

After choosing music, ask the following questions:

1. Have the priorities, as in the order of the listing, been adhered to?
2. Is the music chosen, liturgical or in keeping with the church season?
3. What role has been given to the Cantor?
4. What part has the choir to play in the choices made?
5. Is the participation of the congregation respected?

Ministers of Music

A psalmist, a cantor, an organist, other instrumentalists, a choir and a director of music assist the congregation's full participation in singing the songs, responses and acclamations which are important elements of the liturgy. These ministers of music exercise a liturgical function within the assembly and by their ministry, help to add beauty and solemnity to the celebration. A key to understanding this ministry is the recognition of the fundamental role of music ministers in serving the prayer of the gathered congregation.

- All ministers of music will be aided in their ministry through the availability of training and formation in the Diocese. On-going training in liturgy and music is required.
- The choir remains at all times, part of the gathered congregation. It should never displace or dominate the liturgy. It is appropriate for the choir to sing more elaborate music, for example, a motet at the Preparation of the Gifts, which can assist prayerful reflection of the assembly.



Sing Psalms, Hymns & Spiritual Songs to the Lord

**Diocese of Waterford and Lismore
Liturgy Commission**

Music in the Liturgy



As an art placed at the service of prayer, music is part of the liturgical action, drawing people together and transforming them into an assembly of worshippers.

When choosing music for liturgy, due consideration must be given to the music itself, the text, the ritual function that it serves and the ability of those in music ministry and the assembly, to deliver it.

- The primary source for the texts of liturgical music are Scripture and the prayers of the liturgy.
- Many different forms of music are used in the liturgy according to the various needs of the Rites—Responsorial Psalms, Acclamations, Responses and Hymns.

Instrumental music is also used to create an atmosphere of recollection, stillness and silent prayer.

It is very important that the music chosen reflects the nature of the occasion. The selection of music should begin with the liturgical texts themselves. Priority should be given to the parts of the Mass, and among these parts, priority should be given to the Responsorial Psalm, to the Acclamations before the Gospel (Alleluia) and within the Eucharistic Prayer (Holy Holy, Memorial Acclamation and the Great Amen).

The most important questions are:

- In the music chosen, have the most important pieces been attended to?
- Has the congregation been thought about when choosing the music?

Sung Texts

The Eucharistic Prayer is the centre and summit of our entire liturgical celebration. The whole prayer has been set to music by many composers down through the years. The acclamations are of particular importance, and should be sung, if possible.

Sing a Song to the Lord's Holy Name

Alleluia (Gospel Acclamation)

The Alleluia is an acclamation which expresses the people's greeting of the Lord, and their faith in his presence as he addresses them in the Gospel reading.

Great Amen

The Eucharistic Prayer ends with the doxology, which expresses the glorification of God. In this, the Priest sings *'Through him and with him and in him etc'*, and this is culminated with the GREAT AMEN. At all Masses, we should try to sing the Great Amen, even if nothing else is sung.

Holy Holy

This acclamation is a very important part of the Eucharistic Prayer. It belongs to the priest and people together.

- It is intended to be sung.
- **Texts should be from the Roman Missal.**

Memorial Acclamation

The Memorial Acclamation in the Eucharistic Prayer confesses the Church's belief in the mystery of our faith, the Paschal Mystery of Christ's death, resurrection and presence among his people.

- It is intended to be sung.
- **Texts should be those from the Roman Missal.**



Responsorial Psalm

The Responsorial Psalm follows the First Reading and is an integral part of the Liturgy of the Word. The psalms have been used to give prayerful expression to the faith and feelings of God's people over the centuries. They were used by Christ himself in prayer.

- The psalm should ideally be sung. The preferred form is responsorial, with a cantor singing the verses, and the whole congregation and choir taking up the response.
- It may not always be possible to have a cantor, so the response only may be sung.
- The Responsorial Psalm is ideally sung from the Ambo.
- **The Responsorial Psalm should be taken from the Lectionary and should not be replaced by a hymn or a song.**

Entrance Song

The purpose of the entrance song is to open the celebration, introduce the congregation's thoughts to the mystery of the liturgical season and accompany the entrance procession. The choice of song should be in keeping with this understanding.

Communion Song

The Communion of priest and people is traditionally accompanied by the singing of the communion song. It may be helpful to encourage the singing of one piece only. This allows for a common refrain to be taken up by the gathered assembly. The communion song should begin as soon as the priest begins to receive Eucharist.

Kyrie (Lord have Mercy)

The Kyrie is an ancient chant where the assembly acclaims the Lord and pleads for mercy.

Gloria

The Gloria is one of the Church's most ancient hymns. It is by nature a festive hymn. It is not used during Advent or Lent.