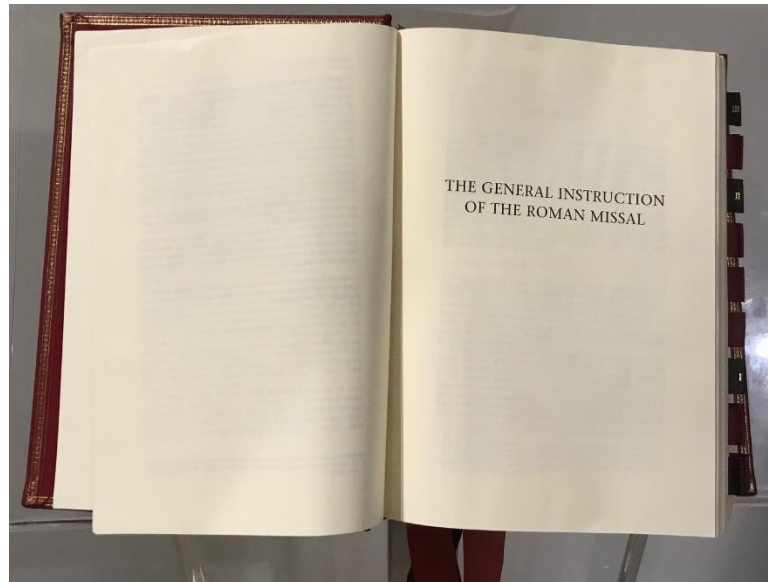


MUSIC AND THE GENERAL INSTRUCTION OF THE ROMAN MISSAL

(PART II – The Introductory Rites and The Liturgy of the Word AUGUST 2022)

A resource to help parish musicians
understand the principles and practices required
by The General Instruction of The Roman Missal



Music and the General Instruction of The Roman Missal (GIRM) Part 2 (August 2022)

Introduction

This resource covers part of the content of the workshop “Music and the General Instruction of the Roman Missal (GIRM)” held on Thursday 9 June 2022.

The GIRM is the rule book for Liturgy and all people who are involved in preparing the liturgy or liturgical ministry are expected to follow the rules. The GIRM is included at the beginning of the Missal and is also published separately.

Structure of the resource:

The tables list the paragraphs of the GIRM where music is mentioned and have a short description of what each paragraph is about. The paragraphs have been organized into different topics, each with its own table. The tables are followed by more detailed explanations of what the paragraphs say.

Part 1 of this resource covered topics that apply generally to celebration of the Eucharist.

Part 2 includes topics relating to the Introductory Rites and the Liturgy of the Word.

Part 3 will include topics relating to the Liturgy of the Eucharist and the Concluding Rites.

Musical examples are given as suggestions where appropriate in part 2. Usually two examples are given, one to illustrate the use of a traditional hymn, and one to illustrate a contemporary hymn. The use of such examples provides balance and demonstrates the varied repertoire available to liturgical musicians.

Topic 2.1: The Entrance Chant

47 & 48	The Entrance Chant.
121	The Entrance Chant. (Refers to 47 & 48.)

(47) The purposes of the Entrance Chant are to open the celebration; to foster the unity of the assembly; to introduce the mystery of the liturgical time or feast and to accompany the procession.

-Therefore, the Entrance chant concludes when the celebrant arrives at the presidential chair. It important to bring the entrance chant (hymn) to a natural (musical) conclusion, so that if you are in the middle of singing a verse when the priest arrives at the chair, that verse is sung in its entirety as the last verse of the hymn.

To introduce the people to the mystery of the liturgical time or feast being celebrated during Advent you may sing 'O Come, O Come, Emmanuel (CWB II #242) or Wait for the Lord (CWB II #251).

During Lent, you may sing May this Lenten discipline (CWB II #295) or Tree of Life (CWB II #300).

During the Easter Season, to introduce people to the mysteries of Christ risen from the dead, you may sing By your kingly power, O Risen Lord (CWB II #352) or This day was made by the Lord (CWB II #369).

(48) The Entrance Chant (Hymn) may be sung by the choir and the people, the cantor and the people, the people alone or the choir alone. If it is not sung, the Entrance Antiphon is recited.

Topic 2.2: Kyrie

52	The Kyrie.
125	The Penitential Act and Kyrie. (Refers to 52.)

(52) **The Kyrie eleison** (Lord, have mercy) can be part of the Penitential Act, otherwise it is sung after the Penitential Act. It is sung by everyone, that is, by the people with the choir or cantor.

For example, the Kyrie from both the Mass of Saint Francis (CWB II #22a) and Mass Shalom (CWB II #27a) use the call and response method, whereby the cantor or choir sing the acclamation, and all repeat it.

Topic 4: The Gloria

53	The Glory to God.
126	The Glory to God. (Refers to 53.)

(53) The text of the hymn may not be replaced by any other text. It may be intoned by the priest, cantor or the choir, but is sung by everyone, or by the people alternating with the choir or by the choir alone. If it is not sung, it is recited. It is sung or said on Sundays outside Advent and Lent and on Solemnities and Feasts.

For example, the Gloria from the Mass of Saint Francis (CWB II #22b) is sung straight through with the cantor and people or the choir and people.

The Gloria from Mass Shalom (CWB II #27c) or the Mass of Our Lady, Help of Christians (CWB II #23b) have an antiphon which the choir sings the first time, and all repeat it. The cantor or choir sing the verses of the Gloria and all join in singing the refrain together after each verse.

Topic 5: The Responsorial Psalm

61	The Responsorial Psalm.
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(61) The Responsorial Psalm is important because it fosters meditation on the Word of God. It should be taken from the Lectionary. The Psalmist sings the verses at the ambo and the people respond. Seasonal Psalms and responses may be used. If it is not sung, the Responsorial Psalm is recited.

Topic 6: The Sequence

64	The Sequence.
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(64) The Sequence is sung before the Gospel Acclamation on Easter Sunday and Pentecost Sunday. *Musical settings of the Sequence for Easter Sunday are found in CWB II #344-345 and for Pentecost Sunday in CWB II #378a, 379-380.*

Topic 7: The Gospel Acclamation

62 & 63	The Gospel Acclamation.
131	The Gospel Acclamation. (Refers to 62 to 64.)

(62) The Gospel Acclamation is an act in itself. It is sung by everyone, standing, and may be led by the choir or a cantor. The verse is sung by the choir or a cantor. The Alleluia is replaced by another text during Lent.

(63) If there is only one reading before the Gospel, and the acclamation is not sung, it may be omitted.

The Alleluia is the Gospel Acclamation used outside of Lent. For example, the Gospel Acclamation from Mass Shalom (CWB II #27d) may be used outside of Lent. The cantor or choir intone the acclamation and it is repeated by all. The cantor or choir sing the verse (alone) and then the people repeat the acclamation after the verse. The same principle applies to the Celtic Alleluia (CWB II #48).

During Lent, one of the following four acclamations is used:

-Praise to You, Lord Jesus Christ, King of endless glory (CWB II #60, 61)

-Glory and praise to You, Lord Jesus Christ (CWB II #54, 55)

-Praise and honour to You, Lord Jesus Christ (CWB II #57, 58)

-Glory to You, Word of God, Lord Jesus Christ (CWB II #56).

These acclamations follow the same procedure as when the Alleluia is sung outside of Lent.

Topic 8: The Creed

68	Singing the Creed.
137	Singing the Creed. (Refers to 68.)

(68) The Creed is intoned by the Priest, the choir or the cantor and is sung by everyone. If it is not sung, it is recited by everyone.

Topic 9: The Universal Prayer

69 to 71	The Universal Prayer: no mention of singing.
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(71) There is no mention of the people singing a response. However, there is music on page 1500 of The Roman Missal for the petitions and the response of the Universal Prayer.