

PSALLITE SAPIENTER

A Musician's Practical Guide
to the 1962 Roman Missal



B. Andrew Mills

PSALLITE
SAPIENTER

Psallite sapienter

Sing ye praises with understanding (Psalm 46.7)

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ROMAN MISSAL

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Church Music Association of America

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Juan Carreño de Miranda (1614–1685): *Saint John of Matha celebrating Mass* (detail), 1666; Musée du Louvre, Paris

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TABLE OF CONTENTS

INTRODUCTION	7
BASIC CONCEPTS AND TERMS	9
Three Types of Mass	9
Necessary and Unnecessary Music	9
Cantor(s), Schola, and Choir; Congregational Singing; Organist and Choirmaster	12
Alternation	13
The Use (and non-use) of the Organ	14
THE MUSIC OF <i>MISSA SOLEMNIS</i> OR <i>MISSA CANTATA</i>	17
Sprinkling of Holy Water	17
Introit	18
<i>Kyrie</i>	20
<i>Gloria</i>	20
Collect	22
Epistle and Gradual	22
Alleluia and Sequence	22
Gospel and Sermon	23
<i>Credo</i>	24
Offertory	25
Preface; <i>Sanctus</i> and <i>Benedictus</i>	25
End of the Canon and <i>Pater Noster</i> ; <i>Agnus Dei</i>	27
Communion	28
Post-Communion and <i>Ite, missa est</i>	29

SPECIAL DAYS AND SEASONS	31
Advent	31
Christmas and its Vigil	31
Sundays after Epiphany	32
Candlemas	32
Septuagesima	33
Ash Wednesday and Lent	34
Passion Sunday and Passiontide	35
Palm Sunday	35
Maundy Thursday	37
Good Friday	38
Easter Vigil	40
Easter Day and Eastertide	43
Whitsunday (Pentecost)	45
Corpus Christi	45
All Souls' Day	46
Sundays after Pentecost	48
 OCCASIONS AND MISCELLANY	 49
Weddings	49
Funerals	50
Benediction	52
Low Mass	53
 BIBLIOGRAPHY	 57
 INDEX	 61
 ABOUT THE AUTHOR	 64
ABOUT THE CMAA	64

INTRODUCTION

1 This book is intended as a practical guide to preparing music for Mass celebrated according to the *Missale Romanum* of 1962 (sometimes called the “Tridentine” Mass). Herein are contained comprehensive directions for Mass on Sundays and feasts, as well as thorough explanations of the various *addenda*, alterations, and omissions necessary in the course of the liturgical year.

2 This book does not offer any detailed descriptions of the ceremonies of Mass, nor does it contain any technical advice on singing, the training and conducting of a choir, organ-playing, or the interpretation of Gregorian chant. Excellent resources for all these topics may be found in the Bibliography.

BASIC CONCEPTS AND TERMS

Three Types of Mass

3 There are three degrees of solemnity with which Mass may be celebrated:

a. In *Missa Solemnis*, the celebrant is assisted by a deacon and subdeacon, and all the sung parts of the Mass are sung (see ¶ 5). *Missa Solemnis* is usually called in English “Solemn Mass.”

b. In *Missa Cantata*, the celebrant is not assisted by deacon or subdeacon, but all the sung parts of the Mass are sung just as in *Missa Solemnis*, the celebrant taking the parts proper to his assistants. *Missa Cantata* is usually called in English “Sung Mass” or “High Mass.”

c. In *Missa Privata*, the celebrant is not assisted by deacon or subdeacon, and no part of the Mass is sung. *Missa Privata* is usually called in English “Low Mass.”

The Latin terms will be used throughout this book, lest any confusion arise.

Necessary and Unnecessary Music

4 No choirmaster should neglect to prepare his singers for the sung responses at Mass. There is nothing so dispiriting as to hear a well-trained choir sing the *Gloria* beautifully, only to be struck dumb when confronted with *Dominus vobiscum*.

5 In addition to the sung responses, the following items must be sung in *Missa Solemnis* or *Missa Cantata*:

[*Asperges me* or *Vidi aquam*, on Sundays only]

Introit

Kyrie

Gloria (if required by the rubrics)

Gradual (*Alleluia* in Eastertide)

Alleluia (Tract after Septuagesima and in Masses for the Dead)

Sequence (if required by the rubrics)

Credo (if required by the rubrics)

Offertory Antiphon

Sanctus and *Benedictus*

Agnus Dei

Communion Antiphon.

6 In the above list, those items in *italic* type belong to the Ordinary of the Mass, those texts which do not change from one Mass to another. Those items in Roman type are the Proper chants of the Mass, which vary according to the Mass being celebrated. All of the above items must be sung in Latin (except for the *Kyrie*, which is of course in Greek), without any variation or truncation of the prescribed text.

7 Each of the Proper chants has a specific Gregorian melody. These melodies should be sung whenever it is possible to sing them well; however, small or struggling choirs may find that a Psalm-tone setting of the Propers is a useful first step towards learning the real chants. (It is also permitted to sing the Propers to polyphonic settings, where these can be sung well.)

8 There are eighteen Gregorian settings of the Ordinary (excluding the *Credo*), and six settings of the *Credo*. There are also a number of Gregorian melodies for Ordinary movements, to be used *ad libitum*. It will be noted that certain settings are specified for particular feasts or seasons: for instance, Mass I in Eastertide, Mass IX on feasts of Our Lady, Mass XI

on green Sundays, etc. Although it is laudable to observe these designations, they are by no means obligatory. Indeed, the choirmaster may choose freely from among all the Ordinary settings (for instance, using the *Kyrie* of one Mass with the *Gloria* of another), as circumstances may dictate.

9 It is permitted to sing any or all of the Ordinary movements to polyphonic settings; indeed, the Masses written by such great composers as Palestrina, Victoria, and Byrd (by no means a comprehensive list) are among the brightest gems in the Church's musical treasury, and should be carefully preserved where they can be sung well.

10 It is occasionally permitted to add musical selections to the list given above. Suitable occasions for doing so are discussed throughout this book. It should be remembered that any such additions to the Mass are, strictly speaking, unnecessary, and should be subject to the following considerations:

- a. For any sung music, the Latin language must be used, unless the vernacular be explicitly mentioned. Texts must be from Scripture, from the liturgy, or from other prayers or hymns approved by ecclesiastical authority.
- b. The use of the organ is governed by liturgical law (see ¶ 21 *et seq.*).
- c. The preparation and performance of unnecessary music must never prejudice the complete and careful presentation of the necessary music. It is strictly forbidden to truncate or omit any part of the prescribed music in order to make way for extraneous offerings. Similarly, it is very wicked to hurry through the music of the Mass, so that something else, no matter how beautiful in itself, may be included.

11 The principle cannot be too strongly stated, that, the prescribed music being sung, silence is *always* an acceptable option. Some musicians dread silence, and seek to cover the entire Sacrifice with a

wall-to-wall, continuous music. This can be irritating, especially when the music is poorly prepared or ineptly improvised. The magnificent chants of the Roman Rite will appear all the more beautiful for not being awash in a sea of mediocrity, and such music as may be added from time to time will be all the more welcome for its rarity.

Cantor(s), Schola, and Choir; Congregational Singing; Organist and Choirmaster

12 In this book, the word “choir” will be taken to mean that group of singers who have prepared the music of the Mass, and who either sing it by themselves or lead the congregation in singing it. One often hears the term *schola*; this is a venerable abbreviation of the Latin *schola cantorum*, “singers’ school.” Although the terms *schola* and *choir* are essentially interchangeable in this context, the English term will be used throughout to avoid any possible misunderstanding.

13 The liturgy assigns several important functions to *cantors*, or solo singers (the Latin word *cantor* means “singer”). One of the chief of these functions is to begin a chant, setting the pitch and tempo for the other singers. This is known as “intoning” a chant. The point to which the cantors intone a chant, and at which the choir begin to sing, is marked with an asterisk [*].

14 The rubrics suppose that the number of cantors will vary from one to four, depending on the solemnity of the occasion. In fact, the number of cantors may be determined by practical considerations: for instance, in a choir of five members it would be preposterous to have four cantors. Throughout this book, the word will be spelt “cantor(s),” to allow for needful flexibility.

15 [The modern use of the word *cantor* to mean a leader of song is wholly alien to the Roman Rite.]

16 It is often averred that the 1962 Missal allows for no congregational singing. This is a pernicious error. The congregation should be taught and encouraged to participate in the singing of the Mass, especially the Responses (see ¶ 4) and the Ordinary, particularly those movements which may be sung in alternation (see ¶ 20). It is normally not possible for the congregation to sing any of the Proper chants, as these are musically too sophisticated, and vary too often, to be sung without adequate training and regular rehearsal.

17 By “choirmaster” is meant that person who is charged with preparing and leading the choir. In addition to the musical rehearsal, the choirmaster should consult with the celebrant beforehand. This is often the most reliable way to determine what Mass will be celebrated, whether there are any commemorations, which intonations should be sung, and whether anything should be added to, or omitted from, the liturgy on the day in question. [It is always worth cultivating the friendship of the head server or master of ceremonies, who can be an invaluable ally to any music program.]

18 It is also of crucial importance that the choirmaster know something of the ceremonies of Mass, and follow the texts in a missal. In this way he or she will know exactly what to do, and when to do it.

19 The term “organist” admits of no misunderstanding; very often the duties of organist and choirmaster will be fulfilled by one person.

Alternation

20 Many chants will be proposed as suitable candidates for alternation (that is, being sung by two groups alternately). The exact nature of these two groups may vary: they may be cantor(s) and choir, or two halves of the choir (divided either spatially or by voice types—high

and low), or the choir and congregation. Some chants may even be sung by two cantors alternately, in case of necessity. The points at which one group gives way to the other are usually marked by double bars.

The Use (and non-use) of the Organ

21 Although the pipe organ has a long tradition of liturgical use, sanctioned by the highest authority, its music is nonetheless considered a decoration of the official music of the rite, which is entirely vocal. Therefore, the organ may not be played for certain penitential days and seasons:

- a. During Advent, except on the third Sunday (*Gaudete*) and feasts.
- b. During Lent, except on the fourth Sunday (*Lætare*) and feasts.
- c. On All Souls' Day and in other Masses for the Dead.

22 At these times, the organ may be played to accompany the singers, if this is absolutely necessary (that is, if they cannot sing the prescribed chants correctly without it). Here, however, the organ should be played only during the singing; it should never be played by itself in preludes, interludes, or postludes. [It seems reasonable to suppose that the giving of pitches to clergy or singers is a legitimate, necessary, and essentially non-decorative use of the instrument.]

23 The organ may be played for Benediction of the Blessed Sacrament at any time.

24 It goes without saying that when the organ is forbidden, other instruments are forbidden also. During pre-Lent, the organ is permitted, but not any other instrument.

25 The last three days of Holy Week have special rubrics regarding the organ.

26 All of the above information will be explained in detail as these occasions are discussed later in this book (see ¶s 81, 98, 113, 119, 153, 171 and 179).

27 It should also be noted here that the organ may never accompany the chant of the celebrant or his assistants; it *may* accompany the responses, but far better not.

THE MUSIC OF MISSA SOLEMNIS OR MISSA CANTATA

Sprinkling of Holy Water

28 The sprinkling of holy water takes place before the principal Mass of Sunday. It may never be performed twice on one Sunday; nor may it take place on a weekday, however high its rank. If a feast be celebrated on Sunday, the sprinkling rite takes place because of the Sunday, but not because of the feast.

29 The chant to accompany the rite is *Asperges me, Domine*. It must be intoned by the celebrant of the Mass, at the foot of the altar. If he (and any assistants) must travel a long distance from the sacristy to the altar, this journey (not properly a procession) *may* be accompanied with music: the organ may be played (if it be not prohibited), or any suitable hymn or chant (even in the vernacular) may be sung. [It should be well noted that there is no requirement for music of any kind at this point.]

30 When the celebrant arrives at the foot of the altar, he will remove his biretta and genuflect, then kneel and receive the sprinkler. When all this has been accomplished, the organist should give the pitches necessary for him to intone the antiphon *Asperges me*. When he has intoned it as far as the asterisk, the choir (and congregation) sing from *Domine* down to *dealbabor*. The verse *Miserere* is sung by the cantor(s) as far as the asterisk, and concluded by the choir. The verse *Gloria Patri* is likewise sung by the cantor(s) as far as the asterisk, and concluded

by the choir. Upon completion of *Gloria Patri*, the antiphon is repeated. This time it is not intoned by the celebrant, but all sing from *Asperges me* down to *dealbabor*.

31 After the repetition of the antiphon, there follow three pair of versicles and responses. The first two pair are sung with a drop of a minor third after the last accent, thus:

V.	... <i>misericordiam tu<u>am</u></i> .
R.	... <i>tuum da nob<u>is</u></i> .
V.	... <i>orationem me<u>am</u></i> .
R.	... <i>ad te ven<u>iat</u></i> .

Dominus vobiscum, *Et cum spiritu tuo*, and the *Amen* which concludes the collect are all sung *recto tono* (that is, all on one pitch).

32 On the First Sunday of the Passion ("Passion" Sunday), *Gloria Patri* is omitted, and the antiphon is repeated immediately after the Psalm verse. On the Second Sunday of the Passion ("Palm" Sunday), the sprinkling rite is omitted altogether.

33 From Easter Day through Whitsunday inclusive, *Vidi aquam* is sung in place of *Asperges me*. In form and procedure it is identical to the *Asperges*. Whenever *Vidi aquam* is sung, *alleluia* is added to the first versicle and response *only*, thus:

V.	... <i>misericordiam tuam, allelu<u>ia</u></i> .
R.	... <i>tuum da nobis, allelu<u>ia</u></i> .

The remaining music never varies.

Introit

34 If the sprinkling rite has preceded Mass, begin the Introit immediately after the *Amen* which concludes the *Asperges* collect.

35 If *no* sprinkling rite has preceded Mass, begin the Introit as soon as the celebrant (with any assistants) begins his journey from the sacristy to the altar. The Introit is properly a processional chant, and should not be delayed until the procession has already reached its destination, which, as Euclid would say, is absurd.

36 In form the Introit is like the *Asperges*. The antiphon is intoned by the cantor(s) as far as the asterisk, the choir continuing the antiphon down to the double bar which indicates its conclusion. The Psalm verse is sung by the cantor(s) as far as the asterisk, and concluded by the choir. The verse *Gloria Patri* is likewise sung by the cantor(s) as far as the asterisk, and concluded by the choir.

37 [The *Gloria Patri* for the Introit is usually given only in a sort of shorthand which indicates the beginning and ending of the formula. The complete music for the *Gloria Patri* in each of the eight modes may be found in the *Liber Usualis* at pages 14–16. That formula must be sung which corresponds to the mode of the Introit, and that ending must be chosen which corresponds *exactly* to the ending indicated after the Introit melody. For example, on the First Sunday of Advent (pages 318–319), the formula for mode eight, with the second ending (page 16), must be used. Note that in the alternate endings only the vowels are given: *saE-cU-lO-rUm A-mEn*. The prudent choirmaster will provide the complete music for the *Gloria Patri* so that the singers need not flip about in their books, nor attempt to sing from memory.]

38 Upon completion of the *Gloria Patri*, the antiphon is repeated. This time it is not intoned by the cantor(s), but sung straight through by the choir.

39 If the celebrant is a long time in reaching the altar, the Introit may be extended by the addition of further verses from the same Psalm. In this case the antiphon should be repeated after every verse, or

after every two verses. When the celebrant arrives at the altar, the verse *Gloria Patri* is sung, and the antiphon is repeated for the last time.

Kyrie

40 The *Kyrie* is begun as soon as the Introit has been concluded. If it is sung to chant, there must be nine verses—three *Kyries*, three *Christes*, and three *Kyries*. In many cases the verses printed must be repeated to make up the number nine. These repeats are indicated by the symbols *ij* or *ijj*, which indicate that the preceding verse must be sung twice or thrice, respectively.

41 The *Kyrie* may profitably be sung in alternation (§ 20): the first group will sing verses 1, 3, 5, and 7—the cantor(s) intoning the first verse to the asterisk; the second group will sing verses 2, 4, 6, and 8. The ninth verse is divided into two or more phrases: if there are two phrases, the first group will sing as far as the asterisk, and the two groups together will conclude the chant; if there are three phrases, the first group will sing as far as the single asterisk, the second group will continue to the double asterisk, and the two groups together will conclude the chant.

Gloria

42 The rubrics concerning the inclusion or omission of the *Gloria* may be conveniently summarized thus:

- ~ If the vestments are white or red, the *Gloria* is sung.
- ~ If the vestments are violet, rose, or black, the *Gloria* is omitted.
- ~ If the vestments are green and it is Sunday, the *Gloria* is sung.
- ~ If the vestments are green and it is a weekday, the *Gloria* is omitted.

43 The *Gloria* must be intoned by the celebrant of the Mass. He and the choirmaster will have determined beforehand which intonation is to be used. Each of the chant *Glorias* has its own intonation, which should be sung if at all possible. If the *Gloria* is to be sung to a polyphonic setting, it will be found that the intonation from Mass VIII fits most major-mode settings, while that from Mass XI fits most minor-mode settings. These are by no means the only possibilities.

44 During the singing of the Introit and *Kyrie*, the celebrant will have recited the preparatory prayers, incensed the altar, and read the Introit and *Kyrie* at the Epistle side (his right) of the altar. When he has finished all this, he will go to the center of the altar. Only then should the organist give the pitches necessary for him to intone the *Gloria*. [Some priests, when celebrating *Missa Cantata*, follow the rubrics of *Missa Privata* and say the *Kyrie* at the center. It is earnestly to be desired that the *Missa Solemnis* custom of going to the center only for the *Gloria* be universally adopted, as this is the most reliable clue for the organist to give the intonation pitches.]

45 Once the celebrant has sung *Gloria in excelsis Deo*, the choir may not repeat these words, but must continue with *Et in terra pax*. If the *Gloria* is sung to chant, alternation may be employed: the first group will sing the verse *Et in terra pax*, etc., the second will sing *Laudamus te*, and so on. The double bars indicate the points of alternation. *Amen* should be sung by both groups together. (The wise choirmaster will number the verses for ease of reference; thus the first group will sing all the odd-numbered verses, and the second the even.)

46 It is a venerable custom to make a slight *ritenuto* at each iteration of the Holy Name *Jesu Christe*. Care should be taken that the proper tempo be resumed immediately afterwards.

Collect

47 After the *Gloria* (or after the *Kyrie* if the *Gloria* has been omitted) respond *Et cum spiritu tuo*. At the end of the Collect, respond *Amen*. There are two possible tones for these responses: the first is simply *recto tono*; the second may be found in the *Liber Usualis* at page 100.

48 On some occasions, there may be a commemoration at Mass; this will involve a second Collect, to which all again respond *Amen*.

Epistle and Gradual

49 After the Collect(s), the Epistle is sung by the celebrant (subdeacon in *Missa Solemnis*). The conscientious choirmaster will follow the text in a missal, so as to be ready for the Gradual. The Gradual is begun immediately after the last word of the Epistle (that is, there is no response to be sung).

50 The Gradual consists of two sections, the Respond and the Verse. The cantor(s) intone the Respond to the asterisk, where the full choir join and sing as far as the double bar. The verse is then sung by the cantor(s) as far as the asterisk, and the full choir conclude the chant. [It is permitted for the cantor(s) to sing the entire verse, after which the full choir repeat the entire Respond, without its being intoned. This is the ancient form of the chant, and is to be preferred whenever possible.]

Alleluia and Sequence

51 Immediately after the Gradual is completed, the Alleluia is sung. It is intoned by the cantor(s) as far as the asterisk; there the symbol *ij* indicates that what they have just sung is to be repeated by

the full choir, who then continue beyond the asterisk to conclude the word with the *jubilus* (the long melisma on the syllable “a”). The verse is sung by the cantor(s) as far as the asterisk, and concluded by the choir. After the verse is finished, the word *alleluia* is repeated; it is intoned by the cantor(s) as far as the asterisk; there the full choir do not repeat what has just been intoned, but join the cantor(s) for the *jubilus*. [It is also permitted that the full choir sing the entire word *alleluia* after the verse.]

52 From Septuagesima through Holy Week, and in Masses for the Dead, the Alleluia is replaced by a Tract (see ¶ 96).

53 During Eastertide, instead of the Gradual and Alleluia, two Alleluias are sung (see ¶ 145).

54 On certain occasions, a Sequence is sung after the Alleluia (or Tract); the correct way to do this is explained in ¶’s 144, 148, 149, and 155.

Gospel and Sermon

55 After all the chants required at this point have been accomplished, the celebrant (deacon in *Missa Solemnis*) sings the Gospel. All respond *Et cum spiritu tuo* and *Gloria tibi Domine*. There are three possible tones for these responses, found in the *Liber Usualis* on pages 106–108. There is no sung response at the end of the Gospel.

56 If a sermon is to be given, it follows the Gospel, except in Masses for the Dead (see ¶’s 156 and 160).

Credo

57 After the Gospel (and sermon), the *Credo* is sung, every Sunday and on certain feasts. [The simplest way to determine whether the *Credo* should be sung is to consult an altar missal, in which the word *Credo* will be printed immediately after the Gospel text if it is to be included in that day's Mass.] It must be intoned by the celebrant of the Mass. He and the choirmaster will have determined beforehand which intonation is to be used. There are proper intonations for *Credos* I, III, V, and VI (that of *Credo* I is used for II and IV); the correct intonation should be used with each melody, if at all possible. If the *Credo* is to be sung to a polyphonic setting, it will be found that the intonation of *Credo* I may be used for most minor-mode settings, and that of III for all major-mode settings. Note well that, despite the overwhelming popularity of *Credo* III, *Credo* I is the authentic tone, and should always be preferred whenever possible.

58 If the celebrant has preached the sermon, he will have removed his maniple; he must resume it before intoning the *Credo*. Therefore, only when he is standing at the center of the altar, wearing the maniple, should the organist give the pitches necessary for him to intone the *Credo*.

59 Once the celebrant has sung *Credo in unum Deum*, the choir may not repeat these words, but must continue with *Patrem omnipotentem*. If the *Credo* is sung to chant, alternation may be employed: the first group will sing the verse *Patrem omnipotentem*, etc., the second will sing *Et in unum Dominum*, etc., and so on. The double bars indicate the points of alternation. *Amen* should be sung by both groups together. (The wise choirmaster will number the verses for ease of reference; thus the first group will sing all the odd-numbered verses, and the second the even.)

60 It is a venerable custom to sing the words *Et homo factus est* (or even the entire verse beginning *Et incarnatus est*) more slowly

than the rest of the chant. Care should be taken that the proper tempo be resumed immediately afterwards.

Offertory

61 The Offertory will come after the *Credo*, or, if there be no *Credo*, after the sermon. Failing this last (as, for instance, at a Mass for the Dead), the Offertory will begin after the Gospel. Respond *Et cum spiritu tuo*; then, when the celebrant has sung *Oremus*, begin the Offertory chant. It is sung by the cantor(s) to the asterisk, where the full choir join them to conclude the antiphon.

62 If, at its conclusion, the altar ceremonies are not yet complete, there are four options:

- a. The chant may be extended by the addition of melismatic verses sung by the cantor(s), after each of which the antiphon (or, more usually, only a portion thereof) is repeated. These verses, with indications of what to repeat after each, may be found in the *Offertoriale Triplex* (see Bibliography).
- b. The organ may be played, if its use be not prohibited (see ¶ 21 *et seq.*).
- c. A suitable chant, motet, or hymn in Latin may be sung.
- d. Reverent silence may be kept.

Any music added at this point should be brought to a conclusion as soon as possible after the celebrant has said aloud *Orate, fratres*.

Preface; Sanctus and Benedictus

63 Be prepared for the responses at this point; they are *Amen*, *Et cum spiritu tuo*, *Habemus ad Dominum*, and *Dignum et justum est*. There

are three possible tones for these responses (*Liber Usualis*, pages 109–110). The first, or Solemn, tone is the most common one on Sundays; the ferial tone will be used on weekdays which are not feasts, and in Masses for the Dead; the *Tonus Solemnior* may be used on great feasts.

64 The celebrant will continue with the Preface; the choirmaster should ascertain beforehand which Preface is to be used, so that he can follow it in a missal. At the conclusion of the Preface, it is customary to ring the sanctuary bell thrice; when the ringing has ceased, the *Sanctus* should be commenced.

65 If the music be chant, or some other relatively brief setting, the *Benedictus* should be sung immediately after the *Sanctus*; indeed, they twain are one liturgical unity. But if the words be set to an extended polyphonic or other musical setting (such as Mozart or Haydn), the *Benedictus* should be sung separately, after the Consecration. In all the chant settings, the cantor(s) sing the first *Sanctus*, and the choir (and congregation) sing the rest of the chant.

66 When the celebrant reaches the paragraph beginning *Hanc igitur*, the bell will be rung once, as a warning that the Consecration is near. If the *Sanctus* is still in singing at this point, it should not be stopped nor hurried, but continued as written to the end. At each of the two elevations, the bell will be rung thrice; after the sixth ring, the *Benedictus* should be sung, if it has not been included with the *Sanctus*.

67 If it has already been sung, there are three options:

- a. The organ may be played (quietly and reverently), if its use be not prohibited (see ¶ 21 *et seq.*).
- b. A suitable chant, motet, or hymn *in Latin*, and in honour of the Blessed Sacrament, may be sung.

c. Reverent silence may be kept (this is preferred by the rubrics).

Any music added at this point should be brought to a conclusion as soon as possible after the celebrant has said aloud *Nobis quoque peccatoribus*.

End of the Canon and Pater Noster; Agnus Dei

68 At the end of the Canon, respond *Amen*. The Lord's Prayer is sung by the celebrant alone, all joining him only for the last phrase *Sed libera nos a malo*. Note that, although there are two tones for the Prayer (solemn and ferial), the music for *Et ne nos inducas in tentationem* and *Sed libera nos a malo* never varies.

69 After a few moments of silent prayer, the celebrant will again sing *Per omnia sæcula sæculorum*. Respond *Amen* and *Et cum spiritu tuo*, then immediately begin the *Agnus Dei*.

70 If the *Agnus Dei* be sung to chant, the words *Agnus Dei* are sung each time by the cantor(s), the full choir (and congregation) joining at *qui tollis*. There must always be three verses, the first two ending *miserere nobis* and the third *dona nobis pacem*. In some polyphonic settings, the music must be repeated, or chant verses (in a compatible mode) must be added, to make up the number three. On Maundy Thursday, and in Masses for the Dead, the text changes (see ¶'s 115 and 157).

71 As the celebrant prepares to receive Communion, the bell will be rung thrice as he says *Domine, non sum dignus*. This nearly always happens while the *Agnus Dei* is in singing, but the singers should take no notice.

Communion

72 If only the celebrant is to receive Communion, the Communion Antiphon is sung as he does so; in practical terms this will be after the bell has been thrice rung for *Domine, non sum dignus* (or after the *Agnus Dei* has been completed, if the bell is rung during the singing).

73 If, however, the congregation is to receive as well (this is almost always the case nowadays), the choirmaster must wait until after all have thrice said *Domine, non sum dignus* together (no bell will be rung for this, which should not be confused with the celebrant's use of the same prayer just before). Then, when the celebrant begins to distribute the Sacrament, the antiphon is sung.

74 It is sung by the cantor(s) to the asterisk, where the full choir join them to conclude the antiphon. If, at its conclusion, the distribution of Communion and the ablutions are not yet complete, there are four options:

- a. The chant may be extended by the addition of Psalm verses sung by the cantor(s). In this case the antiphon should be repeated after every verse, or after every two verses. The last verse should be *Gloria Patri*, except during Passiontide and in Masses for the Dead (see ¶ 159).
- b. The organ may be played, if its use be not prohibited (see ¶ 21 *et seq.*).
- c. A suitable chant, motet, or hymn *in Latin* may be sung.
- d. Reverent silence may be kept.

Any music added at this point should be brought to a conclusion as soon as possible after the missal has been moved back to the Epistle side of the altar (the celebrant's right).

Post-Communion and *Ite, missa est*

75 After completing the ablutions, the celebrant will go to the Epistle side and read the Communion Antiphon; he will then return to the center and sing *Dominus vobiscum*. All respond *Et cum spiritu tuo*, then Amen at the end of the Post-communion collect. (If there is a commemoration, there will be a second collect, to which all again respond Amen). Next, the celebrant, again at the center, will once more sing *Dominus vobiscum*, to which all respond *Et cum spiritu tuo*.

76 After this, the celebrant (deacon in *Missa Solemnis*) will sing the dismissal: *Ite, missa est*. He and the choirmaster will have determined beforehand which melody is to be used. The first melody given with Mass I, with its double *alleluias*, must be sung from the Easter Vigil until Easter Saturday, inclusive (but not on Low Sunday). The simple melody given with Mass XV may be used at any other time that *Ite, missa est* is sung. However, it is a very beautiful custom to use the proper melodies wherever possible; these match the *Kyrie* melodies, but may be used even if the *Kyrie* be not sung to chant (for instance, the *Ite* of Mass XI may be used on green Sundays no matter what music has been used for the *Kyrie*). The organist should give at least the first few pitches, to remind the celebrant (or deacon) which melody is to be sung, and to establish the proper pitch and mode.

77 On days when a procession is to follow the Mass (such as Maundy Thursday or Corpus Christi), *Benedicamus Domino* is sung instead of *Ite, missa est*; the response is *Deo gratias*. There are only two possible melodies for this: the simpler may be found in the *Liber Usualis* on page 63, the more elaborate is given at the end of Mass II.

78 In Masses for the Dead, the dismissal is *Requiescant in pace*, to which all respond Amen.

79 There is no requirement for music of any kind after Mass. However, it is a venerable custom to play a concluding organ voluntary (except, obviously, when instrumental music is prohibited); this custom should be fostered wherever the instrument and the organist are adequate to the task. It is also possible to sing a suitable chant or hymn, even in the vernacular, at this point.

80 If the Last Gospel be read aloud, the music should not be commenced until after the Gospel and its response *Deo gratias* have been said; if the Last Gospel be read silently, the music may begin after the genuflection. Note that the Last Gospel is omitted on several occasions:

- a. Whenever the dismissal is *Benedicamus Domino*, or in Masses for the Dead followed by Absolution. In these cases, there is no opportunity for music to be added, since an official rite follows immediately.
- b. On Christmas Day (third Mass) and Palm Sunday (at the principal Mass), and at the Easter Vigil. Here the additional music may be commenced after the celebrant has given the final blessing.

SPECIAL DAYS AND SEASONS

Advent

81 From Advent Sunday through December 24th, inclusive, the organ may not be used, except it be necessary to sustain the singing (see ¶ 22). However, the organ may be played on the third Sunday (*Gaudete*), on feasts, and at Benediction.

82 During Advent the *Gloria* is omitted, except on feasts. On Sundays and feasts, the Gradual and Alleluia are sung as usual, but on weekdays the Alleluia is omitted and only the Gradual is sung.

Christmas and its Vigil

83 The Vigil of Christmas is celebrated on the morning of December 24th. The organ may not be played, and the *Gloria* is omitted. The Alleluia is sung only if it be a Sunday.

84 There are three Mass formularies for Christmas; each has its own proper chants. The *Gloria* and *Credo* are sung at all Masses. The *Asperges* rite does not take place unless Christmas Day be a Sunday, in which case it would precede the third Mass only. At the third Mass, the Last Gospel is omitted.

Sundays after Epiphany

85 There are proper chants for the first three Sundays after Epiphany (although the Mass of the first Sunday after Epiphany is replaced by the feast of the Holy Family). If there be more than three Sundays in this season, the chants for the third Sunday are repeated for all remaining Sundays.

Candlemas

86 The feast of the Purification (February 2nd), also known as Candlemas, is the last day of the Christmas season. On this day, the blessing of candles and a procession take place before the principal Mass.

87 If it be a Sunday, the *Asperges* takes place first; the blessing of candles begins immediately afterward.

88 If it be not a Sunday, the blessing of candles begins the liturgy. There is no music prescribed for the entrance of the clergy; the organ may be played, or they may enter in silence, or some appropriate chant or hymn (even in the vernacular) may be sung. (One appropriate chant would be *Ecce Dominus noster* from Vespers of the Second Sunday of Advent, page 333 in the *Liber Usualis*.)

89 Respond *Et cum spiritu tuo*, then *Amen* to each of the five collects for the blessing of candles. During the distribution of candles, the cantor(s) sing the antiphon *Lumen ad revelationem gentium*, which is repeated by the full choir (and congregation, if at all possible). The cantor(s) then sing the verses of the canticle *Nunc dimittis*, after each of which all repeat the antiphon *Lumen* (see the *Liber Usualis*, page 1357). The verses may be repeated as necessary for as long as the distribution goes on; however, the verses *Gloria Patri* and *Sicut erat* are sung once only, at the end (the antiphon being repeated after each).

90 The antiphon *Exsurge* is no longer sung.

91 Make the usual responses for the collect which concludes the distribution. Then the celebrant (deacon in *Missa Solemnis*) will sing *Procedamus in pace*, to which all respond *In nomine Christi. Amen* (see the *Liber Usualis*, p. 1358). During the procession, sing the antiphons *Adorna thalamum* and *Responsum accepit* (if the procession is not long, the second may be omitted). Each antiphon is intoned by the cantor(s) to the asterisk, and sung through to the end by the full choir.

92 As the procession re-enters the church (or if it has not left the church, as it makes its final approach to the altar), sing the responsory *Obtulerunt*. The cantor(s) intone the respond, which is concluded by the full choir. The cantor(s) then sing the verses *Postquam autem* and *Gloria Patri*, after each of which the full choir sing the second part of the respond (*Sicut scriptum est ...*).

93 As soon as this responsory has been sung, begin the Introit for Mass. Mass proceeds as usual, with both *Gloria* and *Credo*. After Septuagesima, the Alleluia is replaced by a Tract (see ¶ 96).

Septuagesima

94 Septuagesima is the third Sunday before Ash Wednesday; it begins the season of pre-Lent. During this time, the music of the organ is allowed, but not that of any other instruments. The *Gloria* is sung only on feasts. The chant Ordinary assigned to Sundays during this time is Mass XI, though this is not obligatory.

95 From Septuagesima inclusive until the Easter Vigil exclusive, every iteration of the word *alleluia* is absolutely forbidden. There are no exceptions to this rule, no matter what the circumstances or occasion. In

every Mass which can possibly be celebrated during this time, a Tract is given to replace the Alleluia.

96 The Tract consists of a number of Psalm verses, sung one after the other, without any repetition. The verses are sung in alternation. The cantor(s) intone the first verse to the asterisk, then the first half of the choir completes it [if the alternation is between cantor(s) and choir, then the cantor(s) will sing the entire verse]. The double bars indicate the points at which one group gives way to the other. The asterisk in the final verse indicates the point at which both groups join together to conclude the chant.

97 It will be noted that the tracts of the first Sunday of Lent and of Palm Sunday are extremely long; many choirs may find it prudent to sing these to Psalm-tones.

Ash Wednesday and Lent

98 During the season of Lent (that is, from Ash Wednesday through Wednesday of Holy Week, inclusive), the organ may not be used, except it be necessary to sustain the singing (see ¶ 22). However, the organ may be played on the fourth Sunday (*Lætare*), on feasts, and at Benediction. The *Gloria* is sung only on feasts. The chant Ordinary assigned to Sundays during this time is Mass XVII, though this is not obligatory. The word *alleluia* should never be sung during Lent.

99 On Ash Wednesday, the blessing and imposition of ashes precedes the principal Mass. First the antiphon *Exaudi nos* is sung, in exactly the same manner as an Introit. Next all respond *Et cum spiritu tuo*, then *Amen* to each of the four collects for the blessing of ashes.

100 During the imposition of ashes, the choir should sing the two antiphons and the responsory given in the *Liber Usualis* at

pages 523–524. The antiphons, after being intoned by the cantor(s), are sung straight through by the full choir. For the responsory, the cantor(s) intone the respond, which is concluded by the full choir. The cantor(s) then sing the verses *Adjuva nos* and *Gloria Patri*, after each of which the full choir sing the last part of the respond (*Attende Domine ...*). If the imposition takes very long, the chants may be repeated. Make the usual responses for the collect which concludes the imposition, then begin the Introit of the Mass. Mass continues as usual; the *Credo* is omitted.

Passion Sunday and Passiontide

101 The Sunday after the fourth Sunday of Lent is the first Sunday of Passiontide; it is usually called Passion Sunday. From this day through Maundy Thursday inclusive, *Gloria Patri* is not sung at the Introit, except on feasts. *Gloria Patri* is also omitted in the singing of the *Asperges* (this occurs only on Passion Sunday).

Palm Sunday

102 On the second Sunday of Passiontide, called Palm Sunday, the blessing and distribution of palms and a procession precede the principal Mass. All of the chants for this function may be found in the *Liber Usualis* on pages 580–591.

103 The *Asperges* is omitted entirely. As the clergy approach the sanctuary, the cantor(s) intone the antiphon *Hosanna filio David*, which is concluded by the full choir. Next all respond *Et cum spiritu tuo*, then *Amen* to the collect for the blessing of palms.

104 During the distribution of palms, the cantor(s) intone the antiphon *Pueri Hebræorum*, which is concluded by the full choir. Then the cantors sing the appointed verses of Psalm 23; the full choir repeat the antiphon after every two verses. (Note that *Gloria Patri* is sung to conclude this Psalm, as well as the other Psalms used for the

distribution and procession). The second antiphon (also beginning *Pueri Hebræorum*), with Psalm 46, is sung in exactly the same manner. If these chants are not long enough, they may be repeated; but if the distribution ends first, *Gloria Patri* is sung at once, followed by the antiphon.

105 Next, the Gospel of Our Lord's entrance into Jerusalem is sung; the responses are the same as in any Mass. Then the celebrant (deacon in *Missa Solemnis*) will sing *Procedamus in pace*, to which all respond *In nomine Christi. Amen*.

106 During the procession, the choir may sing as many of the antiphons as needed. The antiphon *Omnes collaudant* (there are two melodies given; either may be used) is sung with verses of Psalm 147; the antiphon is repeated only after the last verse (*Sicut erat*).

107 The venerable hymn *Gloria laus et honor* ought never to be omitted. The congregation should be encouraged to sing the refrain, after it has been sung by the choir, and again after each verse.

108 As the procession re-enters the church (or if it has not left the church, as it makes its final approach to the altar), sing the responsory *Ingremente*. The cantor(s) intone the respond, which is concluded by the full choir. The cantor(s) then sing the verse *Cumque audisset*, after which the full choir sing the last part of the respond (*Cum ramis ...*).

109 Make the usual responses for the collect which concludes the procession, then begin the Introit of the Mass, omitting *Gloria Patri*. After the Tract, the Passion is sung; the choir is permitted to sing the *turba* parts (that is, the "crowd" parts—those utterances involving groups of speakers). These parts may be sung to the chant formulæ given in *Cantus Passionis* (see Bibliography), or to polyphonic settings.

110 After the Passion and sermon (if any), the *Credo* is sung. Mass continues as usual except for the omission of the Last Gospel.

Maundy Thursday

111 At the solemn evening Mass, the organ may be played from the beginning of Mass until the *Gloria*.

112 *Gloria Patri* is omitted from the Introit, but additional verses of Psalm 66 may be added, after each of which the antiphon is repeated (these verses are given in the *Liber Usualis* on pages 667–668).

113 After the *Kyrie*, the celebrant intones the *Gloria*. Then the organ may be played in a solemn, festive manner, and the church bells are rung. When the organ has finished, the *Gloria* is continued with *Et in terra pax*. The organ may be used during the singing of the *Gloria*, if it be necessary to support the singing. However, when the singing has concluded, the organ must cease, and must remain absolutely silent until the *Gloria* of the Easter Vigil. It may not be played in the interval for any reason, even outside the liturgy.

114 After the Epistle, there is a Gradual, but no Tract. The Washing of Feet, if it take place, follows the Gospel (and sermon). There are several chants appointed to be sung during this function. In the first seven chants, the antiphon is intoned by the cantor(s), and concluded by the full choir. Then the cantor(s) sing the verse(s), after which the full choir repeat the antiphon. The eighth chant, *Ubi caritas*, must never be omitted; if necessary, some of the first seven may be omitted to make way for it. In this chant, the verses may be sung alternately between two groups, all joining to sing the antiphon (and “Amen”) together.

115 After the Washing of Feet (if it take place during Mass), the *Credo* is omitted, and Mass continues with the Offertory. The

third verse of the *Agnus Dei* concludes *miserere nobis* (i.e., not *dona nobis pacem*). At Communion the choir should sing the antiphon *Dominus Jesus*. If the distribution takes a long while, any or all of the Psalms given in the *Liber Usualis* on pages 680–684 may be added. The antiphon *Dominus Jesus* should be repeated at the end of each Psalm (or portion thereof, if Communion comes to an end in the middle of a Psalm). *Gloria Patri* is never sung. The dismissal is *Benedicamus Domino*, to which all respond *Deo gratias* (see ¶ 77).

116 After Mass, preparations are made for the Procession of the Blessed Sacrament; no music is required until the procession actually begins to move, at which time the cantor(s) should intone the hymn *Pange lingua*. All join at *corporis mysterium*. This first verse is never repeated, and the final two verses (*Tantum ergo* and *Genitori*) are not sung until the procession has reached the altar of repose. Therefore, if the way is prolonged, the second, third, and fourth verses are repeated as necessary, as long as the procession is moving. [It is also permitted to add other hymns, chants, or Psalms; however, they must be in Latin and may not include *Gloria Patri* or the word *alleluia*.]

117 When the procession arrives at the altar of repose, the celebrant will place the Blessed Sacrament on the altar, then kneel and give up the humeral veil. Only now should the final two verses of *Pange lingua* (*Tantum ergo* and *Genitori*, with *Amen*) be sung.

118 No further music is required; the Psalm at the stripping of the altars is recited.

Good Friday

119 The organ may not be used at all on Good Friday. At the beginning of the solemn afternoon Liturgy, the procession enters in silence. All respond *Amen* to the opening collect.

120 The choir sing the first Responsory after the first Lesson. The verses are sung in alternation. The cantor(s) intone the first verse to the asterisk, then the first half of the choir completes it [if the alternation is between cantor(s) and choir, then the cantor(s) will sing the entire verse]. The double bars indicate the points at which one group gives way to the other. The asterisk in the final verse indicates the point at which both groups join together to conclude the chant. All respond *Amen* to the prayer following; then, after the second Lesson, the choir sings the second Responsory in like manner as the first.

121 Then the Passion is sung as on Palm Sunday; the choir is permitted to sing the *turba* parts (that is, the “crowd” parts—those utterances involving groups of speakers). These parts may be sung to the chant formulæ given in *Cantus Passionis* (see Bibliography), or to polyphonic settings.

122 After the Passion (and sermon, if any) come the Solemn Collects; all respond *Amen* to each of the nine collects.

123 Then follows the unveiling and adoration of the Cross. During the unveiling the celebrant (and ministers) will thrice sing *Ecce lignum Crucis*, each time at a slightly higher pitch. Each time the choir (and congregation) respond *Venite adoremus* at the pitch given by the celebrant.

124 During the adoration, the choir sing the Reproaches and other chants given in the *Liber Usualis* on pages 737–745. Very elaborate directions are given for the Reproaches to be sung in alternation between two sides of the choir, each with its own pair of cantors, and an additional pair between the two sides; obviously this scheme may need to be adjusted for the size and ability of the choir.

125 Then the cantor(s) intone the antiphon *Crucem tuam*, which is concluded by the full choir. The cantor(s) then sing the verse, after which the full choir repeat the antiphon.

126 The last chant given is the hymn *Pange lingua ... lauream*, which should be sung as follows: *Crux fidelis* is sung by the full choir [intoned by the cantor(s) as far as *omnes*]; then one group sings the first verse, after which all sing *Crux fidelis* as far as *germine*; then the other group sings the second verse, after which all sing the phrase beginning *Dulce lignum*. This pattern continues for all ten verses. If this hymn is sung at all, it must conclude with verse ten, *Sempiterna*, after which all sing *Dulce lignum*; therefore, if the adoration is brought to a close during the course of the hymn, other verses may need to be omitted.

127 As the Sacrament is brought in procession from the altar of repose, sing the three antiphons given in the *Liber Usualis* on pages 746–747. During the distribution of communion, Psalm 21 is sung to the *tonus in directum*, as given in the *Liber Usualis* on page 749-750 (*Gloria Patri* is not added). Any of the reponsories from Matins of Good Friday may also be sung during communion.

128 Respond *Amen* to each of the three collects concluding the liturgy. There should be no singing of any kind as the clergy retire to the sacristy.

The Easter Vigil

129 Respond *Et cum spiritu tuo*, then *Amen* to the collect for the blessing of the new fire; likewise at the collect for the blessing of the Paschal candle.

130 During the procession the celebrant (or deacon) will thrice sing *Lumen Christi*, each time at a slightly higher pitch. Each

time the choir (and congregation) respond *Deo gratias* at the pitch given by the celebrant (or deacon). During the *Exsultet* there are several responses which are exactly those of the Preface of Mass, in the ferial tone. Respond *Amen* at the end of the *Exsultet*.

131 Then follow four lessons, after each of which is sung a collect, to which all respond *Amen*. After the second, third, and fourth lessons, the choir sing a canticle before the collect; these canticles are identical in structure to tracts: The verses are sung in alternation. The cantor(s) intone the first verse to the asterisk, then the first half of the choir completes it [if the alternation is between cantor(s) and choir, then the cantor(s) will sing the entire verse]. The double bars indicate the points at which one group gives way to the other. The asterisk in the final verse indicates the point at which both groups join together to conclude the chant.

132 After the fourth lesson with its canticle and collect, all kneel, and two cantors lead the singing of the Litany. The first five phrases are sung by the cantors, and repeated by all. Then, beginning with *Pater de cælis*, the cantors sing the first part of the invocation, and all respond *miserere nobis*; later *ora(te) pro nobis*.

133 After *Omnes sancti et sanctæ Dei, intercedite pro nobis*, the baptismal water is blessed. After the response *Et cum spiritu tuo*, there are several responses which are exactly those of the Preface of Mass, in the ferial tone.

134 When the water has been blessed (and Baptism administered), the water is carried in procession to the font, while the tract *Sicut cervus* is sung (in like manner as the canticles described above, ¶ 131). Respond *Et cum spiritu tuo*, then *Amen* to the collect which follows; then the procession returns in silence to the sanctuary, and the renewal of Baptismal promises takes place.

135 [If the Baptistry is separate from the church, the water may be blessed there. In this case, after the invocation *Sancta Trinitas, unus Deus* of the Litany, the procession departs for the sacristy; on the way the tract *Sicut cervus* is sung. Meanwhile, the cantors and the people remain in the church, continuing the Litany until the procession returns; the invocations may be repeated from *Sancta Maria, Mater Dei*. At the Baptistry, the collect following *Sicut cervus* is sung first, then the water is blessed, then the procession returns in silence to the sanctuary, and the renewal of Baptismal promises takes place.]

136 After the renewal of Baptismal promises, the clergy retire to the sacristy to prepare for Mass. When they have departed, the two cantors, again kneeling, continue with the second part of the Litany. For each invocation, the cantors sing the first part of the invocation, and all respond *parce nobis, Domine* or *exaudi nos, Domine*, etc. For the three *Agnus Dei* invocations, the cantors sing as far as *peccata mundi*. Then *Christe, audi nos* is sung by the cantors, and *Christe, exaudi nos* is sung by all.

137 The Litany ended, the cantors begin the *Kyrie* from Mass I, which is sung in the usual manner (§'s 40 and 41). When the *Kyrie* is finished, the celebrant intones the *Gloria*. Then the organ may be played in a solemn, festive manner, and the church bells are rung (as on Maundy Thursday). When the organ has finished, the *Gloria* is continued with *Et in terra pax*. Respond *Amen* to the collect which follows.

138 After the Epistle, the celebrant will thrice sing *alleluia*, each time at a slightly higher pitch. Each time the choir (and congregation) repeat *alleluia* at the pitch given by the celebrant. Then the cantors begin the verse *Confitemini*; the full choir join for the word *ejus*. *Alleluia* is not repeated after the verse, but the Tract *Laudate* is sung in the usual manner (§ 96).

139 The *Credo* is omitted, and there is no Offertory chant. (According to some authorities, it is usual for the organ to be played joyfully during the Offertory. There does not seem to be any reason that the choir should not sing an appropriate hymn or motet in Latin, if desired.)

140 The *Sanctus* and *Benedictus* are sung as usual, but the *Agnus Dei* is omitted. There is no Communion Antiphon (again, there does not seem to be any reason that the choir should not sing an appropriate hymn or motet in Latin, if desired).

141 Lauds of Easter Sunday is sung immediately after the ablutions:

First, the triple *Alleluia* is intoned by the cantor(s) and concluded by the full choir. Then the verses of Psalm 150 (with *Gloria Patri*) are sung, each intoned by the cantor(s) and concluded by the full choir (or the verses may be alternated between two groups). After the verse *Sicut erat*, the triple *Alleluia* is repeated by the full choir.

Then the celebrant intones the antiphon (*Et valde mane*) of the canticle *Benedictus Dominus*; the antiphon is concluded by the full choir. The verses of the *Benedictus* (with *Gloria Patri*) are sung in alternation: one group sings the first verse, the second the second, and so forth. After the verse *Sicut erat*, the antiphon *Et valde mane* is repeated by the full choir.

142 Mass concludes with the Post-communion collect and dismissal (which must be the first one from Mass I, with double *alleluias*).

Easter Day and Eastertide

143 From Easter Day through Whitsunday inclusive, *Vidi aquam* is sung in place of *Asperges me*. In form and procedure it is identical to the *Asperges*. Whenever *Vidi aquam* is sung, *alleluia* is added to the first versicle and response *only*, thus:

V. ... *misericordiam tuam, alleluia*.
R. ... *tuum da nobis, alleluia*.

144 On Easter Sunday (and throughout the octave, but not on Low Sunday), the Gradual is sung as usual. Then the *Alleluia* is begun in the usual way, but after the verse *alleluia* is not repeated, and the Sequence is sung; the verses are alternated between two groups, both singing together the final *Amen* and *alleluia*.

145 Beginning on Low Sunday, an additional *Alleluia* replaces the Gradual. It is intoned by the cantor(s) as far as the asterisk; there the symbol *ij* indicates that what they have just sung is to be repeated by the full choir, who then continue beyond the asterisk to conclude the word with the *jubilus* (the long melisma on the syllable “a”). The verse is sung by the cantor(s) as far as the asterisk, and concluded by the choir. After the verse is finished, the first *Alleluia* is not repeated, but the second is begun. It is intoned by the cantor(s) as far as the asterisk; there the full choir do not repeat what has just been intoned, but join the cantor(s) for the *jubilus*. Then the second verse is sung by the cantor(s) as far as the asterisk, and concluded by the choir, after which the second *Alleluia* is repeated. It is intoned by the cantor(s) as far as the asterisk; there the full choir do not repeat what has just been intoned, but join the cantor(s) for the *jubilus*. (It is also permitted that the full choir sing the entire word *alleluia* after the second verse.)

146 On Easter Sunday (and throughout the octave, but not on Low Sunday), the dismissal must be the first one from Mass I, with double *alleluias*. Beginning on Low Sunday and for the rest of Eastertide, this dismissal is not sung (the one derived from the *Kyrie* of Mass I is proper to the season).

147 During Eastertide, if a Mass be celebrated which does not normally occur during this time (such as a votive Mass), alleluia must be added to the Introit, Offertory, and Communion chants. Melodies for accomplishing this, according to the mode of the chant, may be found on pages 95–97 of the *Liber Usualis*.

Whitsunday (Pentecost)

148 On Whitsunday, *Vidi aquam* is sung for the last time that year. After the Epistle, the two Alleluias are sung as usual in Eastertide (§ 145), except that after the second verse the second Alleluia is not repeated, but the Sequence is then sung; the verses are alternated between two groups, both singing together the final *Amen* and *alleluia*.

Corpus Christi

149 On the feast of Corpus Christi, after the Epistle the Gradual, Alleluia, and Sequence are sung in like manner as on Easter Sunday (§ 144). If the procession is to follow Mass, the dismissal is *Benedicamus Domino* (§ 77). The blessing and Last Gospel are omitted.

150 As the celebrant, bearing the monstrance, leaves the altar, the cantor(s) intone the hymn *Pange lingua* (as on Maundy Thursday). All join at *corporis mysterium*. This first verse is never repeated, and the final two verses (*Tantum ergo* and *Genitori*) are not sung until the procession halts for Benediction. Therefore, if the way is prolonged, the second, third, and fourth verses may be repeated as necessary, as long as the procession is moving. It is more fitting, however, to make use of the glorious variety of chants given for the purpose on pages 950–954 of the *Liber Usualis*.

151 If Benediction is to be given at any point or points along the way, the final two verses of *Pange lingua* (*Tantum ergo* and *Genitori*) are sung when the monstrance is placed on the altar and the

celebrant has knelt. The versicle *Panem de cælo* and its response *Omne delectamentum* are sung, each with *alleluia* at the end, and a drop of a minor third on the last syllable: *alleluia*. Respond *Amen* to the collect which follows. When the procession resumes its way, the processional chants are again taken up.

152 When the procession arrives back at the altar from which it set out, Benediction is given as described immediately above (see also ¶ 178 *et seq.*). It may conclude with the customary additions described below in ¶ 184 *et seq.*

All Souls' Day

153 The organ may not be played at Masses for the Dead, except to sustain the singing.

154 Begin the Introit as the celebrant makes his way to the altar. *Gloria Patri* is not sung, but the antiphon is repeated immediately after the Psalm verse. [Beware! This chant should not be sung from the newer liturgical books, in which the text of the verse has been reduced, and the ancient proper tone replaced with the everyday introit tone.]

155 After the Introit, the *Kyrie* is sung in the usual manner. After the Epistle, the Gradual and Tract are sung as during the time after Septuagesima (¶ 96); after the Tract, the Sequence is sung, alternating at the double bars between two groups, who join together for the final *Amen*.

156 The sermon (if any) is given after Mass, before the Absolution; and the *Credo* is omitted. Therefore the Offertory will come immediately after the Gospel. The verse *Hostias* is of obligation; in fact, this is the only Offertory chant to have retained a verse throughout the centuries.

157 The responses before the Preface should be sung in the ferial tone. The *Sanctus* and *Benedictus* are sung as usual. The text of the *Agnus Dei* varies from the norm: instead of *miserere nobis* and *dona nobis pacem*, *dona eis requiem* is sung thrice, and the third time the word *sempiternam* is added in conclusion.

158 The Communion Antiphon also has an obligatory verse, *Requiem æternam*, after which the full choir repeat the second part of the antiphon, from *Cum sanctis*.

159 If it is desired to prolong the chant by means of additional verses (usually from Psalm 129, *De profundis*), the following method should be observed:

The cantor(s) will intone the antiphon, the full choir joining at *luceat*. All sing as far as the first *quia pius es*, then the cantor(s) sing the Psalm verses. After every verse, or after every two verses, the full choir sing the entire antiphon: *Lux æterna ... quia pius es*. When the verses have been finished, or as Communion draws to a close (whichever comes first), the (obligatory) verse *Requiem æternam* is sung, after which the full choir repeat only the second part of the antiphon, from *Cum sanctis*. (*Gloria Patri* should never be sung in Masses for the Dead.)

160 The dismissal is *Requiescant in pace*, to which all answer Amen. The Last Gospel is omitted; the sermon (if any) is given at this point. Then follows the Absolution of the Dead:

161 The celebrant will change into a cope and go to stand at one end of the catafalque, facing the cross at the other end. When he is in place, the cantor(s) intone the Responsory *Libera me*; the full choir join at *de morte æterna* and continue as far as *per ignem*, taking no notice of the asterisk at *Quando cæli* or of the dagger at *Dum veneris*. Then the cantor(s) sing the verse *Tremens*, after which the choir sing the

second phrase of the respond, from the asterisk (*Quando cæli*). Next, the cantor(s) sing the verse *Dies illa*, after which the choir sing the third phrase of the respond, from the dagger (*Dum veneris*). Finally, the cantors sing the verse *Requiem*, after which the choir sing the entire respond, from *Libera me* to *per ignem*.

162 Upon the conclusion of the Responsory, one group sing *Kyrie eleison*, the second group sing *Christe eleison*, and both groups together sing *Kyrie eleison*. The celebrant begins *Pater noster*, which he continues in silence whilst sprinkling and incensing the catafalque. Having finished this, he sings (dropping a minor third on the last syllable) *Et ne nos inducas in tentationem*, to which all respond *Sed libera nos a malo*. The next response should end *animas eorum* (because this Absolution is for all the departed). *Amen* is sung *recto tono*. The next response ends *ad te veniat*, but *Et cum spiritu tuo* is sung *recto tono*. After the collect *Absolve*, the next response ends *luceat eis* (again, for all the departed). Then the cantor(s) sing *Requiescant in pace*, to which all answer *Amen*. The final *Amen* is sung *recto tono*.

Sundays after Pentecost

163 There are chants given for twenty-three Sundays after Pentecost. If there be more than twenty-three Sundays after Pentecost, the choir's chants for the twenty-third Sunday are repeated for all remaining Sundays. [The readings and orations for the twenty-fourth Sunday are used on the last Sunday after Pentecost; if there be more than twenty-four Sundays, the readings and orations are taken from Sundays after Epiphany that were omitted that year. This does not affect the choir's chants—they should continue to sing the chants for the twenty-third Sunday on all remaining Sundays—but the conscientious choir-master should determine beforehand which texts are to be used, so as to follow the Mass without confusion.]

OCCASIONS AND MISCELLANY

Weddings

164 The feature which principally distinguishes weddings celebrated according to the 1962 books from those celebrated according to the later form of the rite is that the marriage itself takes place before the Mass is celebrated, rather than during the Mass.

165 The bride and bridegroom and their attendants may enter the church while any appropriate music is sung (even in the vernacular) or played. (If the Nuptial Mass is to be celebrated, the use of the organ is permitted even during penitential seasons. However, if the Nuptial Mass is impeded by a day of higher rank, and that day's rite does not allow the use of the organ, the organ may not be played except to support the singing.)

166 Once the wedding party have arrived at their places, the couple give their consent and exchange vows; rings are blessed and exchanged; and several versicles and responses followed by the collect *Respice, quæsumus Domine* conclude the rite.

[What follows assumes that the Nuptial Mass is to be celebrated; if another Mass is required by the day, the rubrics governing that Mass must be followed.]

167 After the *Amen* of the collect *Respice*, begin the Introit. (In Eastertide, the *alleluias* marked “T.P.” at the end of the Introit, Offertory, and Communion Antiphons are sung; they are omitted during all the rest of the year.) The Mass proceeds as usual; the *Gloria* is sung. After Septuagesima the Alleluia is replaced by a Tract (§ 96); in Eastertide the Gradual is replaced by an Alleluia (§ 145). The *Credo* is omitted.

168 After the Lord's Prayer, the celebrant will give the Nuptial Blessing; afterwards, Mass continues as usual with *Libera nos*. After the *Ite, missa est*, there is another blessing, after which the celebrant may speak to the couple on the nature of Christian marriage; finally he gives the general blessing and reads the Last Gospel.

169 At this point it is customary in many places for the bride to offer flowers to Our Lady; while she does this, *Ave Maria* or any other appropriate music may be sung (even in the vernacular) or played.

170 Finally, the wedding party depart while any appropriate music is sung (even in the vernacular) or played.

Funerals

171 The organ may not be played at Masses for the Dead, except to sustain the singing.

172 When the body is brought into the church, the Responsory *Subvenite* is sung. The following scheme may be used: the cantor(s) intone *Subvenite*; the full choir join at *Sancti Dei* and continue as far as *Altissimi*, taking no notice of the asterisk at *Suscipientes* or of the dagger at *Offerentes*. Then the cantor(s) sing the verse *Suscipiat*, after which the choir sing the second and third phrases of the respond, from

the asterisk (*Suscipientes*). Next, the cantor(s) sing the verse *Requiem æternam*, after which the choir sing the third phrase of the respond, from the dagger (*Offerentes*).

173 [Here the rubrics indicate that the Office for the Dead is said. In practice, this is usually omitted, though if it be desired to include it, all necessary information may be found on page 1766 of the *Liber Usualis*.]

174 Then begins the Funeral Mass. This is musically identical with the Mass on All Souls' Day (§ 153 *et seq.*), although the readings and orations will be different.

175 At the Absolution after Mass, the collect *Non intres in iudicium* (not sung on All Souls' Day) precedes the Responsory *Libera me*. After the Responsory, the versicles and responses are sung as on page 1768 of the *Liber Usualis*: note that, since this Absolution is for one person, the second response ends *animam ejus*.

176 After the collect *Deus, qui proprium*, if the burial is to take place immediately, the procession departs the church as the antiphon *In paradisum* is sung.

177 [If the burial is to be postponed (this is quite rare), *In paradisum* is sung, followed by the canticle *Benedictus Dominus* with its antiphon *Ego sum*. This antiphon is intoned by the priest, after which the choir complete the antiphon (even though this is not indicated in the *Liber Usualis*); then the verses of the canticle are sung alternately between cantor(s) and choir, or between two sides of the choir. The intonation is repeated for every verse except the last two (*Requiem* and *Et lux*); after the last verse the antiphon is repeated by the full choir. The responses and prayers which follow may be found on pages 1770–1771 of the *Liber Usualis*.

Benediction

178 Although the only music required for Benediction of the Blessed Sacrament is the singing of *Tantum ergo*, with the following versicle, response, and collect, the directions given below describe the customs most usual in parishes of the United States, as well as the rubrics governing such customs.

179 The use of the organ is always allowed at Benediction, even though the day or season may proscribe it at Mass.

180 When the Sacrament has been exposed in the monstrance, the hymn *O salutaris Hostia* (really the last two verses of *Verbum supernum prodiens*) is sung. Although there are several chant melodies given (two in the *Liber Usualis*, at pages 941 and 1854), this hymn may be sung to any appropriate musical setting. *Amen* is required after the second verse.

181 During the period of adoration, it is permitted to sing chants, hymns or motets, in Latin or in the vernacular (however, liturgical texts must be sung in Latin). These pieces may be in honour of the Sacrament, in praise of God, or related to the day or season. (Many chants for this purpose are given in the *Liber Usualis* on pages 1851–1882.) If the *Te Deum* is to be sung (it should not be if the day or season be penitential), it must come immediately before *Tantum ergo*, and be sung in its entirety and in Latin.

182 At the end of the period of adoration, the hymn *Tantum ergo* (really the last two verses of *Pange lingua ... corporis*) is sung. Although there are several chant melodies given (four in the *Liber Usualis*, at pages 952, 958, 1851, and 1852), this hymn may be sung to any appropriate musical setting. *Amen* is required after the second verse.

183 Immediately after the *Amen* the celebrant will sing the versicle *Panem de cælo præstitisti eis* (in Eastertide and on the feast of Corpus Christi ... *præstitisti eis, alleluia*), to which all respond *Omne delectamentum in se habentem* (in Eastertide and on the feast of Corpus Christi ... *in se habentem, alleluia*). All respond *Amen* to the collect.

184 Then follows the actual Benediction, during which nothing may be sung. It is permitted that the organ be played gravely and reverently, although the most usual custom is for the bells to be rung. After the blessing it is customary to say the Divine Praises; these may be sung.

185 While the Host is being returned to the tabernacle, the antiphon *Adoremus in æternum*, with the verses of Psalm 116 and *Gloria Patri*, is sung (the antiphon is repeated after the two verses of the Psalm, and again after the *Gloria*). By custom, any other chant, hymn, or motet may be sung instead, even in the vernacular. It is a widespread custom to sing one or more verses of *Holy God, we praise Thy Name*. This should not be used when the *Te Deum* (of which it is a paraphrase) may not be sung; in any case, it is to be desired that the enterprising choirmaster will avail himself more widely of the riches of the Church's musical treasury, than to consider this hymn as invariable.

186 If the final music is to involve the singing of the congregation, it is wiser not to begin the singing until the Sacrament has been reposed. The organ may be played quietly while the Host is being returned to the tabernacle, and then, when all stand, the singing will commence; this will prevent the awkwardness of having to stand up while already singing.

Low Mass

187 To include instructions for *Missa Privata* (Low Mass) in a book written for musicians would seem, at first glance, to be a contradiction in terms, since *Missa Privata* is celebrated without any singing

whatever. However music is permitted to be played or sung *during* such a Mass, and the custom of “Low Mass with music” persists to this day (in some rare cases, this may be the highest possible degree of solemnity). For this reason the following directions are included, although it must be remembered that this is an aberration of the Church’s liturgical intention, and any musical efforts expended on *Missa Privata* would be far better spent in singing the Mass itself.

188 During *Missa Privata*, it is not allowed to sing any portion of the Mass itself. Thus, it would be wrong to sing the Ordinary alone, or the Ordinary and Proper, unless the priest’s parts and the responses were also sung; similarly, it would be wrong to sing these latter, unless the choir’s parts were also sung (which would result in the Mass’s becoming a *Missa Cantata*).

189 It is allowed to sing hymns, motets, or chants (even in the vernacular, provided the texts be approved by ecclesiastical authority). However, it is not permitted to sing translations of the texts of the Mass itself. The texts to be sung should, as far as possible, reflect the day or season, or the part of Mass during which they are sung (an obvious example is to select hymns in honour of the Blessed Sacrament for Communion). The organ may be played, if its use be not prohibited by the day or season (§ 21 *et seq.*). Such music as is allowed should be sung or played at the following times:

- a. Before Mass, and at the beginning of Mass, during the preparatory prayers. Such music should be brought to a conclusion when the celebrant ascends to venerate the altar, so that it has ceased entirely by the time he begins to read the Introit.
- b. After the celebrant has read the Offertory Antiphon. Such music should be brought to a conclusion when the celebrant turns round to say *Orate, fratres*, so that it has ceased entirely by the time he says *Per omnia sæcula sæculorum* at the end of the Secret.
- c. While the celebrant says the Canon silently. However, any such music must stop for the Elevations; it is far better to begin the music after the Elevations, bring-

ing it to a conclusion when the celebrant says aloud *Nobis quoque peccatoribus*, so that it has ceased entirely by the time he says *Per omnia sæcula sæculorum* at the end of the Canon.

d. While the celebrant distributes Communion to the server(s) and congregation. Any such music should be brought to a conclusion as soon as possible after the missal has been moved back to the Epistle side of the altar (the celebrant's right), so that it has ceased entirely by the time he begins to read the Communion Antiphon.

e. After the prayers which are to be said at the conclusion of Mass, as the celebrant and server(s) leave the sanctuary.

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Cantus Passionis, published by the Abbaye Saint-Pierre de Solesmes, Sablé sur Sarthe, France

This book contains the four Passion accounts, set to their proper Gregorian tones. Each Passion is available for free download from the Church Music Association of America, www.musicasacra.com.

The Ceremonies of the Roman Rite Described, by Adrian Fortescue and J.B. O'Connell

This book contains everything the choirmaster could ever want to know about the liturgical ceremonies of Mass, including many helpful directions regarding music. A new edition, updated for the 1962 liturgical books, has been published by St. Michael's Abbey Press, Farnborough, England, www.farnboroughabbey.org/press/ceremonies.php.

Communio, prepared by Richard Rice in co-operation with the Church Music Association of America

This book has Psalm verses, set to the appropriate tones, to be sung by way of extending the Communion Antiphons (see ¶ 74). Although intended for the 1970 form of the Roman Rite, these settings can easily be used with the 1962 form through recourse to the alphabetical index. The complete book may be purchased, or individual chants may be downloaded, from the Church Music Association of America, www.musicasacra.com.

Daily Roman Missal (1962), published by Baronius Press, London, England, www.baroniuspress.com

This is an excellent resource for the choirmaster who wishes to follow the texts of the Mass.

Graduale Romanum (1961), published by the Abbaye Saint-Pierre de Solesmes, Sablé sur Sarthe, France; printed by Descleé et Cie., Tournai, Belgium

This book contains all the choir's chants for Mass on any day of the year. The complete book may be purchased, or individual pages may be downloaded, from the Church Music Association of America, www.musicasacra.com.

Gregorian Chant Masterclass, by Dr. Theodore Marier, K.C.S.G., published by the Abbey of Regina Laudis, Bethlehem, CT

This is a superb introduction to the singing and interpretation of Gregorian chant; it includes a compact disc recording giving sung examples of techniques and chants discussed in the book. It is available from the Abbey of Regina Laudis, www.abbeyofreginalaudis.com.

Liber Usualis, published by the Abbaye Saint-Pierre de Solesmes, Sablé sur Sarthe, France; printed by Descleé et Cie., Tournai, Belgium

This aptly-named "useful book" contains, among many other things, all of the music required for Mass on Sundays and feasts, as well as the non-choir texts of Mass, and an extensive guide to the interpretation of Gregorian chant. The 1961 edition is available for free download from the Church Music Association of America, www.musicasacra.com.

The *Liber* has also been reprinted by St. Bonaventure Publications, info@libers.com, but the edition reprinted predates the Holy Week reforms of Pius XII, and thus is not helpful at the most important time of the year.

Offertoriale Triplex, published by the Abbaye Saint-Pierre de Solesmes, Sablé sur Sarthe, France; printed by Descleé et Cie., Tournai, Belgium

This book gives the verses which may be added to the Offertory Antiphons (see ¶ 62). Although this book is intended for use with the newer form of the Rite, these verses can easily be used with the older form through recourse to the alphabetical index. The book is available for purchase through Paraclete Press, Orleans, MA, www.paracletepress.com/offertoriale-triplex.html.

Those wishing to improve or acquire skills in the areas of singing, choir training and conducting, and organ playing, are advised to seek a

good teacher for individual or class study. Many colleges and universities offer courses in such matters; often the best teacher will be a practising church musician who is a master of one or more of these skills. Many excellent workshops and summer programs are available for continuing education, such as the Summer Music Colloquium offered by the Church Music Association of America. Their Website also lists extensive information about other educational offerings: www.musicasacra.com. The American Guild of Organists (www.agohq.org) hosts national and regional conventions, and sponsors many local programs, all of which are designed to help the church musician grow in knowledge and skill.

INDEX

- Advent, 81–82
- Agnus Dei*, 69–71
 - on Maundy Thursday, 115
 - at Easter Vigil, 140
 - on All Souls' Day, 157
- All Souls' Day, 153–162
- Alleluia (the chant), 51–54
 - in Advent, 82
 - on Vigil of Christmas, 83
 - replaced after Septuagesima, 95
 - at the Easter Vigil, 138
 - on Easter Day, 144
 - in Eastertide, 145
- Alleluia* (the word)
 - added at Benediction, 151, 183
 - added during Eastertide
 - to dismissal, 76, 142, 146
 - after *Vidi aquam*, 33, 143
 - to Proper chants, 147, 167
 - forbidden after Septuagesima, 95
 - forbidden during Lent, 98
- Alternation, 20
- Ash Wednesday, 98–100
- Asperges me*, 28–31
 - on Passion Sunday, 32, 101
 - omitted on Palm Sunday, 32, 103
 - Vidi aquam* during Eastertide, 33, 143
- Asterisk (*), 13
- Benedicamus Domino* (see also *Ite, missa est*), 77
 - on Maundy Thursday, 115
 - on Corpus Christi, 149
- Benediction of the Blessed Sacrament, 178–186
 - on Corpus Christi, 151–152
- Benedictus* (see also *Sanctus*), 65–66
- Candlemas (February 2), 86–93
- Cantor(s), 13–15
- Choir, 12
- Choirmaster, 17–18
- Christmas and its Vigil, 83–84

- Collect, 47-48
- Commemorations, 48, 75
- Communion Antiphon, 72-74
- Communion (reception of during Mass), 73
- Corpus Christi, 149-152
- Credo*, 57-60
- Dismissal, see *Benedicamus Domino* and *Ite, missa est*
 - at Masses for the Dead, 78, 160
- Double bar, 20
- Easter Day and Eastertide, 143-147
- Easter Vigil, 129-142
- Epiphany, see Sundays after Epiphany
- Epistle, 49
- Funerals, 171-177
 - see also All Souls' Day
- Gloria*, 42-46
- Gloria Patri*
 - at the Introit, 37
 - omitted in Passiontide, 101
 - omitted at Requiem Masses, 154, 159
- Good Friday, 119-128
- Gospel, 55
- Gradual, 49-50
 - replaced during Eastertide, 53, 145
- High Mass, see *Missa Cantata*
- Holy Thursday, see Maundy Thursday
- Holy Water, sprinkling of, 28-33
- ij* and *iiij*, 40, 51, 145
- Introit, 34-39
- Ite, missa est*, 76
 - during the Easter octave, 76, 142, 146
- Kyrie*, 40-41
- Lent, 98
- Low Mass, see *Missa Privata*
- Maundy Thursday, 111-118
- Missa Cantata*, 3b
- Missa Privata*, 3c
- Missa Solemnis*, 3a
- Nuptial Mass, 165, 167-168
- Offertory, 61-62
- Ordinary of the Mass, 6
- Organ (use and non-use of), 21-27
 - in Advent, 81
 - after Septuagesima, 94
 - in Lent, 98
 - in Holy Week, 111, 113, 119, 137
 - on All Souls' Day, 153
 - at funerals, 171
 - at Benediction, 179

- Palm Sunday, 102–110
- Passion Sunday and Passiontide, 101
- Pentecost, see Whitsunday
 - Sundays after Pentecost, 163
- Pre-Lent, see Septuagesima
- Proper of the Mass, 6
- Psalm verses
 - added to Introit, 39
 - added to Communion
 - Antiphon, 74a
- Recto Tono*, 31
- Responses, 4
- Sanctus* (see also *Benedictus*), 64–66
- Schola*, 12
- Septuagesima, 94–97
- Sequences, 54
 - Easter, 144
 - Whitsunday, 148
 - Corpus Christi, 149
 - All Souls' Day, 155
- Solemn Mass, see *Missa Solemnis*
- Sundays after Epiphany, 85
- Sundays after Pentecost, 163
- Sung Mass, see *Missa Cantata*
- Te Deum*, 181, 185
- Tract, 95–97
- Vidi aquam*, 33, 143
- Weddings, 164–170
- Whitsunday (Pentecost), 148

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ABOUT THE CMAA

The Church Music Association of America is an association of Catholic musicians, and those who have a special interest in music and liturgy, with an attachment to Gregorian chant, Renaissance polyphony, and other forms of sacred music, including new composition for liturgical use in keeping with the norms established by competent ecclesiastical authority.

The CMAA was formed in 1964 as the Second Vatican Council drew to a close, as the coming together of the American Society of St. Cecilia (founded 1874) and the St. Gregory Society (founded 1913). Thus does it inherit the rich history of these organizations. It is the publisher of the quarterly journal *Sacred Music* and the sponsoring organization of the Sacred Music Colloquium.

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