

# THE ORGANIST AT SUNG MASS

See especially pp. 23-25.

As far as the music is concerned, the ecclesiastical year is divided into three main parts: 1. Advent & from Septuagesima to Easter; 2. Easter tide; 3. the rest of the year. For 1 & 2 see below. During the rest of the year, these are the rules:

1. Play the organ before the service begins (as soon as the singers have assembled, or from about the time the candles are lighted). Go on playing as the procession comes in. As soon as the priest has genuflected before the altar, give him the note for the asparges. He intones: 'asparges me' (un-accompanied); the choir continues (accompanied). They sing this straight through, repeating the antiphon. Then give note (generally **A**) for the versicles that follow. The priest's part is never accompanied. Accompany the responses. Pr. sings a collect. R. 'Amen' (authentic: si-do; see below, p. 17). Then begin the Introit. Accompany this straight through, repeating the antiphon. Go on at once to the Kyrie eleison. When this is finished, if Pr. is not ready, waiting at the middle of the altar (he will be generally), play till he goes there. Play in the same key as the Gloria to follow, or modulate into this key. When Pr. is at the middle, give note for the Gloria. It may be necessary to play through what he will sing; but always end with the note on which he will begin. Use a major or minor chord, according to the key. Pr. intones: "Gloria in excelsis Deo" (unaccompanied). Accompany the rest ('Et in terra pax',  $\pi$ ) to the end. Then give note (usually **G**) for 'Dominus vobiscum'. Accompany the Response: 'Et cum spiritu tuo'. After the Collect or Collects accompany 'Amen' (always plagal, do-do; see p. 17). The rule for Collects is this: the conclusion ('Per Dominum nostrum'  $\pi$ , or other form, always ending: 'per omnia saecula saeculorum') is sung, & 'Amen' answered, after the first & last only. On great feasts there is only one collect, & only one 'Amen'. On other days there may be two, three, or more. After the last Collect the Epistle is read (no answer, & no organ). As soon as the Epistle is ended accompany the Gradual & Alleluia.

2. Gradual & Alleluia. During the year (except the two special times, Septuagesima - Easter & Eastertide) the arrangement of these two is always the same, namely: first comes the Gradual, consisting of two verses (generally of a psalm). They may be sung to a tune like a psalm-tone, the same repeated again for the second verse. The tone changes; the organ should play alone a modulation to the new tone. Then follows the Alleluia with its verse (versus alleluaticus). Alleluia is sung in the new tone. It is sung again to the same tune, but this time a long neum is added, on the last syllable: 'a' (this neum is called the "iubilus"). The alleluatic verse follows; then a third Alleluia, exactly like the second, with neum.
3. Gospel. By the time the third Alleluia is finished the Celebrant should be ready to begin the gospel, standing before the book at the gospel end. If he is not ready, play till he is. Then give the note (usually G.) for the: 'Dñus uobiscum'. The choir sings responses, as at p. 23. No answer after Gospel; no organ. Sermon.
4. Creed to Preface. When the sermon is finished Pr. goes back to the altar & puts on the maniple. Give note for him to intone the Creed. If necessary, play two or three of the first notes; but always come back to the first. Pr. sings: 'Credo in unum Deum' (unaccompanied). Choir continues: 'Patrem omnipotentem', etc. straight through, accompanied. When the Creed is finished, Pr. is back at the altar. Give note (usually G.) for: 'Dominus uobiscum'. Accompany response: 'Et cum spiritu tuo'. Pr. sings: 'Oremus'. No answer; but go on at once to the Offertory, sung straight through & accompanied. After the Offertory there is an interval of some minutes to the Preface. During this time any suitable Motet, Antiphon or Hymn may be sung; or the organ may be played. If what is sung ends before Pr. is ready to begin the Preface, pick up the key on the organ & play.
5. Preface to Elevation. The most difficult moment for the organist is to know when the Celebrant is ready to begin the Preface. It may be calculated roughly in this way: Soon after he has incensed the altar & has washed his hands, he turns to the people & says: 'Orate fratres'. This is not sung; it does not interrupt the choir or organ; but it may serve as a sign. After that he says the Secrets.



there are just as many Secrets as there were Collects, & each Secret is about as long as a Collect. from this the time may be calculated. On great feasts it shorter, because there is only one Collect, & so one Secret. When Pr. has ended the last Secret, he is ready to sing the verses before the Preface.

In any case, the M.C. will give the sign by turning round & bowing. If the choir are singing a Motet or hymn they must finish at least the verse. If the organ is playing, modulate as soon as possible into the key for the Preface. Give notes for Preface (D minor generally, as p.24). accompany responses. (p. 24). Pr. sings the Preface. As soon as he ends choir sings 'Sanctus', accompanied. Normally the 'Sanctus' & 'Benedictus' are sung straight through with no break. But, if a long figured Mass is sung, the 'Benedictus' may be sung after the Elevation. When the 'Sanctus' is finished, if there is still time, play till the Consecration. At the Consecration Pr. leans over the altar; the M.C. goes to kneel at the Gospel side, the thurifer kneels at the epistle side. That is the sign. Stop playing. Silence during the Consecration & Elevation. The bell is rung six times.

6. Elevation to Communion. When bell has been rung the sixth time, there is again an interval to the 'Pater noster'. This may be filled by the organ alone; or the choir may sing a Eucharistic hymn or motet. The 'Benedictus' may sometimes be sung during this time. If there is still time, play. It is less difficult to know when Pr. is ready to sing the verse before 'Pater noster': for some time after the Elevation he does not again genuflect. Then he genuflects twice in fairly quick succession. Immediately after the second genuflection he is ready. The M.C. turns round & bows. Modulate (normally into D. minor) & give notes, as before (p.24). accompany 'Amen' & 'Sed libera nos a malo'. There is a short interval; no organ, no new note necessary. Pr. again sings: 'Per omnia secula seculorum', & 'Pax Domini sit semper vobiscum'. accompany responses (p.25). Then, at once, choir sings 'Agnus Dei' straight through (three times), accompanied. If there is time, go on playing to the Communion antiphon. If any people, besides the Celebrant, receive Communion, the

- choir sings the Communion antiphon while they do so. If not, it is sung while Pr. takes the ablutions in the chalice from the M.C. after his Communion. If there is time afterwards, play till Pr. is at the middle.
7. Postcommunions to the end. When Pr. comes back to the middle of the altar give note (usually G.) for 'Dñus uobiscum'. accompany response: 'Et cum spiritu tuo'. The Postcommunions follow, exactly like the collects, the same number & order. accompany 'àmen' (plagal, do-do) after the first & last only. Pr. comes to middle & again sings: 'Dñus uobiscum' (no note necessary). accompany response. Then gives notes for: 'Itē missa est'. Play the first 3 or 4 notes & come back to the first. accompany response: 'Deo gratias'. It is better not to play during the Blessing which follows. Play during the last Gospel & till Pr. comes down before the altar. Then accompany the antiphon for the King (p. ), give note for the Prayer & accompany 'àmen' (authentic, si-do) after it. There may be other prayers after Mass ordered by the Ordinary. Then play as the procession & people go out.

Note 1. The Common of the Mass consists of those parts always the same, namely all responses, the Kyrie, Gloria, Creed, Sanctus, Agnus Dei. The Proper of the Mass is the parts which are different every day, namely the Introit, Gradual (Alleluia or Tract), Offertory, Communion-antiphon.

Note 2. Any part of the Mass, Common or Proper, may always be sung in parts unaccompanied.

Note 3. On great feasts the versicles & responses should be sung on a higher note (A instead of G.)