Each Option	Choice
		As the congregation gathers	Instrumental Music (optional)	
✓	✓	Entrance Procession	Instrumental music, or Hymn, or Song with Refrain for the congregation, or choral or solo singing	
✓		Responsorial Psalm	Sung, with people responding, or sung without a refrain for the people, or recited.	
	✓	Gospel Acclamation	Sung, said, or may be omitted	
		Response to the Litany	'Lord, have mercy', 'A Thiarna déan trócaire' or 'Kyrie Eleison' or a similar response may be sung.	
		Our Father	Sung by all, or recited	
		Marian Anthem	Sung with the participation of the congregation, or sung by choir or cantor alone.	
✓		After the liturgy has concluded	Singing or instrumental music.	

This page may be copied.

Funeral Mass

Soloist	Congregation	Musical Item	Description of Each Option	Choice
✓	✓	Entrance Procession	Instrumental music, or Hymn, or Song with Refrain for the congregation, or choral or solo singing	
		Lord have mercy*	Recited, or sung with people responding, or sung by a choir	
		Responsorial Psalm	Sung, with people responding, or sung without a refrain for the people, or recited.	
	✓	Gospel Acclamation	Sung, or omitted	
✓		At the Preparation of the Offerings	Choral or solo singing, or instrumental music	
	✓	Holy Holy	Sung with participation of the congregation, or recited.	
	✓	Acclamation after Institution Narrative	Sung with participation of the congregation, or recited.	
	✓	Amen	Sung with participation of the congregation, or recited.	
		Lamb of God	Sung with the participation of the congregation, or sung by choir or cantor alone, or recited	
✓		Holy Communion	Singing or instrumental music	
		While the Coffin is sprinkled and incensed	<i>Saints of God</i> sung by cantor with congregational response, or recited. An alternative song sung by cantor, choir or congregation.	
✓		Final Procession	Singing or instrumental music.	
Music List Checked and Approved for use by				

This page may be copied.

Towards a Common Repertoire: A List of Musical Publications

While a legitimate variety of music is used in parishes and dioceses around the country, it is at the same time important that we build up a common repertoire of music that is widely known. The following list of publications constitutes a useful compendium of musical resources for Church musicians as well as indicating the basis for a common repertoire. Those books published in Ireland are of particular importance in regard to the latter.

1. *Iubilate Deo*⁷ This is a short compendium of simple Latin chants which are promoted as a basic repertory for liturgical use worldwide. The original text was in a booklet sent by the Sacred Congregation for Divine Worship to all Bishops and Superiors General of religious as a gift from the Holy Father in 1974.⁸ An edition which included English translation of Latin texts was published by the Catholic Truth Society in the same year, and a second edition was published in 1978. It by no means exhausts the repertory of Latin that may be used in the sacred liturgy.
2. The following publications were issued under the auspices of the Advisory Committee on Church Music, and are intended to provide for a relatively fixed body of hymns and chants in Irish and English for liturgical use.
 - a. *The Veritas Hymnal*⁹ This hymnal was assembled with the collaboration of The National Commission for Sacred Music and The Irish Church Music Association in 1975. It contains 143 hymns in Irish and English, including both hymns in use for many years in Ireland as well as many which have come to be known in recent years.
 - b. *Alleluia Amen: Music for the Liturgy*¹⁰ This collection was published by the Irish Institute of Pastoral Liturgy in 1978 and includes music for use at Mass, at the Liturgy of the Hours, and at celebrations of the Sacraments. It should be noted that some of the chants for the Mass in this collection are no longer suitable as they do not correspond to the English translations now in use. Adequate provision is made for alternatives in *Sing the Mass*, listed below.
 - c. *Alleluia Amen Supplement*¹¹ This collection was also published by the Irish Institute of Pastoral Liturgy in 1980.
 - d. *Responsorial Psalms for Sundays and Major Feast Days*¹² This collection of music, composed by Fintan O'Carroll, was first published by the Irish Church Music Association in 1984. In 2006 the third edition was published by the Association, under the auspices of the National Centre for Liturgy.
 - e. *Hosanna*¹³ is a publication which was issued in successive stages by the Advisory Committee on Church Music between 1987 and 1989. It contains hymns, psalms,

7 *Iubilate Deo* (London: Catholic Truth Society, 1974). Second edition 1978

8 Cf. Sacred Congregation for Divine Worship, Letter to Bishops *Voluntati obsequens*, 14 April 1974: *Notitiae* 92, (1974), p. 123

9 Jerry Threadgold (ed.), *The Veritas Hymnal* (Dublin: Veritas Publications, 1975)

10 Margaret Daly (ed.), *Alleluia Amen: Music for the Liturgy* (Dublin: Veritas Publications, 1978)

11 Margaret Daly (ed.), *Alleluia Amen Supplement* (Carlow: Irish Institute of Pastoral Liturgy, 1980)

12 Fintan Ó Carroll, *Responsorial Psalms for Sundays and Major Feast Days*. Third edition (Maynooth: Irish Church Music Association, 2006)

13 Paul Kenny (ed.), *Hosanna* (Dublin: The Columba Press, 1987, 1988, 1989)

canticles and settings of the Mass. The new settings in *Sing the Mass* will replace those settings in this publication which are no longer usable.

- f. *Misneach*¹⁴ This is a collection of music with Irish language texts suitable for use in the celebration of the Sacrament of Confirmation, and was assembled and distributed in 1998 by the Bishops' Advisory Committee for Church Music.
 - g. *Seinn Alleluia 2000*¹⁵ This publication was produced to promote a particular repertoire for the Jubilee Year 2000. As with *Alleluia Amen: Music for the Liturgy*, listed above, some of the Mass chants given in this book are no longer suitable and should be replaced by settings found in *Sing the Mass*, listed below.
 - h. *Music for the Reception of the Body*¹⁶ This is a short collection of music for use within funeral liturgies.
 - i. *Sing the Mass*¹⁷ This most recent publication of the Advisory Committee for Church Music contains music for the new translation of the *Roman Missal* which has been in use in Ireland since the first Sunday of Advent, 2011. It contains 4 new Mass settings, revisions of well-known settings already in use, as well as a number of chants found in the Missal, some of which are in Latin.
3. In addition to those collections mentioned above, other widely-used collections include *Cantate*,¹⁸ *Celebration Hymnal*,¹⁹ *Feasts and Seasons*,²⁰ *Gather Comprehensive – Second Edition*,²¹ *Glory and Praise*,²² *In Caelo*,²³ *Laudate*,²⁴ and *Liturgical Hymns Old and New*.²⁵

A Guide for Presenting Materials in this Book to Groups in an Interactive Structure

1. Begin with a short prayer service which includes elements which illustrate the issues to be brought up in the training/information session. For example, a session on the Liturgy of the Hours could begin with the singing of a psalm, or a session on congregational singing could illustrate some strategies which help people to sing.
2. Help the participants to give an account of their experience of liturgical music under the heading envisaged for the training session.
3. Through a combination of discussion and input, enable the participants to arrive at a deeper understanding of their experience. Some issues will have local roots; other may best be understood in the light of broader liturgical history, which may need to be explained.

14 Máire Ní Dhuibhir (ed.), *Misneach*. Compiled and distributed by the Bishop's Advisory Committee for Church Music in 1998

15 Patrick O'Donoghue (ed.), *Seinn Alleluia 2000* (Dublin: Columba Press, 1999)

16 Patrick O'Donoghue (ed.), *Music for the Reception of the Body* (Dublin: Veritas Publications, 1998)

17 National Centre for Liturgy in association with the Advisory Committee on Church Music, *Sing the Mass*, (Dublin: Veritas Publications, 2011)

18 Margaret Daly, *Cantate: Cantor-Friendly Responsorial Psalms* (Dublin: Veritas Publications, 1992)

19 *Celebration Hymnal*, (Nashville: Word Music 1997). Second Edition

20 John O'Keefe (ed.), *Feasts and Seasons* (Maynooth: St Patrick's College, 2003)

21 *Gather Comprehensive – Second Edition* (Chicago: GIA Publications, 2004)

22 *Glory and Praise, 2nd Edition*, (Portland: John J. Limb, 2001)

23 Liam Lawton (ed.), *In Caelo* (Dublin: Veritas, 1999)

24 *Laudate Full Music Edition*, (Brandon: Decani Music, 2012); *Laudate Supplement Full Music Edition* (Brandon: Decani Music, 2011)

25 *Liturgical Hymns Old and New* (Buxhall: Kevin Mayhew Limited, 1999)

4. Give input using materials in this book along with other resources.
5. Provide for discussion of the input.
6. Help participants move towards some realistic decisions regarding the issues that have arisen.
7. Conclude with a short prayer service which further illustrates good celebrative style and which enables the participants to commit in faith to a renewal of their manner of participation in the music of the parish or group.

This structure draws on the ideas of Thomas Groome regarding religious education and pastoral ministry. See Thomas H. Groome, *Sharing Faith: A Comprehensive Approach to Religious Education and Pastoral Ministry* (New York: HarperCollins 1991).

Copyright

In order to reprint music for various liturgies we have a legal and moral obligation to obtain permission from the publishers or agents or composers, as appropriate. The permission includes copies for musicians and congregation.

Most of the texts in our liturgical books are owned by the International Commission on English in the Liturgy (ICEL), a joint commission of Catholic Bishops' Conferences. ICEL's address is **1100 Connecticut Avenue, NW, Suite 710, Washington, D.C. 20036-4101, USA. Tel 001 202 347 0800. Fax 001 202 347 1839, email ICEL@eliturgy.org website: www.icelweb.org**

The copyright in some rites in Ireland, such as the Marriage Rite, and in liturgical texts in Irish is held by the Irish Episcopal Conference. The contact address is the **National Secretariat for Liturgy, St Patrick's College, Maynooth, Co. Kildare.**

The copyright in scripture texts is held by the publishers of the various versions. The publisher of *An Bíobla Naofa (Bíobla Má Nuad)* is **An Sagart, Daingean, Trá Lí, Co. Chiarraí.**

The copyright in music (words and music) is held by the composers and/or publishers/agents. An annual reprint licence and once-off publication permission covering much of the music used in worship (mainly GIA, OCP, Taizé, McCrimmon, Weston Priory and many individual composers) are available from **Calamus, Oak House, 70 High Street, Brandon, IP27 0AU, England (Tel 0044 1842 819830)**. Another licensing agent (covering Mayhew, OUP, Stainer and Bell, Kingsway's Thankyou, etc.) is **Christian Copyright Licensing International (CCLI), 26 Gildredge Road, Eastbourne, BN21 4SA (Tel 0044 1323 417711)**.

Guidelines for Payment of Church Musicians

Guidelines for payment of musicians have been prepared by the Advisory Committee on Church Music. The rates are updated annually on the website of the National Centre for Liturgy www.liturgy-ireland.ie. Since 2006 the guidelines on fees are jointly published by the Advisory Committee on Church Music and the Church Music Committee of the Church of Ireland Dioceses of Dublin and Glendalough.

The guidelines for fees for church musicians are used increasingly as a reference throughout Ireland. They should be regarded as guidelines and advice, not directives so that each musician and parish should make its own arrangements.

- The suggested minimum remuneration levels relate to amateur musicians. Here 'amateur' indicates musicians who may be professionally qualified, and who earn their living principally outside the world of music.
- The rates are the minimum suggested fees for trained and competent musicians who are willing to undertake appropriate in-service training. The qualifications and ability of the musician, his/her expectations, the ability of the choir, the quality of the church organ, are among the matters which must be borne in mind when applying the guidelines to the local situation
- Higher rates would be appropriate for musicians who earn their living principally by performing and/or teaching music. Factors such as level of qualifications, length of service, responsibility for a junior choir and the amount of administrative work involved should also be taken into consideration.
- Usually the church musician will be engaged as an independent contractor on a 'for services' basis. However, if the musician is engaged on a contract of service, the parish should note its legal responsibilities in relation to taxation, social welfare insurance, employer's liability insurance, and health and safety.
- It is also very helpful to have a common understanding between the clergy and musician regarding the choosing of music for the liturgy, fees for weddings and funerals; the use of the organ for teaching and so on.
- The value of regular in-service training cannot be over-emphasised, especially in these times of changing liturgies and the wide variety of styles of music now used in our churches.

CONCLUSION

Music is such a normal part of Christian worship that liturgical celebrations which lack even a few sung texts should be the exception rather than the rule. Singing, indeed, adds greatly to the pastoral effectiveness of the liturgical celebration of the mystery of Christ. When only a few texts are to be sung, those of more importance should be given preference. This document has thus sought to outline the most important features of liturgical rites. The best source for consultation in each instance is, of course, the liturgical book itself, to which Church musicians need to have ready access. Good liturgical decisions are made in consultation and as part of a collaborative ministry. When liturgical ministers work together to serve the needs of God's holy people, attentive both to the liturgical texts and to the requirements of good musicianship, the result will be liturgically sound, musically enriching and, above all, pastorally effective.

Useful Websites

Sites which help users to pick music for the days of the liturgical year:

- www.npm.org
- liturgy.slu.edu
- www.cccb.ca
- www.cccb.ca
- www.cccb.ca
- www.giamusic.com

National Centre for Liturgy:

www.liturgy-ireland.ie

Dublin Diocesan Liturgy Office:

www.litmus.dublindiocese.ie

APPENDIX

MUSIC RESOURCES FOR LITURGY

Lenten

- 1 Lord, Who Throughout These Forty Days
- 2 The King Of Love My Shepherd Is
- 3 God Of Mercy And Compassion
- 4 Forty Days And Forty Nights

(Resources taken from *Veritas Hymnal/Alleluia Amen and Supplement/Hosanna/Laudate/Liturgical Hymns Old and New/In Caelo/Celebration Hymnal*)

Easter Season

- 1 Jesus Christ Is Risen Today
- 2 Christ the Lord Is Risen Today
- 3 Christ Is Alive
- 4 Christ Be Our Light
- 5 Let The Earth Rejoice And Sing (Ascension)

(Resources taken from *Veritas Hymnal/Alleluia Amen and Supplement/Hosanna/Laudate/Liturgical Hymns Old and New/In Caelo/Celebration Hymnal*)

PSALMODY

Tones



- 1 Psalm Tones from *Cantate* collection by Margaret Daly-Denton
- 2 Psalm Tones from *Responsorial Psalms for Sundays and Major Feasts* by Fintan O'Carroll

GOSPEL CANTICLE – *Benedictus*

- 1 Benedictus – composer Joseph Walshe
- 2 Benedictus – composer Stephen Somerville

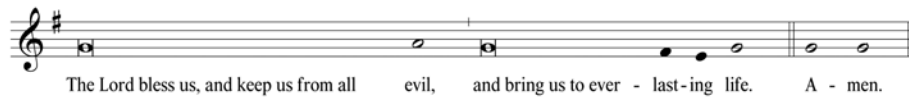
(Resources available at liturgy-ireland.ie)

INTERCESSIONS

Kyrie, Kyrie eleison (Taizé)

THE LORD'S PRAYER

- 1 Ár nAthair – Seán Ó Riada
- 2 Lord's Prayer – *Alleluia Amen!* – Byzantine Liturgy
- 3 Lord's Prayer from Mass Settings in *Sing the Mass*

CONCLUDING RITE**Dismissal**

Lucien Deiss

Go in the peace___ of Christ. Thanks be to God.

EVENING PRAYER**INTRODUCTION****Opening Dialogue**

Leader O God, come to our aid. **ALL** O Lord, make haste___ to help us.
 Glory be to the Father and to the Son, and to the Ho - ly Spi - rit,
 As it was in the beginning, is now and ever shall be, world with-out end, A-men. Al-le-lu - ia!

HYMNODY**Ordinary Time**

- 1 Praise To The Lord
- 2 Day Is Done
- 3 Holy God We Praise Thy Name
- 4 Be Thou My Vision
- 5 Abide With Me
- 6 The Day Thou Gavest Lord Is Ended

(Resources taken from *Veritas Hymnal/Alleluia Amen and Supplement/Hosanna/Laudate/Liturgical Hymns Old and New/In Caelo/Celebration Hymnal*)

Advent/Christmas Season

- 1 O Come, O Come Emmanuel
- 2 Christ Circle Round Us
- 3 On Jordan's Bank
- 4 Promised Lord And Christ Is He
- 5 Silent Night
- 6 Once In Royal David's City

Lenten

- 1 Lord, Who Throughout These Forty Days
- 2 Love Is His Word
- 3 God Full of Mercy and God of Compassion

Easter Season

- 1 Alleluia, Alleluia, Give Thanks to the Risen Lord
- 2 Now The Green Blade Rises
- 3 Stay With Us, Lord, We Pray You
- 4 Let The Earth Rejoice and Sing
- 5 Come O Creator Spirit Blest

(Resources taken from *Veritas Hymnal/Alleluia Amen and Supplement/Hosanna/Laudate/Liturgical Hymns Old and New/In Caelo/Celebration Hymnal*)

PSALMODY

Tones



- 1 Psalm Tones from *Cantate* collection by Margaret Daly-Denton
- 2 Psalm Tones from *Responsorial Psalms for Sundays and Major Feasts* by Fintan O'Carroll

GOSPEL CANTICLE – *Magnificat*

- 1 Magnificat – Composer – Joseph Walsh
- 2 Lourdes Magnificat – *Alleluia Amen!*

(Resources available at liturgy-ireland.ie)

INTERCESSIONS

Kyrie, Kyrie eleison (Taizé)

THE LORD'S PRAYER

- 1 Ár nAthair – Seán Ó Riada
- 2 Lord's Prayer – *Alleluia Amen!* – Byzantine Liturgy
- 3 Lord's Prayer from Mass Settings in *Sing the Mass*

CONCLUDING RITE



Dismissal Lucien Deiss



Go in the peace — of Christ. Thanks be to God.

LITURGY OF THE WORD

HYMNODY

Ordinary Time

- 1 All People That On Earth Do Dwell
- 2 Make Me A Channel Of Your Peace
- 3 All Creatures of Our God and King
- 4 This Is My Will
- 5 Now Thank We All Our God
- 6 Will You Let Me Be Your Servant
- 7 Be Still For The Presence Of The Lord
- 8 Ag Críost An Síol
- 9 Be Not Afraid
- 10 Here I Am Lord

(Resources taken from *Veritas Hymnal/Alleluia Amen and Supplement/*
Hosanna/Laudate/Liturgical Hymns Old and New/In Caelo/Celebration Hymnal)

Advent/Christmas Season/Lenten Season/Easter Season – Hymnody as in Morning and Evening Prayer (See p. 67–69)

RESPONSORIAL PSALMS

- 1 Psalms from *Cantate* collection by Margaret Daly-Denton
- 2 Psalms from *Responsorial Psalms for Sundays and Major Feasts* by Fintan O’Carroll
- 3 Grant To Us O Lord
- 4 All The Earth Proclaim The Lord
- 5 My Soul Is Longing For Your Peace
- 6 Shepherd Me O God
- 7 Like A Shepherd
- 8 May Your Love be Upon Us O Lord
- 9 Like The Deer That Yearns
- 10 Sé An Tiarna M’Aoire

(Resources taken from *Veritas Hymnal/Alleluia Amen and Supplement/*
Hosanna/Laudate/Liturgical Hymns Old and New/In Caelo/Celebration Hymnal)

GOSPEL ACCLAMATION

- 1 Gospel Acclamations for Ordinary Time, Advent, Christmas, Easter – any well-known Alleluia or from the collection *Sing the Mass*
- 2 Any well-known Lenten Gospel Acclamation or from the collection *Sing the Mass*

INTERCESSIONS

Kyrie, Kyrie eleison (Taizé)

COMMUNION RITE

THE LORD'S PRAYER

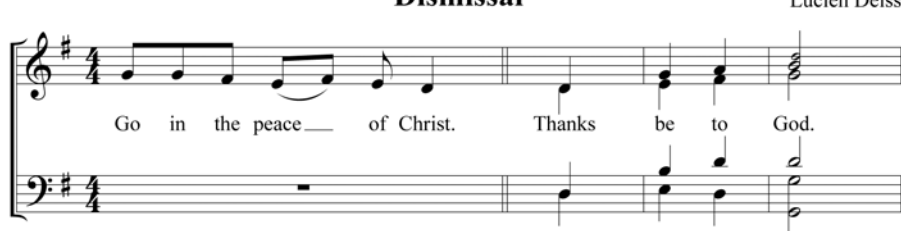
- 1 Ár nAthair – Seán Ó Riada
- 2 Lord's Prayer – *Alleluia Amen!* – Byzantine Liturgy
- 3 Lord's Prayer from Mass Settings in *Sing the Mass*

COMMUNION HYMNS

- 1 Eat This Bread
- 2 Love Is His Word
- 3 Céad Míle Fáilte Romhat
- 4 I Am The Bread Of Life
- 5 Ag Críost An Síol
- 6 Let Us Be Bread
- 7 Come Feast At This Table (O Sacrament Most Holy)
- 8 Though We Are Many

(Resources taken from *Veritas Hymnal/Alleluia Amen and Supplement/Hosanna/Laudate/Liturgical Hymns Old and New/In Caelo/Celebration Hymnal*)
(Resources available at liturgy-ireland.ie)

Dismissal Lucien Deiss



Go in the peace of Christ. Thanks be to God.

CLOSING HYMNS

- 1 Holy God, We Praise Thy Name
- 2 Now Thank We All Our God
- 3 How Great Thou Art
- 4 God's Blessing Sends Us Forth

(Resources taken from *Veritas Hymnal/Alleluia Amen and Supplement/Hosanna/Laudate/Liturgical Hymns Old and New/Celebration Hymnal*)
(Resources available at liturgy-ireland.ie)

Singing the Mystery of Faith explains, in a practical way, the role of music in Catholic liturgical celebrations, and guides musicians through the pastoral and musical decisions made when preparing music for the liturgy. It pays particular attention to music at Mass, but also gives helpful guidance about music at other sacramental celebrations, providing checklists, sample policy statements and planning templates.

Addressing the challenges that can arise in relation to music at weddings and funerals, it also proposes solutions to suit both liturgical and pastoral needs.

