

Menu of Musical Necessities and Options to Assist Liturgy Planning Groups in Making Their Musical, Liturgical, and Pastoral Judgments as They Apply the Principle of Progressive Solemnity to Music at Eucharist with Adults in the Archdiocese of Los Angeles

(See also *Silence*, 45, MS 17; LMT 59; DWG 10; see GFT at the relevant places; 38: “In the rubrics and in the norms that follow, words such as “say” and “proclaim” are to be understood of both singing and reciting”; CB 117: All forms of “say” mean both “sing” or “say”; CB 118 “sing or say” usually means “sing”)

[**Bold** numerals in parenthesis refer to *Sacrosanctum Concilium* (SC); numerals in plain text refer to the *General Instruction of the Roman Missal* (GIRM), third typical edition; *italic* numerals to the *Lectionary for Mass: Introduction* (LMI), Second Typical Edition; OM = *Ordo Missæ* (Order of the Mass); MR2002 *Missale Romanum*, third typical edition; MR = *Misal Romano* [Mexico]; CB = *Ceremonial of Bishops*; MS = *Musicam Sacram*; PCPF = *Preparing and Celebrating the Paschal Feasts*; MCW = *Music in Catholic Worship*; LMT = *Liturgical Music Today*; OCM = *Ordo Cantus Missæ*; SG = *Simple Gradual*, Second Typical Edition; PQ = *Passim Quæritur*; DWG = *The Day on Which We Gather*; GFT = *Gather Faithfully Together*. DOL = *Documents of the Liturgy, 1963-1979: Conciliar, Papal, and Curial Texts* (Collegeville, MN: The Liturgical Press, 1982).]

INTRODUCTORY RITES

Silence (45: Even before the celebration itself, it is commendable that silence to be observed in the church, in the sacristy, in the vesting room, and in adjacent areas, so that all may dispose themselves to carry out the sacred action in a devout and fitting manner.)

Prelude¹ (MS 65, 66,² 83; MCW 37, LMT 53)

Instrumental or Choral

Gathering Song/Introit (37b, 47, 48, 121, 124; CB 128; MS 31a; OCM 1)

antiphon from the sacramentary with psalm [or without psalm]

antiphon from *Graduale Romanum* with psalm [or without psalm]

antiphon with psalm from Simple Gradual (SG 9; may be concluded with the doxology, SG 19³)

(on the First Sunday of Lent, the Litany of the Saints, CB 261; PCPF 23)

song from other collections of psalms and antiphons (48)

a suitable liturgical song (48; MS 32; but see LMT 17⁴)

Choir alone

Choir and/or Cantor and Congregation

recited antiphon from the sacramentary

by the faithful (48, 152), by the lector (48, 198), or by the presider (or deacon)⁵ as part of his introductory admonition (31, 48⁶)

Greeting and Response (34, 35, 50, 124; MS 29a; PQ 3)

Penitential Rite (36, 125; LMT 21: recommends third form be sung at more solemn celebrations and during Advent and Lent)

Kyrie (52: “ordinarily done by all, that is, by the people and with the choir or cantor having a part in it,” 125; CB 132; MS 30a; MCW 64–65, 74; OCM 2)

in Greek (**54**; 41; MS 51; SG 10; DOL 4237, 4241)

Rite of Blessing and Sprinkling with Water (takes the place of the Penitential Rite and the Kyrie, OM, CB 133)

with acclamations during the blessing of the water (MR, pp. 292*–293*)

with antiphon or another appropriate song (see Appendix I to the sacramentary; LMT 21 recommends litanic forms)

Gloria (37a: “constitute[s] an independent rite or act,” 53, 87: “Either the priest or the cantors or even everyone together may begin the Gloria”; CB 133, 134; MS 30a; MCW 64, 66; LMT 53; PQ 2c; OCM 3; in Latin [**54**; 41; MS 51; SG 10; DOL 4237, 4241])

Choir and people
Choir only (53; OCM 3)
Opening Prayer and Acclamation (30, 32, 34, 35, 54, 127; MS 29a; PQ 2c, 3)

LITURGY OF THE WORD

First Reading (, 128; 14, MS 31e; OCM 4; PQ 2c)

sung conclusion (34, 35, 40; 128; 18; OCM 4; PQ 2c)

Responsorial Psalm (37a, 61, 129; 19,⁷ 20,⁸ 21, 89; MS 33; OCM 5; MCW 63; LMT 7; GFT 56)

When there are two readings before the gospel, **after the first reading:**

Outside Lent

the responsorial psalm in the lectionary (preference for psalm connected with the individual readings; seasonal or common psalm and/or response permitted “in order that the people may be able to join in the responsorial psalm more readily”; see GFT at the relevant place) sung responsorially (“except when the psalm is sung straight through”)

the gradual in *Graduale Romanum* (61; MS 31b; OCM 7, 9)

one of the responsorial psalms or alleluiatic psalms (a psalm with “alleluia” as the antiphon) in the Simple Gradual (61; SG 14, 20)

an antiphon and psalm from another collection of the psalms and antiphons, including psalms arranged in metrical form, providing that they have been approved by the United States Conference of Catholic Bishops or the Diocesan Bishop (61)

a psalm with alleluia response (preferred during Easter time; see the lectionary)

recited psalm from the lectionary, with instrumental background (MCW 37⁹)

recited in such a way that it is particularly suited to fostering meditation on the word of God (61; 22)

after the second reading:

the other of the responsorial psalms or alleluiatic psalms in the Simple Gradual (61; SG 14, 20)

During Lent

as the responsorial psalm in the lectionary (preference for psalm connected with the individual readings; seasonal or common psalm and/or response permitted “in order that the people may be able to join in the responsorial psalm more readily”; see GFT at the relevant place) sung responsorially (“except when the psalm is sung straight through” by the people, the cantor, or the choir [LMI 20])

one of the responsorial psalms in the Simple Gradual (61; SG 14, 20)

the tract in *Graduale Romanum* (63b, 131, 132; MS 31b; OCM 7, 9)

the tract, that is, psalm without a response in Simple Gradual (131, 132; SG 14, 20)

an antiphon and psalm from another collection of the psalms and antiphons, including psalms arranged in metrical form, providing that they have been approved by the United States Conference of Catholic Bishops or the Diocesan Bishop (61)

recited in such a way that it is particularly suited to fostering meditation on the word of God (61; 22)

after the second reading:

the other of the responsorial psalms in the Simple Gradual (61; SG 14, 20)

When there is only one reading before the gospel, after that reading:

Outside Lent, one of the following may be used **and/OR** (38a) a form of Acclamation I (which see):

the responsorial psalm in the lectionary (preference for psalm connected with the individual readings; seasonal or common psalm and/or response permitted “in order that the people may be able to join in the responsorial psalm more readily”) sung responsorially (“except when the psalm is sung straight through”)

the gradual in *Graduale Romanum* (61; MS 31b; OCM 7, 9)

one of the responsorial psalms or alleluatic psalms in the Simple Gradual (36; SG 14, 20)

an antiphon and psalm from another collection of the psalms and antiphons, including psalms arranged in metrical form, providing that they have been approved by the United States Conference of Catholic Bishops or the Diocesan Bishop (61)

as psalm with alleluia response (preferred during Easter time; see the lectionary)

recited, with instrumental background (MCW 37¹⁰)

recited in such a way that it is particularly suited to fostering meditation on the word of God (61)

During Lent, one of the following may be used **OR** (38b) a form of Acclamation I (which see):

as the responsorial psalm in the lectionary (preference for psalm connected with the individual readings; seasonal or common psalm and/or response permitted “in order that the people may be able to join in the responsorial psalm more readily”) sung responsorially (“except when the psalm is sung straight through”)

the tract in *Graduale Romanum* (63b, 131, 132; MS 31b; OCM 7, 9)

one of the responsorial psalms in the Simple Gradual (61; SG 14, 20)

the tract, that is, psalm without a response in Simple Gradual (63b, 131, 132; SG 14, 20)

an antiphon and psalm from another collection of the psalms and antiphons, including psalms arranged in metrical form, providing that they have been approved by the United States Conference of Catholic Bishops or the Diocesan Bishop (61)

recited in such a way that it is particularly suited to fostering meditation on the word of God (61; 22)

Second Reading (OCM 4, 6; PQ 2c)

sung conclusion (34, 35, 40; 18; OCM 6; PQ 2c)

Sequence (64: optional, except on Easter Sunday and Pentecost; OCM 8¹¹)

Acclamation I¹² (37a, 62: “sung by all while standing and is led by the choir or a cantor, being repeated if this is appropriate. The verse, however, is sung either by the choir or by the cantor,” 62, 63, ; 90–91; MCW 55; LMT 17; see GFT at the relevant place)

When there are two readings before the gospel:

Outside Lent

as the alleluia with the verse before the gospel in the lectionary

as the alleluia with the verse from *Graduale Romanum* (OCM 7; MS 31e¹³)

as alleluia with verses in Simple Gradual (SG 14, 20; at least five verses of the psalm must be sung, SG 20))

as alleluatic psalm (SG 16)

omitted (may be: 63c; should be omitted, if not sung: 23; MCW 55; LMT 17)

During Lent

- as one of the four Lenten acclamations with the verse in the lectionary ()
- as the tract in the *Graduale Romanum* (62b, 131, 132; OCM 7, 8, 9) and
- as the tract in the *Graduale Simplex* (SG 14b, 20b)
- as the acclamation antiphon with psalm verses and doxology (as in SG for each of the five Sundays of Lent)

When there is only one reading before the gospel, after that reading:

Outside Lent

- as the alleluia with the verse before the gospel in the lectionary
- as the alleluia with the verse from *Graduale Romanum* (OCM 7; MS 31e¹⁴)
- as alleluia with verses in Simple Gradual (SG 14, 20; at least five verses of the psalm must be sung, SG 20))
- as alleluiatic psalm (SG 16)
- omitted (may be: 63c; should be omitted, if not sung: 23; MCW 55; LMT 17)

During Lent

- as one of the four Lenten acclamations with the verse in the lectionary ()
- as the tract in the *Graduale Romanum* (131, 132; OCM 7, 8, 9) and
- as the tract in the *Graduale Simplex* (SG 14b, 20b)
- as the acclamation antiphon with psalm verses and doxology (as in SG for each of the five Sundays of Lent)

Gospel (34, 35, 40, 60, 134; PQ 2c)

sung greeting (34, 35, 40; 17; PQ 3)

sung conclusion (34, 35, 40, 134; 18; OCM 10; PQ 3)

Acclamation after homily (LMT 7)

(Proclamation of the Date of Easter on the Epiphany of the Lord [MR 2002, 1247; CB 290])

Profession of Faith (36, 67, 68, 137; 29; CB 143; MS 30b, 34; OCM 11; MCW 64, 69; in Latin GIRM 41)

Acclamation after Profession of Faith (LMT 7)

General Intercessions (36, 69, 70, 71, 197; *The Universal Prayer or Prayer of the Faithful* [DOL 239] 30; CB 144; MS 30c; OCM 12; PQ 2c; MCW 74) [“no players in motion”: 139, 178, 190]

Sung Invitation (but see PQ 2c) and Intentions (DOL 239 no. 1898)

Sung Response

Silent Response

Recited Invitation and Intentions

Sung Response

Recited Response

Silent Response

LITURGY OF THE EUCHARIST

- Offertory Chant (37b, 74; CB 145; MS 32; OCM 13; MCW 46, 71; LMT 19,¹⁵ 53; see GFT at the relevant place)
 Antiphon from *Graduale Romanum* with psalm (MCW 71; OCM 13)
 Antiphon and psalm from Simple Gradual (SG 13, 19)
 Instrumental music (MS 65, 66¹⁶; MCW 37, 71)
- Sung Invitation to Pray and Response—“Pray, brethren . . . May the Lord accept . . . ” (77, 146; MR2002, p. 1242)
- Prayer over the Gifts and Acclamation (30, 77; CB 152; PQ 2c)
- Preface Dialogue (34, 35, 40; CB 154; PQ 3; see GFT at the relevant place)
- Preface (148; PQ 2c, 3; see GFT at the relevant place)
- Acclamation II Holy/Santo (37a, 40; CB 154; MS 29c, 34¹⁷; OCM 14; PQ 2c; MCW 56, 68; LMT 17¹⁸; ; see GFT at the relevant places;
 in Latin [54; 41; MS 51; SG 10; DOL 4237, 4241])
- Eucharistic Prayer (30, 147)
 Prex (147; DOL 242, #1932, #1935, #1938, #1941; PQ 3; see GFT at the relevant places)
- Acclamation III Memorial (37a, 40, 151; CB 155; OCM 14; PQ 3; MCW 57; LMT 17¹⁹; see GFT at the relevant places)
- Acclamation IV Amen (40, 151; OCM 15; MCW 58; LMT 17²⁰; see GFT at the relevant places)

COMMUNION RITE

- Our Father (36, 81, 152; CB 159; MS 29c, 35; PQ 3; MCW 64, 67, 68; see GFT at the relevant place; in Latin GIRM 41)
 Sung Invitation (152; MS 29c; PQ 3)
 Sung Embolism (153; MS 29c; PQ 3)
- Acclamation V Doxology (40, 81, 153; MS 29c; PQ 3; MCW 59; LMT 17)
- Lord Jesus Christ, you said to your apostles . . .* (154; PQ 3)
- Greeting: *May the Peace of the Lord . . .* and response (154; MS 29c; PQ 3)
- Agnus Dei* (37b; MS 30a, 34; SG 12; OCM 16; PQ 2c; MCW 64, 68, 74; LMT 20: in order to accompany the entire act of
 breaking and pouring, tropes [titles for Christ] may be added to the Lamb of God; ; see GFT at the relevant places; in Latin [54;
 41; MS 51; SG 10; DOL 4237, 4241])
 Choir only or Choir and people (MCW 68)
- Sung Invitation to Communion and Response—“This is the Lamb of God . . . Lord, I am not worthy . . . ” (84, 157; MR2002, p. 1244)
- Instrumental “during portions of the communion rite” (MCW 37²¹)
- Communion Song (37b, 86, 87, 159, 198; MS 31a; SG 21; OCM²²; MCW 48, 60, 62; LMT 18; GFT 73, 166)
 antiphon from the sacramentary with psalm [or without psalm]
 antiphon from *Graduale Romanum* (87; OCM 17) [with psalm or without psalm]
 antiphon with psalm from Simple Gradual (SG 13, 19; to be concluded with the doxology, SG 19)
 any version of Psalm 34 (I will bless the Lord), with or without antiphon “Taste and see . . . ” (“Alleluia” may be used as the antiphon
 outside of Lent), or Psalm 23 with the antiphon “I am the living bread . . . ” (add “alleluia” outside of Lent) or the Magnificat with
 the antiphon “My soul glorifies his holy name” or the hymn “Ubi Caritas est vera” (SG 21)

a song from another collection of psalms and antiphons, approved by the United States Conference of Catholic Bishops or the Diocesan Bishop, including psalms arranged in responsorial or metrical forms (87)
a suitable liturgical song (86, 87; MS 32; but see LMT 19²³)
 Choir alone (87)
 Choir and/or Cantor and Congregation (87)
recited antiphon from the Sacramentary (87)
 by the faithful, all of them or some of them (87, 198)
 by the lector (87, 198)
 by the presider (or deacon) (87)
instrumental (MS 65, 66²⁴; MCW 37, 72)
Hymn/Psalm/Song **of Praise** after Communion (37a, 88, 164; CB 166; MCW 72; LMT 53; ; see GFT at the relevant place; SG lists the following: “Te Deum Laudamus,” “Te decet laus,” or “Te laudamus Domine” [pp.465–474])
Prayer after Communion and Acclamation (30, 89, 165; MS 29c)

CONCLUDING RITE

Blessing (167; PQ 3)
Dismissal (168, 185; MS 29c; OCM 18; PQ 3)
Closing Song²⁵ (MS 36; MCW 73; see GFT at the relevant place)
Postlude²⁶ (MCW 37, 73; LMT 53)
 Instrumental
 Choral

¹ Not mentioned in GIRM. See Note 2.

² MS 66 reads: “Solo playing of musical instruments is forbidden during Advent, Lent, the Easter Triduum, and at services and Masses for the dead” (DOL 4187); this has been nuanced by CB 41:

From Ash Wednesday until the singing of the *Gloria* at the Easter Vigil and in celebrations for the dead, the organ and other instruments should be played only to sustain the singing. An exception is made for *Lætare* Sunday (the Fourth Sunday of Lent) and for solemnities and festive days.

From the end of the *Gloria* in the Mass of the Lord’s Supper on Holy Thursday until the *Gloria* at the Easter Vigil, the organ and other musical instruments should be played only to sustain the singing.

During Advent musical instruments should be played with a moderation that is in keeping with the spirit of joyful expectation characteristic of this season but does not anticipate the fullness of joy belonging to the celebration of the nativity of the Lord.

See also CB 236 and 252 and PCPF 17, 25, 42, 50, 52, 54, 68–70, 83–87, 89–91, and 97. See also the helpful remarks in LMT 56–59 about instrumental music and the kinds of instruments usable at liturgy.

³ The Latin “cantari potest” has been translated incorrectly in DOL 533:15 (4271) [cf. DOL 537:19] as: “the verses for the entrance and communion antiphon conclude with Gloria Patri . . .” rather than “*may* conclude.” The matter is cleared up by OCM 1 [DOL 535:1 (4280)] which says “*may*.”

⁴ “While the responsorial form of singing is especially suitable for processions, the metrical hymn can also fulfill the function of the entrance song. If, however, a metrical hymn with several verses is selected, its form should be respected. The progression of text and music must be allowed to play out its course and achieve its purpose musically and poetically. In other words, the hymn should not be ended indiscriminately at the end of the procession. For this same reason, metrical hymns may not be the most suitable choices to accompany the preparation of the gifts and altar at the Eucharist, since the music should not extend past the time necessary for the ritual” (LMT 19).

⁵ The deacon may make the introductory admonition (86) but may not issue the invitation to repentance which is the prerogative of the presider alone (see OM *ad loc.* [“at the place”]).

⁶ See the 1970 document on the revision of particular calendars and of the propers for offices and Masses, *Calendaria Particularia* (DOL 481): “The point of the entrance antiphon is to direct the thoughts of the congregation to the meaning of the celebration. The text should be such that it can be recited whenever it is not sung and can serve as a basis for the priest’s instruction” (#40a).

⁷ “A brief remark may be helpful about the choice of the psalm and response as well as their correspondence to the readings.”

⁸ This may be sung responsorially, alternating between psalmist or cantor and congregation, or direct, as a solo by the psalmist or cantor.

⁹ Question: Would the rule in Note 2 apply here?

¹⁰ Question: Would the rule in Note 2 apply here?

¹¹ The final Amen of the sequence is not sung; when the alleluia and its verse are not sung, the sequence is not sung (DOL 4287).

¹² This is the first of the five essential and sung acclamations mentioned in MCW 53–54; all five are distinguished by `outline` typeface. MCW 54 describes these acclamations as those “which ought to be sung even at Masses in which little else is sung.” LMT 5 says: “The Church’s liturgy . . . is inherently musical. . . . [M]usic is . . . a necessarily normal dimension of every experience of communal worship . . . “ (But see also LMT 13.) LMT 17 goes on to say of these acclamations: “They should, therefore, be sung even at weekday celebrations of the Eucharist.” See also PQ, ¶1 (DOL 4311) and ¶5 (DOL 4313).

¹³ But see LMI 23: “The Alleluia or the verse before the Gospel must be sung and during it all stand. It is not to be sung only by the cantor who intones it or by the choir, but by the whole of the people together.”

¹⁴ But see LMI 23: “The Alleluia or the verse before the Gospel must be sung and during it all stand. It is not to be sung only by the cantor who intones it or by the choir, but by the whole of the people together.”

¹⁵ See Note 3. Protestant churches almost always end the preparation of the gift with the doxology; it would seem that Roman Catholics may also use this option.

¹⁶ Not mentioned in GIRM. See Note 2.

¹⁷ “Because it is an acclamation concluding the preface, the Sanctus should as a rule be sung by the entire assembly along with the priest” (præstat ab universo cœtu, una cum sacerdote, de more cantari”). The phrase as a rule (de more, in Latin) means that the only exception are those rare instances when part Masses are sung by the choir; but even then MS §34 says that “the Congregation, however, must not be left out of the singing for the Mass” (“populus a participatione in cantu omnino non excludatur” where the order of the negative words “omnino non” means “absolutely not”).

¹⁸ “It is recommended that for the acclamations in the eucharistic prayer one musical style be employed.”

¹⁹ See Note 16.

²⁰ See Note 16.

²¹ The rule in Note 2 would seem to apply here too.

²² This document points out the connection that the text of the communion song ought to have with the readings of the day, especially the gospel: “the new plan of biblical readings required transferring a number of texts (for example, communion antiphons) to other days more closely connected with the readings” first ¶ of the Introduction to DOL 535, #4276).

²³ See Note 3.

²⁴ Not mentioned in GIRM. See Note 2.

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