

WHAT DOES THE RUBRIC REALLY SAY?

*The Renewal of Sacred Music and the Liturgy in the Catholic Church:
Movements Old and New*

St Paul, MN 2013

Father Dylan Schrader (dylanschrader@gmail.com)

Latin texts may be found online at <http://ordo-missae.ipsissima-verba.org/>

Rubrics written at the top of each section are taken from *The Order of Mass* in the Roman Missal.

Excerpts from the English translation of *The Roman Missal* (including *The General Instruction of the Roman Missal*) © 2010, International Commission on English in the Liturgy Corporation. All rights reserved.

English translations of excerpts from all other documents by Rev. Dylan Schrader 2013.

The Order of Mass (Latin: Ordo Missae) is contained in the Roman Missal and is in front of the priest as he celebrates the Mass. These are the rubrics themselves. The latest edition was issued in Latin in 2000 and published in 2002, with an emended edition being published in 2008. The current English translation, including adaptations for the dioceses of the United States of America was published by the International Commission on English in the Liturgy (ICEL) in 2010.

The General Instruction of the Roman Missal (Latin: Institutio generalis Missalis romani) is contained in the front of the Roman Missal and contains a general set of prescriptions for the celebration of Mass. The latest edition was issued in Latin in 2000 and published in 2002, with an emended edition being published in 2008. The current English translation, including adaptations for the dioceses of the United States of America was published by the International Commission on English in the Liturgy (ICEL) in 2010.

Ordo cantus Missae (English: The Order for the Chant of the Mass) is part of the Roman Missal but is not contained within the printed edition of the Missal. The latest edition was published in Latin in 1987. This book gives instructions relevant to the chants of the Mass and a schema for modifying the Graduale Romanum (Roman Gradual) of 1908 for use with the liturgy as revised following Vatican II. The Graduale Romanum published by the monks of Solesmes in 1979 is an unofficial implementation of this schema. There is no official English translation.

Ordo lectionum Missae (English: The Order for the Readings of the Mass) is part of the Roman Missal but is not contained within the printed edition of the Missal. The latest edition was issued in Latin in 1981. This book gives instructions relevant to the liturgy of the word and the schema for the formation of the Lectionary. The English translation of this document appears as *The General Introduction to the Lectionary* in the front of the English language Lectionary.

Caeremoniale Episcoporum (English: The Ceremonial of Bishops) is a book describing in detail the ceremonies celebrated by Bishops, including Mass. It also provides helpful details that can be applied by analogy to all celebrations of Mass. The latest, emended edition was published in 2008. The English translation issued by ICEL in 1989 is unofficial.

Notitiae (English: News), begun in 1965, was at first the journal for the Consilium for the Implementation of the Constitution on the Sacred Liturgy, but in 1969 it became the journal of the Sacred Congregation for Divine Worship and continues to be the journal of the Congregation for Divine Worship and the Discipline of the Sacraments. Documents from the Congregation are typically published in *Notitiae*, as well as answers to questions, called *responsa ad dubia* (responses to doubts).

Preces eucharisticae pro concelebratione (English: Eucharistic Prayers for Concelebration) is a fascicle containing the Eucharistic Prayers with rubrics for concelebrating priests. The latest edition was published in 2009. The Holy See has approved no official English translation, though the texts of this book are substantially the same as the Roman Missal, and the pertinent rubrics for concelebrants are trivially translated into English.

Musicam sacram (English: Sacred Music) is an instruction issued in 1967 by the Sacred Congregation of Rites which laid down norms for sacred music and helped guide the process of the revision of the liturgical books.

Liturgicae instaurationes (English: The Liturgical Reforms) is an instruction issued in 1970 by the Sacred Congregation for Divine Worship which laid down norms for the process of the revision of the liturgical books.

Please note: There have been other important documents in the history of the revised liturgy. Some, such as *Inter oecumenici* (26 September 1964) have not been cited since they were early enough in the revision process that they have been superseded. Others, such as *Redemptionis sacramentum* (25 March 2004) contain only passing references of little significance for the purposes of this presentation, even though they are invaluable and necessary reading for other purposes.

1. When the people are gathered, the Priest approaches the altar with the ministers while the Entrance Chant is sung.

<p><i>The General Instruction of the Roman Missal from The Roman Missal (2010) with USA adaptations</i></p>	<p><i>Ordo cantus Missae, editio typica altera (1987)</i></p>	<p>Other documents</p>
<p>47. When the people are gathered, and as the Priest enters with the Deacon and ministers, the Entrance Chant begins. Its purpose is to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical time or festivity, and accompany the procession of the Priest and ministers.</p> <p>48. This chant is sung alternately by the choir and the people or similarly by a cantor and the people, or entirely by the people, or by the choir alone. In the Dioceses of the United States of America, there are four options for the Entrance Chant: (1) the antiphon from the Missal or the antiphon with its Psalm from the Graduale Romanum, as set to music there or in another setting; (2) the antiphon and Psalm of the Graduale Simplex for the liturgical time; (3) a chant from another collection of Psalms and antiphons, approved by the Conference of Bishops or the Diocesan Bishop, including Psalms arranged in responsorial or metrical forms; (4) another liturgical chant that is suited to the sacred action, the day, or the time of year, similarly approved by the Conference of Bishops or the Diocesan Bishop.</p> <p>If there is no singing at the Entrance, the antiphon given in the Missal is recited either by the faithful, or by some of them, or by a reader; otherwise, it is recited by the Priest himself, who may even adapt it as an introductory explanation (cf. no. 31).</p> <p>121. During the procession to the altar, the Entrance Chant takes place (cf. nos. 47-48).</p>	<p>1. When the people are gathered and as the priest processes to the altar with the ministers, the Entrance Antiphon is begun. Its intonation may be shorter or more protracted as opportune, or, which is better, the chant may be begun by all together. The asterisk, then, which is found in the Gradual to signify the section for the intonation, should be regarded only as an indicative sign.</p> <p>Once the antiphon has been sung by the choir, the verse is sung by a cantor or cantors and then the antiphon is repeated by the choir.</p> <p>This type of alternation between antiphons and versicles may be done as often as necessary to accompany the procession. Still, before the antiphon is repeated at the end, the <i>Gloria Patri</i> / <i>Sicut erat</i>, sung together, may be sung as the last verse. If, however, the <i>Gloria Patri</i> has a special melodic termination, this same termination should be used in all the versicles.</p> <p>If it would happen that the chant would be too much prolonged by the verse <i>Gloria Patri</i> and the repetition of the antiphon, the doxology is omitted. If, however, the procession is shorter, only one verse of the psalm is used, or even the antiphon alone with no added verse.</p> <p>But whenever a liturgical procession precedes the Mass, the Entrance Antiphon is sung while the procession enters the church, or it is even omitted, as provided for in individual cases in the liturgical books.</p>	<p>Caeremoniale Episcoporum, editio typica, reimpressio emendata (2008):</p> <p>128. While the Entrance Chant is sung, the procession from the sacristy to the sanctuary takes place [...]</p> <p>Liturgicae instaurationes (5 septembris 1970), n. 2/b, in AAS 62 (1970), 696:</p> <p>b) The Entrance and Communion Antiphons may be taken from the Graduale Romanum, from the Graduale Simplex, from the Missale Romanum, and from collected texts that have been approved by the Conferences of Bishops. These Conferences, however, in selecting the chants for the celebration of Mass should keep in mind not only their agreement with the seasons and various circumstances of the liturgical action, but also the needs of the faithful who are the ones to use them.</p> <p>[NB: This response from 1965 is unofficial.] Notitiae 1 (1965), 139, n. 15:</p> <p>15. Whether the Entrance Antiphon to be repeated after the Gloria Patri may be omitted, since repetitions, according to art. 34 of the Constitution, are to be avoided?</p> <p>Resp.: The repetition of the Entrance Antiphon follows from its very nature as an antiphon, and therefore it is not to be counted among the “useless repetitions,” about which art. 34 of the Constitution is concerned.</p> <p>Notitiae 6 (1970), 404, n. 42:</p> <p>42. In no. 26 of the General Instruction [NB: N. 48 in the current GIRM], are the words “sacred action” to be understood as referring to the procession of the priest and ministers or to the entire Eucharistic celebration?</p> <p>Resp. The words mentioned above are to be understood as referring to the procession because in the context they are dealing with the Entrance Chant. Yet the norm itself takes on a more general force: every kind of chant in the Mass should be made fit to the character of the time and the action which is being carried out here and now.</p>

7. The Kyrie, eleison (Lord, have mercy), invocations follow, unless they have just occurred in a formula of the Penitential Act.

<i>The General Instruction of the Roman Missal from The Roman Missal (2010) with USA adaptations</i>	<i>Ordo cantus Missae, editio typica altera (1987)</i>	Other documents
<p>52. After the Penitential Act, the <i>Kyrie, eleison</i> (Lord, have mercy), is always begun, unless it has already been part of the Penitential Act. Since it is a chant by which the faithful acclaim the Lord and implore his mercy, it is usually executed by everyone, that is to say, with the people and the choir or cantor taking part in it.</p> <p>Each acclamation is usually pronounced twice, though it is not to be excluded that it be repeated several times, by reason of the character of the various languages, as well as of the artistry of the music or of other circumstances. When the <i>Kyrie</i> is sung as a part of the Penitential Act, a “trope” precedes each acclamation.</p> <p>125. The Penitential Act follows. After this, the <i>Kyrie</i> is sung or said, in accordance with the rubrics (cf. no. 52).</p>	<p>2. The acclamations <i>Kyrie, eleison</i>, as opportune, may be divided among two or three cantors or choirs. This acclamation is customarily said twice, but not to the exclusion of a greater number, especially being attentive to the nature of the music itself, as indicated below, n. 491.</p> <p>When the <i>Kyrie</i> is sung as part of the penitential act, a brief trope is inserted before each acclamation.</p>	<p><i>Caeremoniale Episcoporum, editio typica, reimpressio emendata (2008):</i></p> <p>134. After the Penitential Act, the <i>Kyrie</i> is said, unless there has been the sprinkling of water or the third form of the Penitential Act has been used, or the rubrics establish otherwise.</p>

8. Then, when it is prescribed, this hymn is either sung or said: **Glory to God in the highest** [...]

<i>The General Instruction of the Roman Missal from The Roman Missal (2010) with USA adaptations</i>	<i>Ordo cantus Missae, editio typica altera (1987)</i>	Other documents
<p>53. The <i>Gloria in excelsis</i> (<i>Glory to God in the highest</i>) is a most ancient and venerable hymn by which the Church, gathered in the Holy Spirit, glorifies and entreats God the Father and the Lamb. The text of this hymn may not be replaced by any other. It is intoned by the Priest or, if appropriate, by a cantor or by the choir; but it is sung either by everyone together, or by the people alternately with the choir, or by the choir alone. If not sung, it is to be recited either by everybody together or by two choirs responding one to the other.</p> <p>It is sung or said on Sundays outside Advent and Lent, and also on Solemnities and Feasts, and at particular celebrations of a more solemn character.</p> <p>126. For celebrations where it is prescribed, the <i>Gloria in excelsis</i> (<i>Glory to God in the highest</i>) is either sung or said (cf. no. 53).</p>	<p>3. The hymn <i>Gloria in excelsis</i> is begun by the priest or, as opportune, by a cantor. It is sung, however, either alternately by the cantors and the choir, or by two choirs responding back and forth. The division of the verses, which the double lines in the Graduale Romanum indicate, does not necessarily have to be observed if a more appropriate method is found which can be put together with the melody. [...]</p>	<p><i>Caeremoniale Episcoporum, editio typica, reimpressio emendata (2008):</i></p> <p>135. The <i>Gloria</i> is said in accordance with the rubrics. It may be intoned either by the Bishop or by one of the concelebrants, or by the cantors. While the hymn is being sung, all stand.</p> <p><i>Notitiae 6 (1970), 261, n. 33:</i></p> <p>33. What should be understood by the phrase “a particular celebration of a more solemn character” in which the <i>Gloria</i> should be sung?</p> <p>Resp. “A particular celebration of a more solemn character,” according to the phrase used in n. 31 of the General Instruction [<i>NB: N. 53 in the current GIRM</i>] is to be understood as a celebration which is carried out with solemnity or with the assembly of the people.</p>

11. The psalmist or cantor sings or says the Psalm, with the people making the response.

<i>The General Instruction of the Roman Missal from The Roman Missal (2010) with USA adaptations</i>	<i>Ordo cantus Missae, editio typica altera (1987)</i>	Other documents
<p>61. After the First Reading follows the Responsorial Psalm, which is an integral part of the Liturgy of the Word and which has great liturgical and pastoral importance, since it fosters meditation on the Word of God.</p> <p>The Responsorial Psalm should correspond to each reading and should usually be taken from the Lectionary.</p> <p>It is preferable for the Responsorial Psalm to be sung, at least as far as the people’s response is concerned. Hence the psalmist, or cantor of the Psalm, sings the Psalm verses at the ambo or another suitable place, while the whole congregation sits and listens, normally taking part by means of the response, except when the Psalm is sung straight through, that is, without a response. However, in order that the people may be able to sing the Psalm response more easily, texts of some responses and Psalms have been chosen for the different times of the year or for the different categories of Saints. These may be used instead of the text corresponding to the reading whenever the Psalm is sung. If the Psalm cannot be sung, then it should be recited in a way that is particularly suited to fostering meditation on the Word of God.</p> <p>In the Dioceses of the United States of America, instead of the Psalm assigned in the Lectionary, there may be sung either the Responsorial Gradual from the Graduale Romanum, or the Responsorial Psalm or the Alleluia Psalm from the Graduale Simplex, as described in these books, or an antiphon and Psalm from another collection of Psalms and antiphons, including Psalms arranged in metrical form, providing that they have been approved by the Conference of Bishops or the Diocesan Bishop. Songs or hymns may not be used in place of the Responsorial Psalm.</p> <p>129. Then the psalmist or the reader proclaims the verses of the Psalm and the people make the response as usual.</p>	<p>5. After the first reading, the Responsorial Gradual is said by cantors or by the choir. The verse, however, is sung by cantors up to the end. No attention should be paid to the asterisk, which indicates the repetition of the chant to be done by the choir at the end of the verse of the Gradual, the Alleluia verse, and the last verse of the Tract. When, however, it seems opportune, it is permissible to repeat the first part of the Responsory up until the verse.</p> <p>In the Easter season, in place of the Responsorial Gradual, the Alleluia is sung as described below.</p>	<p style="text-align: center;">Other documents</p> <p><i>Caeremoniale Episcoporum, editio typica, reimpressio emendata (2008):</i></p> <p>138. Then the lector departs. All briefly meditate in silence upon what they have heard. Then, the psalmist or cantor, or the lector himself, sings or says the Psalm in one of the ways envisioned.</p> <p><i>Ordo lectionum Missae, editio typica altera (1981):</i></p> <p>19. The Responsorial Psalm, which is also called the Gradual, since it is “an integral part of the liturgy of the word” truly bears with it a great liturgical and pastoral importance. For this reason, the faithful should be consistently educated on how to perceive the word of God that speaks in the Psalms and of how those same Psalms are turned into the prayer of the Church. This certainly “will occur more easily if a more profound understanding of the Psalms, following the meaning they have when sung in the sacred Liturgy, is more diligently promoted by the clergy and imparted by appropriate catechesis to all the faithful.”</p> <p>Brief explanations can provide a certain aid by which the choice and the correspondence of the Psalm and the response with the readings is indicated.</p> <p>20. The Responsorial Psalm is customarily sung. There are two legitimate manners of singing the psalm after the first reading: the responsorial manner and the direct manner. In the responsorial manner, which, insofar as possible, is to be preferred, the psalmist or cantor of the Psalm sings the verses of the Psalm while the whole congregation participates by responding. In the direct manner, the Psalm is sung without the insertion of a response by the community or by the psalmist or cantor of the Psalm alone, with the congregation only listening, or by all together.</p> <p>21. The chanting of the Psalm or even of the response alone helps greatly to let the spiritual sense of the Psalm be perceived and fosters meditation on it.</p> <p>In each culture, all those things should be employed which can foster singing by the assembly itself, and especially the use of those options intended for this in the <i>Ordo lectionum Missae</i> with regard to the responses to be used for the various liturgical seasons.</p> <p>22. The Psalm which occurs after the reading, if it is not sung, should be recited in a manner appropriate for meditation on the word of God.</p> <p>The Responsorial Psalm is sung or recited by the psalmist or cantor at the ambo.</p>

13. There follows the Alleluia or another chant laid down by the rubrics, as the liturgical time requires.

<i>The General Instruction of the Roman Missal from The Roman Missal (2010) with USA adaptations</i>	<i>Ordo cantus Missae, editio typica altera (1987)</i>	Other documents
<p>62. After the reading that immediately precedes the Gospel, the <i>Alleluia</i> or another chant laid down by the rubrics is sung, as the liturgical time requires. An acclamation of this kind constitutes a rite or act in itself, by which the gathering of the faithful welcomes and greets the Lord who is about to speak to them in the Gospel and profess their faith by means of the chant. It is sung by everybody, standing, and is led by the choir or a cantor, being repeated as the case requires. The verse, on the other hand, is sung either by the choir or by a cantor.</p> <p>a) The <i>Alleluia</i> is sung in every time of year other than Lent. The verses are taken from the Lectionary or the Graduale.</p> <p>b) During Lent, instead of the <i>Alleluia</i>, the Verse before the Gospel as given in the Lectionary is sung. It is also possible to sing another Psalm or Tract, as found in the Graduale.</p> <p>63. When there is only one reading before the Gospel:</p> <p>a) during a time of year when the <i>Alleluia</i> is prescribed, either an Alleluia Psalm or the Responsorial Psalm followed by the <i>Alleluia</i> with its verse may be used;</p> <p>b) during a time of year when the <i>Alleluia</i> is not foreseen, either the Psalm and the Verse before the Gospel or the Psalm alone may be used;</p> <p>c) the <i>Alleluia</i> or the Verse before the Gospel, if not sung, may be omitted.</p> <p>64. The Sequence which, except on Easter Sunday and on Pentecost Day, is optional, is sung before the <i>Alleluia</i>.</p> <p>131. After this, all rise, and the <i>Alleluia</i> or other chant is sung as the liturgical time requires (cf. Nos. 62-64).</p>	<p>7. The <i>Alleluia</i> or the Tract follows the second reading. The chant of the <i>Alleluia</i> is arranged in this way: The <i>Alleluia</i> according to its melody is sung completely by cantors and repeated by the choir. Still, as opportune, it may be sung only once by all. The verse is sung by cantors up until the end, but afterwards the <i>Alleluia</i> is repeated by all.</p> <p>During the season of Lent, in place of the <i>Alleluia</i>, the Tract is sung. Its verses are sung alternately by two parts of the choir responding back and forth, or alternately by the cantors and by the choir. The last verse may be sung by all.</p> <p>9. Whenever there is only one reading before the Gospel, the Responsorial Gradual is sung after it or the <i>Alleluia</i> with its verse. During the Easter season, however, either <i>Alleluia</i> is sung.</p>	<p><i>Caeremoniale Episcoporum, editio typica, reimpressio emendata (2008):</i></p> <p>140. The <i>Alleluia</i> or another chant follows, as the liturgical season requires. When the <i>Alleluia</i> begins, all except the Bishop rise. [...]</p> <p><i>Ordo lectionum Missae, editio typica altera (1981):</i></p> <p>23. Even the ‘Alleluia’ or, according to the liturgical season, the verse before the Gospel constitutes “a rite or act that stands by itself,” [See <i>GIRM</i>, n. 37] by which the assembly of the faithful welcomes and greets the Lord who is about to speak to them and profess their faith by means of the chant.</p> <p>The ‘Alleluia’ and the verse before the Gospel should be sung with all standing, but such that not only the cantor who begins the chant or even the schola but rather the entire people all sing together.</p>

18. At the end of the Homily, the Symbol or Profession of Faith or Creed, when prescribed, is either sung or said [...]

<p><i>The General Instruction of the Roman Missal from The Roman Missal (2010) with USA adaptations</i></p>	<p><i>Ordo cantus Missae, editio typica altera (1987)</i></p>	<p>Other documents</p>
<p>68. The Creed is to be sung or said by the Priest together with the people on Sundays and Solemnities. It may be said also at particular celebrations of a more solemn character.</p> <p>If it is sung, it is intoned by the Priest or, if appropriate, by a cantor or by the choir. It is then sung either by everybody together or by the people alternating with the choir.</p> <p>If it is not sung, it is to be recited by everybody together or by two choirs responding one to the other.</p> <p>137. The Symbol or Creed is sung or recited by the Priest together with the people (cf. no. 68) [...]</p>	<p>11. The <i>Credo</i> is customarily sung either by all or alternately.</p>	<p><i>Caeremoniale Episcoporum, editio typica, reimpressio emendata (2008):</i></p> <p>143. When the homily is finished, unless the rite of some sacrament or consecration or blessing must be celebrated at this time according to the provisions of the Roman Pontifical or the Roman Ritual, the Bishop puts aside the miter and staff, rises, and with all standing, the Symbol or Creed is sung or recited, in accordance with the rubrics. [...]</p> <p><i>Musicam sacram (5 March 1967), in AAS 59 (1967), 310:</i></p> <p>34. [...] It is preferable that the <i>Symbol</i>, since it is a form of the profession of faith, be sung by all, or in such a manner that allows the fitting participation of the faithful.</p>

21. When all this has been done, the Offertory Chant begins. Meanwhile, the ministers place the corporal, the purificator, the chalice, the pall, and the Missal on the altar.

<p><i>The General Instruction of the Roman Missal from The Roman Missal (2010) with USA adaptations</i></p>	<p><i>Ordo cantus Missae, editio typica altera (1987)</i></p>	<p>Other documents</p>
<p>74. The procession bringing the gifts is accompanied by the Offertory Chant (cf. no. 37 b), which continues at least until the gifts have been placed on the altar. The norms on the manner of singing are the same as for the Entrance Chant (cf. no. 48). Singing may always accompany the rite at the Offertory, even when there is no procession with the gifts.</p> <p>139. When the Universal Prayer is over, all sit, and the Offertory Chant begins (cf. no. 74). [...]</p>	<p>13. After the Offertory Antiphon, there may be sung according to tradition, versicles, which, nevertheless, may be omitted, even for the antiphon <i>Domine Iesu Christe</i> in the Mass for the Dead. After each verse, the indicated part of the antiphon is repeated.</p>	<p><i>Caeremoniale Episcoporum, editio typica, reimpressio emendata (2008):</i></p> <p>145. When the Universal Prayer is finished, the Bishop sits with the miter. The concelebrants and the people likewise sit. Then the Offertory Chant begins, and it continues at least until the gifts have been placed upon the altar.</p>

31. At the end of the Preface he joins his hands and concludes the Preface with the people, singing or saying aloud: **Holy, Holy, Holy Lord God of hosts.** [...]

<i>The General Instruction of the Roman Missal from The Roman Missal (2010) with USA adaptations</i>	<i>Ordo cantus Missae, editio typica altera (1987)</i>	Other documents
<p>79. [...] b) The acclamation, by which the whole congregation, joining with the heavenly powers, sings the <i>Sanctus (Holy, Holy, Holy)</i>. This acclamation, which constitutes part of the Eucharistic Prayer itself, is pronounced by all the people with the Priest.</p> <p>148. [...] At its conclusion, he joins his hands, and together with all those present, sings or says aloud the <i>Sanctus (Holy, Holy, Holy)</i> (cf. no. 79 b).</p>	<p>14. After the Preface, all sing the <i>Sanctus</i>; after the consecration, they offer the memorial acclamation.</p>	<p><i>Caeremoniale Episcoporum, editio typica, reimpressio emendata (2008):</i></p> <p>154. [...] the Bishop continues the preface, and, when this has been finished, with hands joined, together with the concelebrants, the ministers, and the people, sings the <i>Sanctus</i>.</p> <p><i>Musicam sacram (5 March 1967), in AAS 59 (1967), 310:</i></p> <p>34. [...] It is preferable that the <i>Sanctus</i>, as the concluding acclamation of the Preface, customarily be sung by the whole assembly together with the priest.</p>

91. Then he says: The mystery of faith. And the people continue, acclaiming: We proclaim your Death, O Lord [...]

<i>The General Instruction of the Roman Missal from The Roman Missal (2010) with USA adaptations</i>	<i>Ordo cantus Missae, editio typica altera (1987)</i>	Other documents
<p>151. After the Consecrations when the Priest has said, <i>The mystery of faith</i>, the people pronounce the acclamation, using one of the prescribed formulas.</p>	<p>14. After the Preface, all sing the <i>Sanctus</i>; after the consecration, they offer the memorial acclamation.</p>	<p><i>Caeremoniale Episcoporum, editio typica, reimpressio emendata (2008):</i></p> <p>155. When the Bishop has said, <i>The mystery of faith</i>, the people makes the acclamation.</p> <p><i>Notitiae 5 (1969), 324–325, n. 3:</i></p> <p>3. When no member of the faithful is present who can make the acclamation after the consecration, should the priest say “The mystery of faith”?</p> <p>Resp.: <i>In the negative.</i> The words <i>The mystery of faith</i>, which have been taken from the context of the words of the Lord and placed after the consecration, “serve as an introduction to the acclamation of the faithful” (Cf. Const. <i>Missale Romanum</i>). When, however, in particular circumstances no one is able to respond, the priest omits these words, as is done in a Mass which, out of grave necessity, is celebrated without any minister, in which the greetings and blessing at the end of Mass are omitted (<i>Gen. Instr.</i>, n. 211 [NB: N. 254 in the current GIRM]).</p> <p>The same holds true for a concelebration of priests in which no member of the faithful is present.</p> <p><i>Notitiae 24 (1988), 152:</i></p> <p>Some count even the expression “the mystery of faith” after the consecration of the bread and wine by the priest celebrant as one of the instructions which belong to the deacon in the celebration of Mass.</p> <p>In this matter, we should pay attention to the following. Although the words “the mystery of faith” are found in all manuscripts of the Roman Canon from the seventh century onward, their origin is entirely unknown. The only indication in the Bible of this expression is found in 1 Tim 3:9 where “the mystery of faith” refers to the whole of Christian doctrine or the plan of God for the salvation of the world (cf. Jungmann, <i>Missarum sollemnia</i>, II editio – Wien 1949, II pars, nn. 269 ss).</p> <p>Already at the time of the Consilium for the implementation of the Constitution on the sacred Liturgy, experts undertook an examination of this sort of question and arrived at the conclusion: the expression “the mystery of faith” should be pronounced by the priest, not the deacon. After carefully weighing everything, the rubric of the <i>Roman Missal</i>, should be followed which establishes “Then (the priest) says: ‘The mystery of faith’” (Order of Mass, n. 93 [NB: N. 91 in the current Order of Mass]).</p> <p>The rubric is confirmed in the <i>Ceremonial of Bishops</i>, n. 155.</p>

98. He takes the chalice and the paten with the host and, raising both, he says: **Through him, and with him, and in him** [...] The people acclaim: **Amen.**

<p><i>The General Instruction of the Roman Missal</i> from <i>The Roman Missal</i> (2010) with USA adaptations</p>	<p><i>Ordo cantus Missae, editio typica altera</i> (1987)</p>	<p>Other documents</p>
<p>79. [...] h) The concluding doxology, by which the glorification of God is expressed and which is affirmed and concluded by the people's acclamation <i>Amen</i>.</p> <p>151. At the end of the Eucharistic Prayer, the Priest takes the paten with the host and the chalice and elevates them both while pronouncing alone the doxology <i>Through him</i>. At the end the people acclaim, <i>Amen</i>. After this, the Priest places the paten and the chalice on the corporal.</p> <p>180. At the concluding doxology of the Eucharistic Prayer, the Deacon stands next to the Priest, and holds the chalice elevated while the Priest elevates the paten with the host, until the people have acclaimed, <i>Amen</i>.</p> <p>236. The concluding doxology of the Eucharistic Prayer is pronounced solely by the principal Priest Celebrant or together, if this is desired, with the other concelebrants, but not by the faithful.</p>	<p>15. When the doxology of the Eucharistic Prayer is finished, all acclaim: <i>Amen</i>. [...]</p>	<p><i>Caeremoniale Episcoporum, editio typica, reimpressio emendata</i> (2008):</p> <p>158. At the final doxology of the Eucharistic Prayer, the Deacon, standing at the side of the Bishop, holds the chalice elevated, while the Bishop elevates the paten with the host until the people have acclaimed, <i>Amen</i>. The final doxology of the Eucharistic Prayer is offered by the Bishop alone or by all the concelebrants together with the Bishop.</p> <p><i>Preces eucharisticae pro concelebratione</i> (1972), 15 (et passim):</p> <p>The <i>principal celebrant</i> elevates the paten with the host and the <i>deacon</i>, or in his absence, <i>one of the concelebrants</i> elevates the chalice, while the principal celebrant alone or with the concelebrants says: Through him, and with him, and in him [...] The people acclaim: Amen.</p>

130. Meanwhile the following is sung or said: **Lamb of God** [...] The invocation may even be repeated several times if the fraction is prolonged. Only the final time, however, is **grant us peace** said.

<i>The General Instruction of the Roman Missal from The Roman Missal (2010) with USA adaptations</i>	<i>Ordo cantus Missae, editio typica altera (1987)</i>	Other documents
<p>83. [...] The supplication <i>Agnus Dei</i> (<i>Lamb of God</i>) is usually sung by the choir or cantor with the congregation replying; or at least recited aloud. This invocation accompanies the fraction of the bread and, for this reason, may be repeated as many times as necessary until the rite has been completed. The final time it concludes with the words <i>grant us peace</i>.</p> <p>155. After this, the Priest takes the host, breaks it over the paten, and places a small piece in the chalice, saying quietly, <i>Haec commixtio</i> (<i>May this mingling</i>). Meanwhile the <i>Agnus Dei</i> (<i>Lamb of God</i>) is sung or said by the choir and by the people (cf. no. 83).</p>	<p>16. While the fraction of the bread and the commingling are being carried out, the invocation <i>Agnus Dei</i> is sung by the cantors with all responding. This invocation may be repeated as often as necessary to accompany the fraction of the bread, being attentive to its musical form. The last time, the invocation is concluded with the words <i>grant us peace</i>.</p>	<p>Caeremoniale Episcoporum, editio typica, reimpressio emendata (2008):</p> <p>162. The Bishop begins the fraction of the bread, and some of the presbyters who concelebrate continue it. Meanwhile, <i>Agnus Dei</i> is repeated as many times as is necessary to accompany the breaking of the bread.</p> <p>Musicam sacram (5 March 1967), in AAS 59 (1967), 310:</p> <p>34. [...] The <i>Agnus Dei</i> may be repeated as many times as is necessary, especially in a concelebration, since it accompanies the fraction. It is fitting that the people participate in this chant at least with the final invocation.</p> <p>Notitiae 11 (1975), 205:</p> <p>Whether the chant “Shalom” can substitute for the chant “Agnus Dei”?</p> <p>R. In the negative. The Order of Mass must be observed in all of its parts, as it is found in the Missal. A certain slight adaptation is mentioned in the Directory for Masses with children no. 31 (cf. <i>Notitiae</i> 10, 1974, 14). But what is established “for children” cannot be applied to other assemblies.</p> <p>Notitiae 14 (1978), 306, n. 8:</p> <p>8. How many times should the <i>Agnus Dei</i> be said or sung based on what is implied in the Order of Mass?</p> <p>Resp. The purpose of this text is to accompany the fraction of the consecrated bread while the particle is dropped into the chalice (GIRM 56e [NB: N. 83 in the current GIRM]). Practically, there are two cases to consider:</p> <p>a) If the presider is the only celebrant or if only a few concelebrants are present, then the fraction of the bread takes place quickly enough. Customarily, the <i>Agnus Dei</i> said or sung three times, as given in the <i>Order of Mass</i> 131 [NB: N. 130 in the current <i>Order of Mass</i>], is sufficient to accompany the action.</p> <p>b) In the case where there are many concelebrants or the fraction of the bread is prolonged for a longer period of time, then the <i>Agnus Dei</i> can be repeated several times until the end of the fraction, according to the rubric in OM 131: <i>Which can also be repeated several times ...</i> and according to the indication of GIRM 56e: <i>This invocation can be repeated as often as is necessary...</i></p>

136. While the Priest is receiving the Body of Christ, the Communion Chant begins.

<i>The General Instruction of the Roman Missal</i> from <i>The Roman Missal</i> (2010) with USA adaptations	<i>Ordo cantus Missae</i>, editio typica altera (1987)	Other documents
<p>86. While the Priest is receiving the Sacrament, the Communion Chant is begun, its purpose being to express the spiritual union of the communicants by means of the unity of their voices, to show gladness of heart, and to bring out more clearly the “communitarian” character of the procession to receive the Eucharist. The singing is prolonged for as long as the Sacrament is being administered to the faithful.</p> <p>However, if there is to be a hymn after Communion, the Communion Chant should be ended in a timely manner.</p> <p>Care should be taken that singers, too, can receive Communion with ease.</p> <p>87. In the Dioceses of the United States of America, there are four options for singing at Communion: (1) the antiphon from the Missal or the antiphon with its Psalm from the Graduale Romanum, as set to music there or in another musical setting; (2) the antiphon with Psalm from the Graduale Simplex of the liturgical time; (3) a chant from another collection of Psalms and antiphons, approved by the Conference of Bishops or the Diocesan Bishop, including Psalms arranged in responsorial or metrical forms; (4) some other suitable liturgical chant (cf. no. 86) approved by the Conference of Bishops or the Diocesan Bishop. This is sung either by the choir alone or by the choir or a cantor with the people.</p> <p>However, if there is no singing, the antiphon given in the Missal may be recited either by the faithful, or by some of them, or by a reader; otherwise, it is recited by the Priest himself after he has received Communion and before he distributes Communion to the faithful.</p> <p>88. When the distribution of Communion is over, if appropriate, the Priest and faithful pray quietly for some time. If desired, a Psalm or other canticle of praise or a hymn may also be sung by the whole congregation.</p> <p>159. While the Priest is receiving the Sacrament, the Communion Chant begins (cf. no. 86).</p>	<p>17. While the priest is receiving the Body of the Lord, the Communion Antiphon is begun. This chant is carried out in the same way as the Entrance Chant, but such that the cantors are able to participate in the Sacrament with ease.</p>	<p><i>Caeremoniale Episcoporum</i>, editio typica, reimpressio emendata (2008):</p> <p>163. [...] While the Bishop is receiving the Body of Christ, the Communion Chant is begun.</p> <p><i>Liturgicae instaurationes</i> (5 septembris 1970), n. 2/b, in AAS 62 (1970), 696:</p> <p>b) The Entrance and Communion Antiphons may be taken from the Graduale Romanum, from the Graduale Simplex, from the Missale Romanum, and from collected texts that have been approved by the Conferences of Bishops. These Conferences, however, in selecting the chants for the celebration of Mass should keep in mind not only their agreement with the seasons and various circumstances of the liturgical action, but also the needs of the faithful who are the ones to use them.</p>