

PERFORMANCE NOTES

Roman eucharistic liturgy has two official song books, called “graduals”: the Roman Gradual and the Simple Gradual. The eucharistic musical traditions of the other western liturgical churches have many of their roots in the Roman Gradual.

The following notes give general remarks about the seasons and feasts, followed by specific remarks for the performance of individual songs. The general remarks briefly describe the season or feast, suggest uses by applying the principles of the Simple Gradual, and summarize the connections between the Roman Gradual and the Simple Gradual so that the church musician can see the care with which the Simple Gradual tries to preserve the best of the musical and textual tradition of the Roman Rite.

“Choir” refers at a minimum to another cantor joining the cantor or alternating with the cantor; “Choir One” and “Choir Two” can refer at a minimum to other cantors alternating with each other, e.g., women and men or children and adults. “Schola” refers to the two or more psalmists needed to sing any verse of a chant between the readings meant to be sung by a group (indicated by the underlined verse number). “RG” refers to the Roman Gradual, 1974 edition. “SG” and “Typical edition” refers to the authoritative, second edition (1988) of the *Graduale Simplex*. “Hanson” refers to Richard Hanson, *The Psalms in Modern Speech* (Philadelphia: Fortress, 1968).

Advent (pp. 1–11)

“Advent has a twofold character: as a season to prepare for Christmas when Christ’s first coming to us is remembered; as a season when that remembrance directs the mind and heart to await Christ’s second coming at the end of time. Advent is thus a period for devout and joyful expectation” (*General Norms for the Liturgical Year and Calendar*, 39). In the *Graduale Simplex*, there are two suites of chants for the Advent season, Advent Season I and Advent Season II.

The first, Advent Season I, “directs the mind and heart to await Christ’s second coming at the end of time” by using the two traditional psalms of trust of the First Sunday of Advent (RG), Psalm 25, “To you, O LORD, I lift up my soul,” and Psalm 85, “LORD, you were favorable.” Advent Season I also includes Psalm 80, “Give ear, O Shepherd of Israel,” which figures prominently on the Second Sunday of Advent (RG). This suite’s entrance, alleluia, preparation and communion songs are the same as those for the First Sunday of Advent (RG).

Advent Season II prepares us “for Christmas when Christ’s first coming to us is remembered” by adding to the three psalms already mentioned the two other traditional psalms of later Advent: Psalm 19, “The heavens are telling” and Psalm 122, “I was glad.” This suite’s entrance and preparation songs are the same as those for the Fourth Sunday of Advent (RG).

The “not yet” and “already” of Christ’s advent comes to a bright focus in the use by both suites of Psalm 85 for the communion psalm, with this important distinction which the antiphons underscore: in early Advent we sing, “The LORD *will* give us what is good”; in late

Advent we sing, “The LORD *has* blessed our land.”

Advent Season I, Alleluia Psalm (5), verse 4: pronounce “toward” as a monosyllable. Communion Psalm (9): Only verses 8–12 and verse 14 are in the typical edition and are the focus of thematic attention on this Sunday; verses 1–7 and 13 are provided for longer communion processions (if you expect a shorter communion procession, begin with verse 8). Verse 10: pronounce “toward” as a monosyllable.

Advent Season II, Entrance Psalm (11): Verse 5 is not intoned. Responsorial Psalm (14): Hanson suggests that today’s psalm is best performed by two choirs alternating on the verses (e.g., choir one sings verse 1, choir two sings verse 2, etc.), in imitation of the way the crowds of pilgrims sang this song as they entered Jerusalem. Communion Psalm (18): Only verses 8–14 are in the typical edition and are the focus of thematic attention on this Sunday; verses 1–7 are provided for longer communion processions (if you expect a shorter communion procession, begin with verse 8).

Christmas (pp. 12–28)

Christmas Day, Entrance Psalm(20), verse 4: pronounce “iron” as a monosyllable. Communion Psalm (27): The entire text of Psalm 98 is provided for longer communion processions (if you expect a shorter communion procession, omit verses 2 through 5 because they are not included in the typical edition).

Holy Family, Entrance Psalm (30): This psalm is best performed by two choirs: Choir one (preferably women) sings verses 1 and 2, choir two (preferably men) sings verse 3, 4, and the first part of verse 5, with both choirs joining to sing, “Peace be upon Israel!” Responsorial Psalm (31): The choir joins the cantor in singing the last half of verse 9: “O LORD of hosts, . . .” Alleluia Psalm (33): Choir one sings verses 6 and 7, choir two sings verses 8 and 9; both sing verse 10.

Epiphany, Alleluia Psalm (42): Hanson suggests that today’s responsorial psalm is best performed by two alternating choirs: Choir one sings verses 1, 2, 5 and 6; choir two sings verse 3, 4, and 7. Communion Psalm (46): Verses 9b and 10 are added to what is given in the typical edition in order to provide more verses for a longer communion procession.

Lent (pp. 29–59)

Two features unique to the Lenten section of the *Graduale Simplex* are the Tract and the Acclamation Antiphon. The Tract represents the direct singing of a psalm by the assembly, choir, schola, or psalmist mentioned as the “other chant” in GIRM 37 and LMI 20. The Tract may be sung every day during Lent. The Acclamation Antiphons are provided for the Sundays of Lent as a very solemn form of greeting the gospel in place of the Alleluia and/or Alleluia Psalm.

Ash Wednesday, Alternate Entrance canticle (51): The text from Wisdom is also provided because it has been sung as the entrance song for Ash Wednesday since the sixth century. It may be sung by a solo voice, by a schola, or by the choir (if it needs to be abbreviated, delete verse 5 and verse 2).

First Sunday of Lent, Psalm 91 (used in **62** and **63**) has been traditionally the psalm of the First Sunday of Lent, so much so that in the Roman Gradual all the antiphons of the day are taken from it only, especially the unequalled Tract *Qui habitat*, the longest chant in the entire Roman Gradual.

Two official documents, the *Ceremonial of Bishops* (§261) and *Preparing and Celebrating the Paschal Feasts* (§23) recommend the use of the Litany of the Saints for Solemn Occasions (see **663–675**) as the song for the Entrance Rite at the parish mass from which the catechumens and the candidates are sent to the Rite of Election and the stational mass at which the Rite of Election takes place. The most solemn form of this procession is when the cantors, assembly, the presider, and other ministers can sing the litany as they process from another place into the church; when the litany concludes, the presider leads all in the opening prayer of the Mass. The Liturgy of the Word follows. It is appropriate to enter the names of the patron saints of the catechumens and candidates and also to insert particular prayers for urgent church, world, and local needs in the appropriate places in the litany.

Entrance Psalm (**62**): The pronoun “You” was added at the beginning of verse 2 to clarify for the assembly who is the subject of the verb “will say.” Responsorial Psalm I (**63**): Hanson suggests that, in order to depict God’s promise of help in every kind of temptation, the best way to sing this psalm is for one cantor to sing verses 1–5 and for another cantor—speaking as God—to sing verses 6–8. Acclamation Antiphon (**65**): In light of the gospel readings for Years A and C, it would be better to sing the acclamation antiphon for the Third Sunday of Lent, “To you is given . . .” on these two Sundays.

Third Sunday of Lent, Responsorial Psalm II (**74**): Hanson suggests that this psalm is best performed by two choirs: Choir one sings verses 1 and 2 and choir two sings verses 3 and 4. Tract (**76**): Hanson suggests that this psalm is best performed by two choirs alternating on the verses (e.g., choir one sings verse 1, choir two sings verse 2, etc.) but coming together to sing, “Peace be upon Israel!” in verse 5. Communion Psalm (**80**): Only verses 1–5 and 13–14 are in the typical edition and are the focus of thematic attention on this Sunday; verses 6–12 are provided for longer communion processions (if you expect a shorter communion procession, omit verses 6–12).

Fourth Sunday of Lent, Entrance Psalm (**82**): In verse 1, 2, 6, 7, and 8, the cantor sings up to the asterisk and the choir completes the verse. Responsorial Psalm II (**84**) and Tract (**86**): Hanson suggests that Psalm 130 is best performed by two choirs: Choir one sings verses 1–4 and 6 and choir two sings verses 5 and 7; both choirs would sing verse 8 together. Communion Psalm (**90**): The typical edition provides only the five verses of Psalm 43; the first five verses of Psalm 42 (the companion of Psalm 43) are provided for longer communion processions (if you expect a shorter communion procession, omit verses 6–10).

Fifth Sunday of Lent, Responsorial Psalm I (**93**): When singing Psalm 22, a psalm of confidence in great distress, and if there is time for only five verses, always include verse 10 because it ends the psalm on a note of confidence. Responsorial Psalm II (**94**): Hanson suggest that the cantor sing verse 1, choir 1 sing verse 2, and choir 3 sing verses 3–7. Tract (**96**): Note that there are no intonations after verse 1; Hanson suggest that the cantor sing verse 1, choir 1 sing verses 2 and 3, and choir 2 sing verses 4–6.

Holy Week (pp. 60–71)

Passion Sunday (Palm Sunday), Gathering (**101–102**): In verse 1 the cantor sings up to the asterisk and the choir responds, “his steadfast love endures forever!”; in verse 5 the cantor sings up to the asterisk and the choir responds, “The LORD is God, and he has given us light.” Procession Psalm II (**107**): in verse 9 the cantor sings up to the asterisk and the choir responds, “For the shields of the earth belong to God; he is highly exalted.” Procession Psalm III (**110**): in verse 5 the cantor sings up to the asterisk and the choir responds, “his steadfast love endures forever!”

Chrism Mass, Entrance Psalm (**112**): Verse 5 is not intoned. Responsorial Psalm I (**113**): In verses 2–5 God is speaking.

The Triduum (pp. 72–94)

Evening Mass of the Lord’s Supper, Entrance Psalm (**119**): Hansen suggests that the cantor sings the first party of verse 6, up to the asterisk; the choir concludes: “God, our God, has blessed us.” Responsorial Psalm I (**120**) and the psalm for the Washing of the Feet (**122**) may be sung by the cantor or by the choir. Washing of the Feet (**122**): Verse 7 is not intoned.

Easter Vigil, Responsorial Psalm II (**133**): Hansen suggests that this psalm should be sung by an individual. Responsorial Psalm III (**134**): Verse 8 marks the beginning of the Canticle of Miriam and deserves to be sung by the women of the choir. Alleluia Psalm (**142**): In verses 2–4, the psalmist or cantor sings up to the asterisk and a schola or the choir responds: “His steadfast love endures forever”; an ideal way to perform this rite is for the psalmist and schola either to sing this psalm from the ambo (if it is large enough) or near the ambo or even to form part of the gospel procession. Antiphon for the Sprinkling of Water after the Renewal of Baptismal Promises (**144**): If more verses of the Canticle of Daniel are needed, see **122** for verses 2, 3, and 4 (verse 5, a doxology, would not be appropriate); note that Psalm Tone I a 3 has two notes (g and a) over the penultimate syllable in the final cadence.

Easter (pp. 95–131)

Easter Sunday, Entrance Hymn (**148**): In order to illustrate the dialogic character of the text, a female cantor may sing verses 3, 8, and 9; another cantor, representing the angel of the resurrection, may sing verses 4, 5, and 6; and a schola or the choir may sing verses 1, 2, and 7. Responsorial Psalm (**149**): Hansen suggests that the choir sing the first part of verse 5, up to the asterisk; the cantor concludes verse 5 and sings the first party of verse 6, up to the asterisk; the choir concludes: “The LORD is God, and he has given us light.” No Alleluia is provided by the typical edition in order to encourage the use of the Alleluia Psalms on this solemnity. Note that the melody of Alleluia Psalm I (**149**) is the same for Easter, Ascension, and Pentecost in order to link the one mystery which is celebrated in these three solemnities.

Easter Season I, Entrance Psalm (**159**): Verses 3 and 6 are not intoned.

Easter Season II, Entrance Psalm (**168**): Hansen suggests that the choir conclude verse 10 by joining the cantor after the flex (†) and singing: “He will judge the world with righteousness, * and the peoples with equity.”

Ascension: No Alleluia is provided by the typical edition in order to encourage the use of the Alleluia Psalms on this solemnity. Alleluia Psalm I (**178**): In verse 10, “shields” refers metonymically to rulers. Note that the melody of Alleluia Psalm I is the same for Easter, Ascension, and Pentecost in order to link the one mystery which is celebrated in these three solemnities.

Pentecost: Entrance Psalm (**185**): Hanson suggests that in verse six, the cantor sings up to the asterisk and the choir concludes, “Bless the LORD, O my soul.” No Alleluia is provided by the typical edition in order to encourage the use of the Alleluia Psalms on this solemnity. Note that the melody of Alleluia Psalm I (**186**) is the same for Easter, Ascension, and Pentecost in order to link the one mystery which is celebrated in these three solemnities.

Ordinary Time (pp. 132–190)

The nine suites of antiphons and psalms for Ordinary Time are thematic in character; but only the ninth has a designated use, “the Last Weeks in Ordinary Time,” weeks thirty-two through thirty-four and, by extension, any time when the lectionary readings focus on the end times. Ordinary Time I was designed for the first edition of the Simple Gradual as the Epiphany Season suite; it is especially effective on Sundays and weekdays in the time after the Christmas season and before Lent, and in the ninth and twenty-second weeks when the Matthean and Lukan versions of the beginnings of Jesus’ ministry are proclaimed in the gospels. Similarly, Ordinary Time VIII was designed for the first edition as the suite for the old feast of the Holy Name of Jesus; it is especially effective on Sundays and days when the readings underscore the ways in which God is true to God’s name, “I will be with you.” The themes of the other suites are: Ordinary Time II—trust and hope in God, Ordinary Time III—petitioning God for assistance, Ordinary Time IV—thanksgiving to God, especially in God’s house, Ordinary Time V—God’s justice, Ordinary Time VI—God’s peace and loving kindness, and Ordinary Time VII—reverence and love for God.

Holy Trinity, Alleluia (196): Hanson suggests that this segment of Psalm 150 is best performed thus: The cantor sings verse 1; in verse 2 choir one sings up to the asterisk and choir two completes the verse. Alleluia Psalm (**197**): Hanson suggests that Psalm 150 is best performed thus: The cantor sings verses 1 and 2; in verses 3–5 choir one sings up to the asterisk and choir two completes each verse; finally, the cantor sings verse 6 up to the asterisk and both choirs respond with the last “Praise the LORD!” Communion Psalm (**201**): The typical edition provides only the first six verses of the Cantic of David; five other verses are provided for longer communion processions (if you expect a shorter communion procession, omit verses 7–11); in verse 11 pronounce “toward” as a monosyllable.

Sacred Heart, Entrance Psalm (213): Verses 3, 4, 7 and 10 are not intoned.

Ordinary Time I, Communion Psalm (229): Verse 3 is not intoned.

Ordinary Time II, Communion Psalm (238): If the procession is lengthy, consider adding verses from Psalm 5, at **70**, noting that in Psalm Tone IID there is need for only one preparatory, italicized syllable in the final cadence.

Ordinary Time III, Communion Psalm (247): In verse 1, pronounce “envious” as two syllables rather than “en-vi-ous.”

Ordinary Time IV, Entrance Psalm (249): If you expect a shorter entrance procession or gathering rite, delete verses 4 and 5. Alleluia (251): Verse 2 is not intoned.

Ordinary Time V, Alleluia (263): Verse 2 is not intoned. Preparation Psalm (266): In verse 4, pronounce “bountifully” as three syllables, “boun-ti-fly.”

Ordinary Time VI, Entrance Psalm (270): Hanson suggests that today’s entrance psalm is best performed by two choirs alternating on the verses (e.g., choir one sings verse 1, choir two sings verse 2, etc.), in imitation of the way the crowds of pilgrims sang this song as they entered Jerusalem. If you expect a shorter entrance procession or gathering rite, delete verses 4 and 5. Preparation Psalm (272): Hanson suggests that this psalm is best performed by two choirs: Choir one (preferably men) sings verses 1 and 3, choir two (preferably women) sings verse 2 and the first part of verse 4, with both choirs joining to sing, “Peace be upon Israel!”

Ordinary Time VII, Entrance Psalm (276): Hanson suggests that this psalm is best performed by two choirs: Choir one sings verses 1, 2 and 3 and choir two sings verses 4 and 5. Preparation Psalm (278): Hanson suggests that this psalm is best performed by two choirs: Choir one (preferably women) sings verses 2 and 4, choir two (preferably men) sings verse 5 and the first part of verse 6, with both choirs joining to sing, “Peace be upon Israel!”

Last Weeks of Ordinary Time, Communion Psalm (295): If there are two male cantors, the first male cantor, representing St. John, should sing verses 3 through 6 and verses 11 through 12; the second male cantor, representing Christ, should sing verses 7 through 10 and the first part of verse 13 up to the asterisk; the whole schola or choir concludes, “Amen. Come, Lord Jesus!”

Christ the King, Communion Psalm (301): The typical edition provides only the first six verses of the Canticle of David; five other verses are provided for longer communion processions (if you expect a shorter communion procession, omit verses 7–11); in verse 11 pronounce “toward” as a monosyllable.

Proper of the Saints (pp. 291–247)

Peter and Paul, Entrance Psalm (338): Verse 2 is not intoned. Alleluia Psalm (341): Hanson suggests that Psalm 126 is best performed by two choirs: Choir one sings verses 1–3 and 6 and choir two sings verses 4–5 and 7–8; “sons” in verse 3 refers to “children.”

Transfiguration of the Lord, Preparation Psalm (352): Hanson suggests that Psalm 133 is best performed by two choirs: Choir one sings verses 1 and 3 and choir two sings verses 2 and 4. Communion Psalm (354): In verse 5 the word order of the NRSV translation, “of the king’s enemies” was changed for the sake of mediant cadence.

Assumption, Entrance Psalm (356): Hansen suggests that the choir conclude verse 10 by joining the cantor after the flex (†) and singing: “He will judge the world with righteousness, * and the peoples with equity.” Responsorial Psalm (357): To best convey the sense of these extracts from the Song of Songs, a schola or choir of women should sing verses 2, 4, 6, and 10, a female psalmist should sing verse 5, and a male psalmist should sing verses 1, 3, 7, 8, and 9.

Triumph of the Cross, Preparation Psalm (372): In verse 1 the initial word “How” was added to the NRSV text to facilitate intonation. Communion Psalm (374): Hansen suggests that choir one sing verses 1–3 and choir two sing verses 4–5; in verse eight, choir one sings up the asterisk and choir two sings, “Happy are all who take refuge in him.”

St. Michael, St. Gabriel, and St. Raphael, Alleluia Psalm (379): Hansen suggests that, in verse ten, the cantor sings up the asterisk and the choir sings, “Bless the LORD, O my soul.”

All Saints, Responsorial Psalm (386): Hanson suggests that Psalm 150 is best performed thus: The cantor sings verses 1 and 2; in verses 3–5 choir one sings up to the asterisk and choir two completes each verse; the cantor sings verse 6 up to the asterisk and both choirs respond with the last “Praise the LORD!” Communion Psalm (392): Hanson suggests that Psalm 126 is best performed by two choirs: Choir one sings verses 1–3 and 6 and choir two sings verses 4–5 and 7–8. Verse 6 is not intoned.

Immaculate Conception, Alleluia (396): Ideally one male cantor sings the two verses from the Song of Songs. Alleluia Psalm (397): Ideally one male cantor sings verses 1 and 5 through 10; one female cantor sings verses 2 through 4.

Commons (pp. 248–284)

There are two general rules for making selections from the Commons: (1) choose the antiphons and psalms most in harmony with the readings and the occasion; and (2) in Easter time, favor the alleluia psalms and the antiphons which end with an “alleluia.” With respect to the second rule, however, “alleluia” can be added to any antiphon by consulting the mode number printed in the space before the clef sign and matching it to the chart on p. 378.

Common of the Dedication of a Church: Hanson suggests that today’s Alleluia (405) and Alleluia Psalm (406), Psalm 122, is best performed by two choirs alternating on the verses (e.g., choir one sings verse 1, choir two sings verse 2, etc.), in imitation of the way the crowds of pilgrims sang this song as they entered Jerusalem. Communion Psalm (410): Verses 5 and 6 and not intoned.

Common of Martyrs, Alleluia Psalm II (431): If you have time to sing only the minimum five verses and you wish to preserve the meaning of the psalm, sing verses 6, 7, and 8 with any combination of verse 1 (or verse 2) and verse 3 or verse 4 or verse 5 (e.g., 1, 5, 6, 7, 8). Preparation Psalm I (433): In verse 4 the initial word “But” was added to the NRSV text to facilitate understanding and intonation. Communion Psalm I (437): In each verse the cantor sings up to the asterisk and the choir completes the verse.

Common of Holy Men, Responsorial Psalm I (446), Alleluia (447), and Alleluia Psalm I (448): These wisdom psalms may be sung either by the cantor or by the choir. Alleluia Psalm II (449): In verse 8 “God” is supplied in brackets to make it clearer that God is speaking. Communion Psalms I (455) and II (457): In each verse the cantor sings up to the asterisk and the choir completes the verse. Communion Psalm II (457): Verse 8 is not intoned.

Common of Holy Women, Communion Psalm (471), in verses 5 and 7 pronounce “ord’-nanc-es” as three syllables; verses 3, 6 and 7 are not intoned.

Ritual Masses, Masses for Various Needs, Votive Masses (pp. 285–299)

Wedding Mass, Entrance Psalm (473) and Preparation Psalm (478): This wisdom psalm may be sung either by the cantor or by the choir. Communion: Hanson suggests that this psalm is best performed by two choirs: Choir one (preferably women) sings verses 1, 2, and 4, choir two (preferably men) sings verse 3, 5, and the first part of verse 6, with both choirs joining to sing, “Peace be upon Israel!” Preparation Psalm(478): Verse 2 is not intoned.

For Vocations, if you choose to use Entrance Antiphon II (483), you may omit verse 4 of the psalm (484).

In Any Need, Entrance Psalm (487): Verse 2 is not intoned.

Liturgy for the Dead (pp. 285–299)

Mass for the Dead, Entrance Psalm III (500): The cantor sings up to the asterisk and the choir responds, “his steadfast love endures forever!” Responsorial Psalm III (507): Hanson suggests that Psalm 122 is best performed by two choirs alternating on the verses (e.g., choir one sings verse 1, choir two sings verse 2, etc.), in imitation of the way the crowds of pilgrims sang this song as they entered Jerusalem. Tract (512): Hanson suggests that this psalm is best performed by two choirs: Choir one sings verses 1 and 2 and choir two sings verses 3 and 4. Alleluia Psalm III (511) and Communion Psalm I (522): Hanson suggests that Psalm 130 is best performed by two choirs: Choir one sings verses 1–4 and 6 and choir two sings verses 5 and 7; both choirs would sing verse 8 together. Communion Psalm II (524): Hanson suggests that Psalm 121 is best performed by two choirs alternating on the verses (e.g., choir one sings verse 1, choir two sings verse 2, etc.), in imitation of the way the crowds of pilgrims sang this song as they entered Jerusalem. Communion Psalm III (526): in verse 11 sing “bountifully” as a three-syllable word, thus: “boun-ti-fly.”

Order of Funerals, **Vigil Procession Psalm III (533)**: In verse 7 sing “bountifully” as a three-syllable word, thus: “boun-ti-fly.” Vigil Procession Psalm V (535): Verses 4 and 7 are not intoned.

Order of Funerals, **Final Commendation and Farewell**: Psalm III (541): Verses 3 and 4 are not intoned. Antiphon IV (546): This ancient funeral antiphon may sung entirely by a cantor; but, ideally, the assembly sings the sentence, “I breathe forth my spirit to you, my Creator,” both times it is assigned to be sung; the sentence marked with the Ψ may be sung by the most skilled cantor or the schola.

Common Tones (pp. 375–378)

Doxologies for the Processional Chants in the Eight Modes are provided for optional use by the cantor(s), schola, choir, or even the assembly at the end of the processions at the Entrance, Preparation of the Gifts, and Communion. Among Roman Catholics it is not the custom to sing the doxology at the end of the procession during Preparation of the Gifts and the typical edition does not mention it specifically. Other communions always sing the doxology at this time. Singing the doxology would also depend on the level of solemnity.

About the entrance and communion songs the *General Instruction of the Roman Missal* tells us:

The purpose of [the entrance] song is to open the celebration, intensify the unity of the gathered people, lead their thoughts to the mystery of the season or feast, and accompany the procession of priest and ministers. (GIRM 26)

The function [of the communion song] is to express outwardly the communicants' union in spirit by means of the unity of their voices, to give evidence of joy of heart, and to make the procession to receive Christ's body [and blood] more fully an act of the community. (GIRM 56i)

Every minister has an instinctive feel for when unity and prayerfulness are evident in the assembly; every liturgist knows that there is more to gathering and communing than the mere cessation of the ritual movement called the entrance procession of the presider and ministers or the communion procession. Here presider and cantor have a special need to communicate well with each other so that, when unity and prayerfulness are evident, the one may indicate to the other that it is time to sing the last verse of the psalm or to begin the doxology. During the doxology the entire liturgical assembly may bow from the waist for the words, *[Give glory to the Father, and to the Son, and to the Holy Spirit.*

Alleluias at the End of Antiphons for the Easter Season are provided for use at the conclusion of the antiphons sung during the processions at the Entrance, Preparation of the Gifts, and Communion when these antiphons do not have alleluias already indicated. These are used on the occasion of celebrating local solemnities and feasts which fall during the Easter season, such as the feast of the saint(s) or mystery for which the parish, school, or community is named. These are also used for ritual masses and votive masses which are celebrated during the Easter season. The antiphons themselves may thus be taken from any solemn, festal, common, ritual, or votive mass.

Appendix (pp. 379–416)

II. The Universal Prayer (Prayer of the Faithful) provides eight settings for the tones to which the deacon, reader, psalmist or cantor sings the intentions marked according to the pattern indicated. Each tone ends in a formula which invites the acclamation of the assembly. Ideally the petitions are so worded as to invite the assembly to exercise their baptismal priesthood by praying silently (or even in a subdued voice) on behalf of the universal Church, the world, those in special need, and the local community. In which case, the singer of the intentions pauses for the prayer of the assembly between the intention and the closing formula.

III. At Communion. In the performance of Psalm 34 in either Tone 1 (**645**) or Tone 2 (**646, 647**), a single cantor sings up to the asterisk, after which (an)other cantor(s), a schola, or even the entire choir joins in. The last verse ("The LORD redeems the life of his servants; none of those who take refuge in him will be condemned") is sung by the cantors, schola, or the choir. The doxology is optional. The assembly sings the response after every verse.

Tone I is a Mozarabic or Old Spanish chant in which both halves of the psalm verses are intoned to a flexible system of word accents. Performance Note: the second half of verse eight is not intoned.

IV. Miscellaneous Chants

3. Songs of Praise and Thanksgiving after Communion are provided both for great occasions and for the liturgical seasons. Roman liturgy prefers this form to a closing song: All stand and sing this song together after communion and before the post-communion prayer. Other Christian churches may prefer to sing this song at the close of the worship service.

In the *Te Deum Laudamus* (**652, 653**) and its English version (**654, 655**), the cantors may intone up to the asterisk and the assembly sing the rest to the end, or all may begin together. Or the schola or choir may begin and sing up to the first double-bar; the assembly may sing the next sentence up to the next double-bar; and thus schola/choir and assembly alternate all the way to the end, when they sing together the last petition (*Æterna fac . . . /In te, Domine . . . ; and bring us . . . /In you, Lord . . .*). The *We Give You Praise* (**657**) may be sung similarly.

In the *To You Belongs Our Praise* (**656**), the cantors may intone up to the asterisk and the assembly sing the rest to the end, or all may begin together.

4. Antiphons of the Blessed Virgin Mary are provided for celebrations of Marian solemnities and feasts and for the Saturday celebrations in the *Collection of Masses of the Blessed Virgin Mary*, according to the liturgical seasons. If used after communion and before the post-communion prayer, all stand and sing this song together.

5. The Litany of the Saints for Solemn Occasions (Please note that this litany is not to be confused with the litany for the final rites of initiation during the Easter Vigil, nor for the dedication of a church, or ordinations, or religious professions—all of which rites have their own proper litanies.)

Worshipping communities are encouraged to restore the ancient practice of singing the Litany of the Saints for Solemn Occasions for the entrance procession at the principal Mass for the First Sunday of Lent.¹ St. Mark's Day (April 25), the three days before the Ascension, St. Isidore and St. Mary's Day (May 15) are also days when litanies to implore God's protection against calamity and God's blessing on the crops are traditionally sung. This litany can be especially effective on All Saints Day as the Entrance Song or the General Intercessions.

The Litany of the Saints for Solemn Occasions may also be used during the principal celebration of the six special periods of prayer mentioned in the *General Instruction of the Roman Missal*, §331, and elaborated upon in the *Appendix of the U.S. Bishops* (the precise

¹ See the *Circular Letter Concerning the Preparation and Celebration of the Easter Feasts*, dated January 16, 1988, of the Congregation for Divine Worship, §22, and the *Ceremonial of Bishops*, §261. The Litany takes the place of the Entrance Song and all the Introductory Rites up to the Opening Prayer. In the solemn form of the procession, the people assemble in a suitable place other than the church. The presider is dressed in alb, stole, and cope. After a suitable gathering song, the presider greets the people and he (or another priest or a deacon) gives a brief introduction. The presider then says an opening prayer (several alternatives are suggested in the *Ceremonial*) and then puts incense in the censer. The deacon announces, Let us go forth in peace, and the procession moves to the church. When it reaches the church, all go to their places; the presider reverences and incenses the altar; then the presider goes to the chair and exchanges the cope for a chasuble. At the end of the Litany, the presider sings or says the Opening Prayer of the Mass.

dates can be found in the particular calendar which applies to each community):

Week of Prayer for Christian Unity
 Week/Day of Prayer for General Needs of Humankind²
 Weekdays of Preparation for the Coming of the Holy Spirit³
 Week/Day of Prayer for Human Rights and Equality⁴
 Week/Day of Prayer for Harvest and Fruits of the Earth⁵
 Week/Day of Prayer for World Justice and Peace.⁶

In those sections which contain several sets of invocations marked by A and B, one or the other may be chosen as desired as indicated by the “Or” on the left. It is also possible to sing the more familiar sections of the litany in Greek and Latin, also indicated by the “or.” The names of other saints may be added in the appropriate place in the litany (for example, patrons, titular saints of churches, founders, and the like). Petitions adapted to the place and the occasion may be added to the petitions for various needs. Such additional names and petitions need to be set in a different kind of type or enclosed in parentheses (as in the litany which follows).

If the litany is to be printed in its entirety, the surnames and cognomens (e.g., Becket, Chrysostom) should be enclosed brackets and not sung; this is the tradition when the litany is sung in Latin. However, St. John the Baptist and St. Mary Magdalene are always invoked with their cognomens; and St. John Mary Vianney is always invoked by his first and middle names. The Blessed Virgin Mary may be invoked in the litany under several titles, but restraint is advised. If the litany is not to be printed for the assembly, sing the surnames and cognomens in brackets.

6. The Tones for the Sung Readings. Singing the readings may be done when the solemnity or feast warrants it, if it enhances the intelligibility of the readings and the over-all impact of the Liturgy of the Word, and if it accords with the way each worshipping community observes the various levels of solemnity (see “How to Use This Book”). Liturgists will want to see that such singing does not overload the Liturgy of the Word.

The reading to be sung before any other is generally the gospel. It is always appropriate to sing the gospel on the feast of one of the evangelists and it is often appropriate to sing the gospel on solemnities. Singing the new testament reading is appropriate when an epistle writer’s feast is celebrated; liturgy planners might also want to enhance the second reading when it carries a special theme through a season (as in Easter Season of Year C). Singing the old testament reading can be very useful to highlight a change of season, such as the first Sunday of Advent or the First Sunday of Lent.

The formulas are adapted for English from the *Ordo Cantus Missæ* and also provide for the Latin dialogue at the close of the reading as set out in *Jubilare Deo*. The reader preparing to sing a reading should note that each formula has an announcement tone, a text tone, an interrogative tone (indicated by italics), and a conclusion tone (in addition, the gospel tones

² Frequently assigned to the Fourth Week of Lent or to Ash Wednesday in the U.S.

³ Observed on the weekdays after Ascension and before Pentecost (see the *General Norms for the Liturgical Year and Calendar*, §26).

⁴ Frequently assigned to the first full week of resumed Ordinary Time or to Independence Day in the U.S.

⁵ Frequently assigned to the third week of the month of September or to Thanksgiving Day in the U.S.

⁶ Frequently assigned to the first week of Advent or to New Year’s Day in the U.S.

have a formula for the beginning of the text, called the incipit). The reader should note where each tone applies in the reading to be sung, paying special attention to every full stop in the text (period, exclamation point, and question mark).