



A SIMPLE GUIDE TO SINGING for the Extraordinary Form Mass

PROCESSION

Start when the procession is assembled and the signal is given by priest or altar boy (sometimes a bell is rung). Some may wish to start singing the Introit at this point, if no Asperges/Vidi is to take place.

ASPERGES ME OR VIDI AQUAM

The priest intones the Asperges/Vidi at the foot of altar. Sometimes the priest may be given a pitch using a pitch pipe or organ. If a pitch is given, wait until he has reached the altar, removed the biretta, genuflected, and received the sprinkler. Then the pitch can be given for him to intone.

NOTE: Whenever a pitch is given you may hum the priest's entire intonation (a.k.a. the *incipit*) rather than just the first pitch, or play it on organ. This depends on the priest's preference.

INTROIT

Start the Introit immediately following the Asperges/Vidi responses (if used). Listen for the congregation to sing "*Amen*" and then begin the Introit. Otherwise if no Asperges/Vidi, start the Introit as the procession begins.

KYRIE

Begin the Kyrie immediately following the Introit. You may appear out of sync with the priest, but you will sync up at the Gloria.

GLORIA (IF REQUIRED)

The priest will intone the Gloria immediately following the end of the Kyrie. If desired, a pitch may be given to the priest with pitch pipe or organ. If so, the pitch is given after the Kyrie is over, as the priest stands at the center of the altar.

GRADUAL

After the priest sings the Collect and the Epistle, begin the Gradual. Try to follow in your missal for the end of the Epistle or wait for the priest to fall silent after the Epistle. Then begin the Gradual.

ALLELUIA OR TRACT

Sing this immediately following the end of the Gradual. No pause needs to be observed, unless it necessary to make certain of the starting pitch .

SEQUENCE (IF REQUIRED)

Sing this immediately following the end of the Alleluia. No pause needs to be observed, unless it necessary to make certain of the starting pitch.

CREDO (IF REQUIRED)

The Credo is sung after the Homily is over. The priest will often end the homily with the sign of the cross. He will then go to the center of the altar, put the maniple back on, and intone the Credo. If the priest needs a pitch it can be given once he is at the center of the altar and has put the maniple back on.

OFFERTORY ANTIPHON

After the Credo is over, the priest chants "*Dominus vobiscum*", the people respond, "*et cum spirit tuo*", and then the priest chants "*Oremus*". That is your cue to begin the Offertory antiphon.

An Offertory hymn or organ interlude can be played for the rest of the Offertory after the antiphon is over. You can continue to sing as the incensation of both the altar and the people are completed. Shortly after the incensation of the people, the priest will turn around and says "*Orate, fratres...*" — this is your signal to wrap things up. Finish up the verse or end the organ interlude when you see this. You can also end a little before this point, if you wish. Some silence is an acceptable option.

SANCTUS AND BENEDICTUS

Watch for the priest to put his hands together in a prayer position at the end of the Preface, and listen for the sanctuary bells to be rung three times. Then you may begin the Sanctus.

NOTE: If a polyphonic setting will be used, then the Sanctus and Benedictus are broken up and the Benedictus is sung after the consecration. You will see the priest genuflect after the consecration of the Precious Blood and you will hear the sanctuary bell ring. Then you may begin the Benedictus.

AGNUS DEI

After the *Pater Noster*, the priest will chant "*per omnia saecula saeculorum*" and the congregation responds with "*Amen*". Then, he will chant "*Pax Domini sit semper vobiscum*" (rather than "*Dominus vobiscum*"). This is your cue to prepare to sing the Agnus Dei. Listen for the congregation to respond with "*et cum spirit tuo*", and then begin the Agnus Dei.

COMMUNION ANTIPHON

Listen for all to say, "*Domine, non sum dignus...*" three times (not to be confused with the priest saying the same prayer shortly before that, when the bells will be rung thrice as he says it). Then you may begin the Communion Antiphon, followed by a hymn, organ interlude, or silence. Music should be concluded when the priest concludes the ablutions and the missal is brought to the right side of the altar.

NOTE: If the choir or cantor will be going up to receive Holy Communion they may do so after the "*Domine, non sum dignus...*" and then begin the Communion Antiphon when they return to their place. The organ can play softly while this takes place, or there can be silence.

CLOSING

After the dismissal, "*Ite, missa est*", and the final blessing, "*Benedicat vos, etc...*", the organ can begin to play softly as soon as the priest moves to the left of the altar to read the Last Gospel. If there is no organ, silence during the Final Gospel is acceptable. Watch for when the priest genuflects at "...the Word was made Flesh and dwelt among us." This will be the cue, and you can begin to sing the closing hymn after this genuflection. Some may wish to wait until the last few words are done being read by the priest to begin the closing hymn. There are slight variations in how this is done at different parishes.