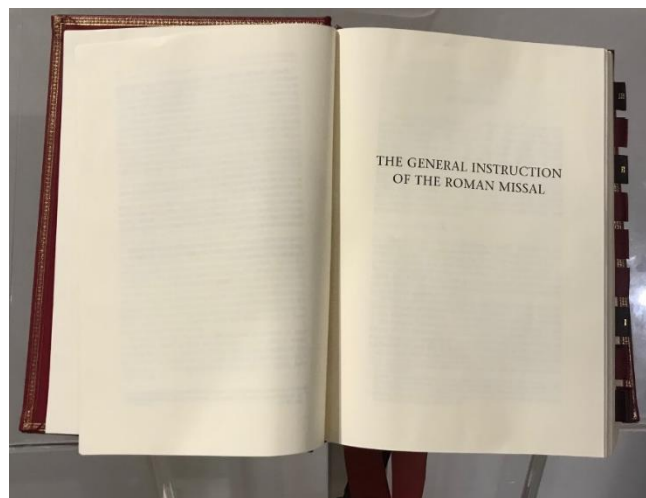


MUSIC AND THE GENERAL INSTRUCTION OF THE ROMAN MISSAL

(PART III – The Liturgy of the Eucharist and The Concluding Rites SEPTEMBER 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 III (September 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 included topics relating to the Introductory Rites and the Liturgy of the Word.

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

Musical examples are given where appropriate in part 3. 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 3.1: The Offertory Chant

74	The Offertory Chant.
139	The Offertory Chant. (Refers to 74.)

(74) The Offertory Chant accompanies the Procession with the Gifts. It should continue until the gifts are placed on the altar. Singing may accompany the Preparation of the Gifts, even if there is no procession.

Topic 3.2: The Eucharistic Prayer

79(b)	The Sanctus.
147	The Eucharistic Prayer and its acclamations.
148	The Preface Dialogue and Sanctus. (Refers to 79(b).)
151	The Eucharistic Prayer acclamations.

(79(b)) The *Holy, Holy, Holy* is part of the Eucharistic Prayer. It is sung by all the people with the Priest. *Settings include the Chant setting in the Missal which is most appropriate but not limited to Advent and Lent, Mass Shalom (CWB II #27f) or the Mass of Saint Francis (CWB II #22c). All three settings suggested here are simple, tuneful and accessible for people to sing as the article from GIRM instructs us to do.*

(147) The people should join in the Preface Dialogue, the *Holy, Holy, Holy*, the acclamation after the Consecration and the Great Amen.

If the Preface Dialogue is to be sung, then the setting in The Roman Missal should be used.

(151) The people join in the acclamation after the Consecration and the Great Amen.

Topic 3.3: The Lord's Prayer (A)

81	The Lord's Prayer, the embolism and the doxology.
152 and 153	The Lord's Prayer, the embolism and the doxology.

(81) The invitation to the Lord's Prayer, the Prayer itself, the embolism and final doxology are said or sung aloud.

(152) The Priest pronounces the invitation to the Lord's Prayer and he and the people sing or say the Prayer together.

(153) The Priest sings or says the embolism and the people respond with the doxology.

Topic 3.4: The Rite of Peace

82	The Rite of Peace: no mention of singing.
154	The Rite of Peace: no mention of singing.

(82) There is no mention of singing during the Rite of Peace.

(154) There is no mention of singing during the Rite of Peace.

As there is no mention of singing during the Rite of Peace and no music is provided in the Missal, there should be no singing during this Rite.

Topic 3.5: The Agnus Dei

83	The Agnus Dei.
155	The Agnus Dei. (Refers to 83.)

(83) The **Agnus Dei** is sung by the choir or cantor with the people replying. It may be repeated as many times as necessary to accompany the breaking of the bread. The final response is “grant us peace.”

As suggested above with the Holy, Holy, Holy, the Chant setting is very easy and repetitive. The settings from Mass Shalom (CWB II #27k) and the Mass of Saint Francis (CWB II #22h) are also very easy. (See comment on (366) in Topic 1.1.)

Topic 3.6: The Communion Chant

86 & 87	The Communion Chant.
88	The Communion Chant.
159 & 164	The Communion Chant. (Refer to 86 and 88.)
198	Entrance and Communion antiphons. (Refers to 48 and 87.)

(86) The Communion Chant begins when the Priest receives Communion and continues during the distribution of Communion.

(87) The Communion Chant is sung by the choir alone or by the choir or cantor with the people. If there is no singing, the Communion Antiphon is recited.

(88) After Communion, the Priest and people pray silently. A song may be sung by the people.

If the people are going to join in singing the hymn during Communion, then it would be best to have a hymn with a refrain that has an easy tune and words that will be easily learned off by heart so that the people can join in singing with ease.

If the choir has sung the hymn during Communion and there is to be a hymn after Communion, then the people should join in singing the hymn after Communion. In this way, balance between the choir singing on its and the people joining in is achieved.

Topic 16: The Concluding Rites (A)

90	The Concluding Rites
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(90) The Concluding Rites do not include a procession or a recessional song.

If the dialogues for the Blessing and Dismissal are to be sung, then the music given in The Roman Missal is to be used.

The recessional may be a hymn sung by the people or an instrumental postlude. During Lent, when instrumental music is not appropriate (GIRM #313) then the recessional can be done in silence to highlight the austerity of the Lenten Season.