

## RULES FOR THE CHANT OF MASS.

**False!**

*(From the Preface to the Vatican Edition of the Graduale)*

I. When the Priest goes towards the altar, the cantors begin the Introit. On Ferias and Simples the Intonation is to be sung by one cantor as far as the sign \* : on other Feasts and Sundays, there should be two cantors : but on Solemn Feasts there should be four, if as many as four are available. The Choir continues until the Psalm. The first part of the Verse of the Psalm as far as the asterisk, and the *Ÿ. Gloria Patri* are sung by the cantors, the full choir taking up the rest of the verse. Afterwards, the Introit as far as the Psalm is repeated by the full choir.

At Solemn or Pontifical High Mass, it is quite legitimate to sing the Introit as it was sung in antiquity; namely to make use of several verses of the Psalm, alternately with the Antiphon, so that the singing of the Introit includes the whole time taken by the Celebrant between leaving the Sacristy and reaching the Altar.

II. When the Antiphon is over, the choir sings the *Kyrie eleison* thrice, the *Christe eleison* thrice, and again the *Kyrie eleison* thrice, alternately with the cantors, or with the other half of the choir. But the last *Kyrie eleison* is divided into two or three parts, marked by a single or double asterisk. If there be only two parts, and hence only a single asterisk, the first part is sung by the cantors or by the first half of the choir, the second part by the full choir. If there are three parts, the first being marked by the simple asterisk, and the second by the double one, then, the first part is sung by the same side as in the former case : but the second part, which repeats the melody of the first part, is sung by the other half of the choir : and the third part is by both sides together. Sometimes there are even five parts : then the manner of dividing the alternations in the chanting is marked by the single or double dividing sign being several times inserted; what has been said above sufficiently explains the execution.

III. The priest alone in a clear voice gives the Intonation of the *Gloria in excelsis Deo*, and then *Et in terra pax hominibus*, etc. is continued by the choir divided into two parts, which answer each other, or else the full choir sings in alternation with the cantors. Then follows the response of the choir to the *Dominus vobiscum*.

IV. After the Epistle or Lesson one or two cantors give the Intonation of the Responsory, which is called the Gradual, as far as the sign \*, and all, or at any rate the cantors chosen, conclude the chant with due care. Two sing the Verse of the Gradual, and, after the final asterisk, the full choir finishes it; or else, if the responsorial method is preferred, the full choir repeats the first part of the Responsory after the Verse is finished by the cantors or cantor.

If *Alleluia*, *Alleluia*, is to be said with the Verse, the first *Alleluia* is sung by one or two voices as far as the asterisk \*: and then the choir repeats the *Alleluia*, continuing with the neum or jubilus which prolongs the syllable *a*. The cantors next sing the Verse, which is finished by the full choir, as before, beginning at the asterisk. When the Verse is finished, the cantor or cantors repeat the *Alleluia*, and the full choir sings only the closing jubilus.

After Septuagesima, the *Alleluia* and the following Verse are left out, and the Tract is sung, its Versicles being chanted alternately by the two sides of the choir answering each other, or else by the cantors and the full choir.

In Paschal Time, the Gradual is omitted and in its place the *Alleluia*, *Alleluia* is sung with its Verse as above. Then one *Alleluia* immediately follows, which must be begun by one or two cantors until the jubilus is reached, when it is not repeated, but finished by the full choir. The Verse and one *Alleluia* are sung at the end, in the manner above described.

The Sequences are sung alternately, either by the cantors and the choir, or else by the alternate sides of the choir.

V. When the Gospel is finished, the priest gives the Intonation of the *Credo* (if it is to be sung), the choir continuing with the *Patrem omnipotentem*, the rest, according to custom, being sung either in full choir or alternately.

VI. The Offertory is begun by one, two or four cantors, in the same way as the Introit, and is finished by the full choir.

VII. When the Preface is finished, the choir goes on with the *Sanctus* etc., but exclusive of *Benedictus qui venit*. Then, and not earlier, comes the Elevation of the Blessed Sacrament. Meanwhile the choir is silent and adores with the rest. After the Elevation the choir sings *Benedictus*.

VIII. After the Response at the *Pax Domini*, the *Agnus Dei* is sung thrice: either by the full choir, the Intonation being given by one, two or four cantors each time: or alternately, but in such a way as to have the *Dona nobis pacem*, or the word *sempiternam* in the Mass of the Dead, sung by the full choir.

IX. After the Communion, the full choir sings the Communion Antiphon, the Intonation being sung by one, two or four cantors as in the case of the Introit <sup>1</sup>.

The priest or the deacon sings the *Ite Missa est*, or the *Benedicamus Domino*, and the choir answers with the *Deo gratias* in the same tone.

In the Mass of the Dead, the choir answers *Amen* to the *Requiescant in pace*.

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<sup>1</sup> If a Psalm is sung while Holy Communion is being given, it is that from which the Communion piece is taken. If however the Communion is not part of a Psalm, the Psalm is sung in the same Mode as the Communion, with the latter as Antiphon alternating with the verses of the Psalm.