

# PROGRAM FOR THE CHOIR AT REQUIEM MASS

## THE GREGORIAN REQUIEM MASS

*Note:* According to the Ceremonial of Bishops, I. c. xxviii, n. 13 S. R. C. 4156, the use of musical instruments is not permitted in the Office of the dead; At the Mass and at the Absolution after Mass, the organ may be used to accompany the voices but *shall be silent when the chant ceases.* (S. R. C. 3827, and 4265). From this it will be understood that Funeral Marches before and after the Mass are not permitted. For this reason it is suggested that the Responsory "*Subvenite*" be sung as the Procession enters the Church. In some places it is customary for the Choir to lead the Funeral procession from the door of the Church to the Altar, singing the "*Subvenite*" as given in the proper Chant or in other approved forms.

"MISSA CANTATA" or SOLEMN HIGH MASS.

1. PROCESSION: "*Subvenite*" (Page 425 or 428)
2. INTROIT: "*Requiem aeternam*" (Begun when the Celebrant goes toward the foot of the Altar for the first prayers.) To be sung as given-in full. (270) \*
3. KYRIE: Follows the Introit without pause. (270 - A)
4. PRAYERS AND EPISTLE: After the first prayer, if it be a Solemn High Mass, the Choir will wait until the Epistle is sung before beginning the Graduale; If a High Mass, the Choir will begin the Graduale etc. while the Priest recites the Epistle.
5. GRADUALE: "*Requiem Aeternam*" (270 - B) bb- or b,b,b.
6. TRACTUS: "*Absolve Domine*" (270 - C) cc- or c,c,c.
7. SEQUENCE: "*Dies Irae*" (270 - D)

The Graduale and Tractus may either be sung as indicated in the Graduale or may be recited "*Recto Tono*," or in "*Falso Bordone*" style. (270 - bb - cc -)

The "*Dies Irae*" may not be omitted in a High Mass of Requiem because everything that appertains to the *Precatio Suffragii*, the supplication of the Suffrage, must be sung (S. R. C. 2959 ad 2), and the words "*Precatio Suffragii*" include also the Sequence "*Dies Irae*" (S. R. C. 3051 ad 1).

(Another Decree S. R. C. 4054 ad V. declares that the "*Dies Irae*" must be sung entire.)

8. RESPONSES, GOSPEL: (Note; The Choir does not sing the "Laus tibi Christi" after the Gospel or the "Deo Grati-  
as" after the "Epistle;" these responses are for the  
Acolytes only)
9. RESPONSE: To "Dominus Vobiscum;" "Et Cum Spiritu Tuo."  
Celebrant sings "Oremus" and the Choir proceeds with  
the "Domine Jesu Christe" which is sung in its entirety.
10. OFFERTORY: The interpolation of solos, "Ave Maria;" or other  
songs is entirely uncalled for in Requiem Masses at  
this point. (270 - E) or ee
11. RESPONSES: Preface responses are to be sung in Ferial tone  
as indicated.
12. SANCTUS—is begun immediately after the last word of the Pre-  
face "*dicentes*" and the singers continue until the "Ben-  
edictus" (exclusive). (270 - F)
13. ELEVATION: (Complete silence during the Elevation.)
14. BENEDICTUS: Choir begins immediately after the Elevation  
of the Chalice (after the last bell). (270 - G)  
(A Decree of the Sacred Congregation of Rites dated  
Jan. 14, 1921, clearly states that the "Benedictus" must  
always be sung *after* the Elevation).  
(If time permits, a motet may be sung after the *Bene-  
dictus* but according to a decree (3827) of the S.R.C.  
the words must be taken from the Liturgy and must  
have reference to the Blessed Sacrament.)
15. RESPONSES: "Amen" and after the "Pater Noster" which clos-  
es with "et ne nos inducas in tentationem" the Choir  
answers "Sed libera nos a malo" after which there  
is complete silence until the Priest again sings "Per  
omnia" etc. to which the Choir responds with "Amen"  
and after the Celebrant's "Pax Domini sit semper vo-  
biscum" the Choir responds; "Et cum spiritu tuo"  
as indicated.
16. AGNUS DEI—is sung as indicated. (270 - H)
17. COMMUNION: "Lux Aeterna" is sung immediately after the Ab-  
lutions. (270 - I)
18. RESPONSES: "Et cum spiritu tuo" and the proper "Amen"

# THE ABSOLUTION

1. LIBERA: When the Celebrant reaches the bier and recites or sings the "*Non Intres*" (to which the Choir responds "Amen" if sung)\* the Choir sings the "Libera me" at the end of which the Chanter sings "Kyrie Eleison" which is followed by the remainder of the Choir singing "Christe eleison" and all joining in the final "Kyrie" after which the Celebrant sings "Pater Noster" and continues the prayer in a low voice. (270 - J)
2. RESPONSES: As indicated on (p. 457)  
*Note:-* If the body is present (a) either the body is accompanied to the grave in procession or (b) it is taken away without procession or other ceremony.
3. . . . . In the first case the Choir will sing "*In Paradisum*" (270-L) as they leave the Church. If the distance to the grave is considerable, the *Miserere* may be added. (252)
4. . . . . On arrival at the gate of the burial ground the Celebrant intones the words "Ego Sum?" (270 - k)
5. . . . . Choir starts "Benedictus" at once.
6. . . . . On conclusion of "Benedictus" Choir sings the whole antiphon (*Ego sum - - in aeternum*). (p. 458)
7. . . . . Priest... Kyrie eleison.  
Choir... Christe eleison  
Choir... Kyrie eleison
8. . . . . Choir sings responses to "Pater Noster" and versicles which follow. Page 460
9. . . . . Choir returns to Church in procession.
10. . . . . In case (b) everything (except the "*Miserere*" which would have been sung at the place of burial) is sung here or round the catafalque or round the coffin at the door of the Church.  
*Note:-* In this case "*In Paradisum*" can be sung in its usual place, if such is the custom.

\* *Non Intres* is said only when the body is present.