

Music Extracts from *The Rites of Holy Week*

*The Rites of Holy Week—Ceremonies—Preparations—Music—
Commentary*

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The Music of Holy Week (pp 32-47)

Very little of the Holy Week music is new, but the entire musical spirit of the restored rite is changed, at least for many parts of the Church [That is, in places where the faithful were not singing—Ed.]. From the *Gloria, laus* of the Second Passion Sunday to the threefold Alleluia of the Easter Vigil Mass, there is constant reference in the *Ordo Hebdomadae Sanctae* to popular singing of the liturgical texts and responses.

This repeated mention of the faithful in the rubrics is of course only the practical application of the teaching of recent Popes. Beginning with the first days of the pontificate of Pope Saint Pius X, the Holy See has been insistent that the people should be united to the holy mysteries through singing the liturgical texts—and especially by alternating with the priest at the altar and with the special choir or schola. The meager success which these papal pronouncements have met in some lands has only increased the concern of the Roman Pontiffs.

When a choir [alone] chants those parts of Holy Mass or other rites which belong to the people, the faithful are not doing what they are appointed by their baptismal character to do—namely, worship God as members of Christ. In the restored Holy Week, the clear directions indicate again and again that the people should not be denied this right. The new Holy Week is interior worship of God, but that worship must be expressed exteriorly as well, through the medium of sung prayer, chanted in unison by the faithful members of Christ.

The People's Part

The *Ordo* for Holy Week lists the minimum of musical activity on the part of the faithful. In addition to all the simple responses (*Amen*, *Et cum spiritu tuo*, *Ora pro nobis*, etc.), other chants are specifically assigned to the people. The following is a list of the principal references to the faithful (apart from the simple responses):

- Hymn to Christ the King (*Gloria, laus*) in the palm procession
- *Christus vincit*, or other hymns to Christ the King, for the palm procession
- *Venite, adoremus*, at the unveiling of the Cross
- *Deo gratias*, at the *Lumen Christi* procession
- Responses to the litany invocations
- Threefold Alleluia at the Easter Vigil Mass

To these should be added at least part of the *Pange, lingua, gloriosi Corporis mysterium*. Since this hymn is ordinarily well known to the people, the first stanza might be used as a refrain.

If permitted, the people will join in the responses. If encouraged, they will sing the simple chants. They should, moreover, be given the opportunity to take those parts in Holy Mass which properly pertain to the people: *Kyrie, Gloria, Creed, Sanctus, Agnus Dei*. [1] For this participation, which is intended to be expressive of interior worship, simple music, whether Gregorian chant or not, must be chosen and a certain amount of preparation is necessary.

In any event, the faithful should be provided with booklets which give, in addition to the translation of the rites, the Latin text and music for the responses and chants they are to sing. Experience shows that congregations will make at least the brief responses with only this slight prompting. Obviously, a greater degree of participation can be achieved if a priest or other person leads the responses and chants, indicating to the people what is expected of

them. If a short commentary is interspersed throughout the Holy Week rites, the commentator may easily direct the chanting of the people.

The special choir, which is trained for the more elaborate music, should assist the faithful in every way. This is particularly important in places where the congregation may be hesitant about singing. There the trained choir may lead and encourage the people—and above all, never seek to restrict the participation of the faithful. If on occasion this means that the responses, for example, may not be sung perfectly, the act of worship on the part of the assembled people will nevertheless be pleasing to almighty God. And the strong and united worship of the whole Church must never be subordinated to technical perfection of music.

[1] “That the faithful may take a more active part in divine worship, let Gregorian chant be restored to popular use in the parts proper to the people.”—Pius XI, *Divini cultus*, 9; Pius XII, *Mediator Dei*, 192.

New Texts of Holy Week Music

The *Ordo Hebdomadae Sanctae Instauratus* gives the text of various new chants now appointed for the Holy Week rites. If the official chant for these is not available or if a simpler version *is* desired, they may of course be sung to psalm tones or in some other way.[2] Before giving in detail the directions for all the Holy Week music, it may be helpful to list the *new* texts separately.

1. *Second Passion Sunday*:

- a) Psalms 23 (1-2 and 7-10) and 46, for distribution of branches.
- b) Antiphons for procession: *Cooperunt omnes turbae, Omnes collaudant* (and Psalm 147), *Fulgentibus palmis*, and *Ave, Rex noster*.

2. *Holy Thursday*: [3]

Psalms 22, 71, 103, and 150—to be alternated with the antiphon for Communion (*Dominus Iesus*).

3. *Good Friday:*

- a) Antiphons to be chanted while the Holy Eucharist is carried to the high altar: *Adoremus te, Per lignum, and Salvator mundi.*
- b) Psalm 21 or one or other of the responsories of Good Friday Matins—during the distribution of Holy Communion.

4. *Easter Vigil:*

- a) Psalm 150, chanted for Lauds (with the antiphon *Alleluia*).[4]
- b) Antiphon *Et valde mane*, and the *Benedictus*—for Lauds.

[2] *The Holy Week Music (For the Restored Rites)* may be obtained from McLaughlin & Reilly Co., 252 Huntington Avenue, Boston, Massachusetts.

[3] In addition to the new Communion psalms for the Holy Thursday evening Mass, new chants for the Mass of the Chrism are provided in the *Ordo*: antiphon for the Introit, *Facies unctionis oleum*; Gradual, *In Deo confisum*; antiphon for the Offertory, *Diligis iustitiam*; and antiphon for Communion, *Praedicabant Apostoli*.

[4] In the experimental version of the Easter Vigil (from 1951 to 1955), Psalm 116 was sung for Lauds at the end of the Vigil Mass.

It should be noted that, for these new texts, the Latin version of the psalms authorized by Pope Pius XII in 1945 [aka, the Neo-Psalter, or Pian Psalter] is used in the *Ordo Hebdomadae Sanctae Instauratus* published by the Vatican Press. The same is true of the canticle *Benedictus*. [Note: in the *Liber Usualis*, the Vulgate version was retained.]

The music for the individual days of Holy Week, as enumerated below, is for the solemn or simple rite, that is, with or without the assistance of deacon and subdeacon. In the simple service, the celebrant sings the deacon's part, and (in the absence of a lector) the subdeacon's part as well.[5]

[5] This applies to the command *Levate*; at the solemn service it is chanted by the deacon, at the simple service, by the celebrant himself. The choir or chanters never sing the *Levate*.

Music of the Second Passion Sunday (Palm Sunday)

NOTE: The parts which are here marked with an asterisk (*) should be sung by the people, or by the people *and* the special choir.

I. Solemn Procession of Palms in Honor of Christ the King

A. Blessing of Branches

Antiphon *Hosanna filio David*—chanted while the celebrant comes to the altar.

*Responses *Et cum spiritu tuo* and *Amen*—at the prayer of the blessing of branches.

B. Distribution of Branches

Antiphon *Pueri Hebraeorum portantes*, and Psalm 23 (verses 1-2 and 7-10)—chanted as soon as the celebrant begins distributing the branches to the clergy and servers. The antiphon is repeated after every second verse and after the Gloria Patri.

Antiphon *Pueri Hebraeorum vestimenta*, and Psalm 46—chanted after the preceding antiphon and psalm, in the same way.[6]

C. Gospel

*Responses *Et cum spiritu tuo* and *Gloria ti bi, Domine*—as at the Gospel of the Mass.

D. Procession with the Blessed Branches

*Response *In nomine Christi. Amen*—in reply to the deacon's *Procedamus in pace*. Antiphons: (1) *Occurrunt turbae*, (2) *Cum angelis et pueris*, (3) *Turba multa*, and (4) *Cooperunt omnes turbae*—chanted as soon as the procession begins, that is, after the response *In nomine Christi. Amen*. It is not necessary to sing all the antiphons given for the procession; the number used will depend on the length of the procession.[7]

*Hymn to Christ the King *Gloria, laus*—sung during the procession by choir and people, the people chanting the refrain as indicated in the text of the *Ordo*.

Antiphon (S) *Omnes collaudant* and Psalm 147—during the procession. The antiphon is repeated at the end, after the *Gloria Patri*.

Antiphons (6) *Fulgentibus palmis*, and (7) *Ave, Rex noster*—during the procession.

*Hymn *Christus vincit* or another hymn to Christ the King chanted by the people during the procession.

Antiphon (8) *Ingrediente Domino*—chanted while the procession enters the church, that is, as the celebrant passes through the church doors.

*Responses *Et cum spiritu tuo* and *Amen*—at the final prayer of the procession.

[6] If these verses do not suffice, they may be repeated as long as the distribution continues. If the distribution ends before the chanting, the *Gloria Patri* is sung at once and the antiphon is repeated.

[7] The greatest liberty is allowed here, except that the hymn *Gloria, laus* and the antiphon *Ingrediente Domino* (at the end of the procession) should not be omitted. In addition, the hymn *Christus vincit*, or another hymn in honor of Christ the King, is recommended for the people. As many of the other antiphons, etc., should be sung as the size and distance of the procession permit.

II. Holy Mass

Antiphon for the Introit, *Domine, ne longe*—chanted after the final prayer of the procession, while the celebrant is vesting for Mass.[8]

**Kyrie, eleison*—as usual. There is no *Gloria*.

*Responses at the (single) Collect: *Et cum spiritu tuo* and *Amen*.

Gradual *Tenuisti manum*—after the Epistle.[9]

Tract *Deus, Deus meus*—after the Gradual.

No responses at the beginning of the Passion.[10]

*Creed—as usual.

*Response *Et cum spiritu tuo*—at the Offertory.

Antiphon for the Offertory, *Improperium*—as usual.

*Response *Amen* to the secret prayer—as usual.

*Responses at the Preface: *Et cum spiritu tuo*, *Habemus ad Dominum, Dignum et iustum est*—solemn tone.

**Sanctus* and *Benedictus*—as usual.

*Response *Amen* at the end of the Canon—as usual.

*Responses *Sed libera nos a malo, Amen, Et cum spiritu tuo* at the *Pater Noster* and *Libera*—as usual.

**Agnus Dei*—as usual.

Antiphon for the Communion, *Pater, si non potest*—after the celebrant's Communion and during the distribution of Holy Communion to the people.

[8] The *Gloria Patri* is not sung at the Introit of this Mass or on the other days of Holy Week.

[9] Under no circumstances should the Gradual, etc., be sung until after the Epistle. If, at a Mass chanted without sacred ministers, the celebrant only recites the Epistle (which he should do in a loud voice), the choir waits until he has completed the recitation before beginning the gradual, etc.

10. The choir may chant those parts of the Passion (on this day and on the other days of Holy Week when the history of our Lord's Passion is read) which pertain to the crowd in the Gospel narratives.

*Responses at the (single) Postcommunion: *Et cum spiritu tuo* and *Amen*.

*Responses at the dismissal: *Et cum spiritu tuo* and *Deo gratias*.

*Response *Amen* (recited) at the blessing.

Music of Monday, Tuesday, and Wednesday

There should be no difficulty concerning the music of solemn or chanted Masses on these days. The *Gloria* and Creed are omitted, and the ferial tone of the Preface is used. On each of these days the response *Amen* is made at the end of the prayer over the people (after the Postcommunion). On Tuesday and Wednesday the Passion is chanted, as on the Second Passion Sunday.

On Wednesday of Holy Week the *Dominus vobiscum* and *Et cum spiritu tuo* are not sung before the first collect. After the first lesson the choir sings the Gradual *Ne avertas*. Then the second Collect is chanted (with the responses *Et cum spiritu tuo* and *Amen*), followed by the second lesson, the Epistle. After the Epistle the choir chants the Tract *Domine, exaudi*.

Music of Holy Thursday

I. Solemn Evening Mass of the Lord's Supper

The chants for this Mass are the same as those found in the Roman Missal.[11] The following points, however, should be noticed:

1. The antiphon for the Introit, *Nos autem gloriari*, should be chanted *while* the procession of celebrant, ministers, and servers enters and walks through the church. The choir should *not* wait until the celebrant arrives at the altar steps before beginning the Introit antiphon.[12] The *Gloria Patri* is not added.
2. The *Gloria* is chanted solemnly at this Mass, while the bells are rung and the organ played. After the *Gloria*, the bells and organ must remain silent until the *Gloria* of the Easter Vigil Mass. However, the solemn tone of the Preface is used.
3. After the Gospel and Homily the washing of feet may take place, with the chants and responses enumerated below.
4. The Creed is omitted.

5. The third *Agnus Dei* is sung with the phrase *miserere nobis* (instead of *dona nobis pacem*), since the kiss of peace is not given at the Holy Thursday evening Mass.
6. Several psalms are provided for chanting during the distribution of Holy Communion to the clergy and faithful—that is, immediately after the celebrant's Communion. First the antiphon *Dominus Iesus* is chanted, followed by Psalms 22, 71, 103, and 150 (or as many of these as may be needed, depending on the number of communicants). After each psalm the antiphon *Dominus Iesus* is repeated.[13]
7. Although the *Gloria* is sung, *Ite, missa est* is replaced by *Benedicamus Domino* at the end of the Mass. The blessing and last Gospel are omitted.

[11] For the sake of completeness, the music for the morning Mass on Holy Thursday, the Mass of the Chrism, is listed in an appendix to this chapter.

[12] The rubric for Holy Thursday indicates this clearly. In point of fact the Introit antiphon should regularly be chanted *during* the entrance procession, both on account of its purpose and because of the rubric of the Roman Gradual (contrary to S.R.C. 2424, 7). The rubric was confirmed by the S.R.C. on January 29, 1947, which allowed the chanting of additional verses of the Introit psalm with the Introit antiphon during the procession to the altar.

[13] According to the general rule for the Sacred Triduum, the *Gloria Patri* is not added to these psalms.

The Washing of Feet

The rite of washing of the feet of twelve men takes place[14] immediately after the Homily of the Mass of Holy Thursday evening.[15] Eight antiphons, etc., are given in the text of the *Ordo* and they should be chanted as soon as the deacon and subdeacon go to lead the twelve men to their places in the sanctuary. It is not necessary to chant all the antiphons provided, but the eighth antiphon, *Ubi caritas et amor*, must never be omitted. Therefore, toward the end of the washing of feet, the antiphon *Ubi caritas*

should be begun, even though all the other antiphons may not have been chanted.

In the chanting of these antiphons, the manner prescribed in the text of the *Ordo* should be followed: first the antiphon, then the first verse only of the appointed psalm, then the repetition of the antiphon.[16] The antiphon *Ubi caritas* must be sung in full as given in the text.

After the antiphons, etc., the celebrant chants versicles and a prayer to which the responses (*Sed libera nos a malo, Custodiri nimis, Opera manuum tuarum ne despicias, Et clamor meus ad te veniat, Et cum spiritu tuo, and Amen*) are made by the people and the choir.

[14] “Where pastoral reasons suggest this,” according to the rubric.

[15] In those places where it is the custom to have this rite outside of Mass, the Gospel is first chanted by the deacon (with the usual responses at the beginning); then the rite continues as described, with the antiphons, verses, and prayer.

II. Solemn Transfer and Reposition of the Holy Eucharist and Stripping of Altars

As the procession is about to begin, that is, when the celebrant has received the ciborium from the deacon, the hymn *Pange, lingua, gloriosi Corporis mysterium* is sung. It may be repeated as often as necessary, depending on the length of the procession to the place of reposition.[17] The verses beginning *Tantum ergo*, however, are not sung until the celebrant has arrived at the place of reposition. Nothing further is sung after the hymn is completed.

The only text given for the stripping of altars is Psalm 21, which is recited, not sung. After the celebrant (having first gone to the sacristy to remove the white vestments and to put on a violet stole) comes to the high altar, he recites the antiphon *Dividunt* and begins the psalm *Deus meus, Deus meus*. It is then taken up by the assisting clergy or the choir or people.[18] Afterward the celebrant himself repeats the antiphon.

16. In several instances the verse in the text *is* not a psalm verse, but from another place in Holy Scripture. The antiphon *Domine, tu niihi* has two verses, and is repeated after each one. The antiphon *Benedicta sit*, which is found in the Roman Missal, is omitted from the *Ordo*, and so is not used at the washing of feet.

17. The people may, for example, alternate with the choir, or sing the entire hymn with the choir, or repeat the first stanza as a refrain.

18. The *Gloria Patri* is not added at the end of the psalm.

Music of Good Friday

A. First Part—Lessons

*Response *Amen*—at the celebrant’s first prayer.

Responsory *Domine, audivi*—chanted as soon as the first lesson is completed.[19]

*Response *Amen*—at the end of the next prayer.

Responsory *Eripe me*—as soon as the subdeacon has finished singing the second lesson.

No responses at the beginning of the Passion.

B. Second Part—Solemn Prayers or “Prayer of the Faithful”

*Response *Amen*—at the end of each of the nine solemn prayers chanted by the celebrant.

C. Third Part—Solemn Adoration of the Holy Cross

*Response *Venite, adoremus*—chanted three times, after the celebrant (with the deacon and subdeacon) has sung *Ecce lignum Crucis in quo salus mundi pependit*. [20] The tone is raised the second and third times.

Improperia—chanted by the choir throughout the entire adoration of the Holy Cross (by the celebrant, ministers, clergy, and people). The *Improperia* are continued as long as necessary.

At the end of the adoration the conclusion *Sempiterna sit beatae Trinitati gloria* is added, omitting any intervening verses if necessary. The choir should be divided into two parts, the first choir singing the verses marked (1), the second choir singing the verses marked (2), and the two choirs singing the verses marked (1 et 2).

[19] This responsory (and the one following the second lesson) may be chanted by the choir or recited by the assisting clergy.

[20] The people and the choir chant only the *Venite, adoremus* and then kneel for a brief moment in adoration.

D. Fourth Part—The Communion

Antiphons: (1) *Adoramus te*, (2) *Per lignum*, and (3) *Salvator mundi*—chanted while the deacon brings the Holy Eucharist from the place of reposition to the high altar.[21]

**Pater noster*—recited by all present, clergy and people, solemnly, gravely, and distinctly, in the Latin language.[22] *Amen* is added at the end, aloud. The pauses indicated in the text of the *Ordo* should be observed by all.[23]

*Response *Amen*—recited at the end of the *Libera*.

*Response *Amen*—at the end of the *Misereatur* and at the end of the *Indulgentiam*.

Psalm 21, *Deus meus, Deus meus*, or one or more of the responsories from the Good Friday Matins—chanted during the distribution of Holy Communion to the clergy and people.[24]

*Response *Amen*—chanted at the end of each of the three prayers of thanksgiving with which the Good Friday service concludes.

21. Nothing is sung while the deacon goes *to* the place of reposition.

22. The *Pater Noster* is recited, not sung.

23. *Pater nosier, qui es in caelis: * Sanctificétur nomen tuum. * Advéniat regnum tuum. * Fiat volúntas tua, sicut in caelo, et in terra. * Panem nostrum quotidíanum da nobis hódie: * Et dimítte nobis débíta nostra, * sicut et nos*

dimittimus debitóribus nostris * *Et ne nos indúcas in tentatiónem*; * *sed libera nos a malo*. * *Amen*.

24. The *Gloria Patri* is not added at the end of the psalm. The responsories of Good Friday Matins (one or more of which may be chosen, according to the number of communicants) are the following: 1st nocturn—*Omnes amici mei, Velum templi*, and *Vinea mea*. 2nd nocturn—*Tamquam ad latronem, Tenebrae factae sunt*, and *Animam meam*. 3rd nocturn—*Tradiderunt me, lesum tradidit*, and *Caligaverunt oculi mei*.

Music of Holy Saturday

I. The Easter Vigil

A. Blessing of the New Fire

*Responses *Et cum spiritu tuo* and *Amen*—at the prayer of blessing.

B. Blessing of the Paschal Candle

*Responses *Et cum spiritu tuo* and *Amen*—at the prayer of blessing.

C. Solemn Procession and Easter Praeconium

*Response *Deo gratias*—chanted three times in reply to *Lumen Christi*, with the tone raised the second time, and raised still higher the third *time*.

*Responses *Amen, Et cum spiritu tuo, Habemus ad Dominum*, and *Dignum et iustum est*—chanted (in the ferial tone) at the end of the *Exsultet* and at the beginning of the Preface.

*Response *Amen*—chanted at the end of the Preface.

D. The Lessons

*Response *Amen*—at the end of the prayer following the first lesson.

Canticle *Cantemus Domino*—chanted immediately after the second lesson.

*Response *Amen*—at the end of the prayer following the canticle.

Canticle *Vinea facta*—after the third lesson.

*Response *Amen*—at the end of the prayer following the canticle.

Canticle *Attende, caelum*—after the fourth lesson.

*Response *Amen*—at the end of the prayer following the canticle.

E. First Part of the Litanies

Invocations of the litanies—sung by two chanters according to the text in the *Ordo*, as far as the invocation *Propitius esto*. [25]

They are begun immediately after the fourth lesson and are not doubled.

*Responses to the litanies—sung by the people and the choir.

[25] If there are no chanters or members of the choir to intone the litanies, the celebrant may do this. He kneels on the lowest step of the altar, at the Epistle side.

F. Blessing of the Baptismal Water

*Responses *Et cum spiritu tuo* and *Amen*—at the first prayer.

*Responses *Et cum spiritu tuo*, *Habemus ad Dominum*, and *Dignum et iustum est*—chanted (in the ferial tone) at the beginning of the Preface.

*Response *Amen*—recited, not sung, at the end of the Preface.

*Response *Amen*—recited, not sung, at each of the three formulas for the pouring of the holy oils into the baptismal water.

Canticle *Sicut cervus*—chanted as soon as the procession forms to take the baptismal water to the font.

*Responses *Et cum spiritu tuo* and *Amen*—chanted at the prayer of the celebrant after the baptismal water is poured into the font.

G. Renewal of Baptismal Promises

*Responses to the celebrant's questions, etc.—recited by all in the vernacular.

H. Second Part of the Litanies

Invocations of the litanies—sung as before, beginning with *Propitius esto*. They are chanted as soon as the sprinkling of the people with blessed water has been completed. They are not doubled.

*Responses to the litanies—sung by the people and the choir.

II. Solemn Mass of the Easter Vigil

Introit antiphon—omitted.

**Kyrie*—chanted solemnly at the end of the second part of the litanies, after *Christe, exaudi nos*.

**Gloria*—intoned by the celebrant as usual, and then chanted.

The bells are rung and the organ played; the organ may be used from this moment.

*Responses *Et cum spiritu tuo* and *Amen*—at the (single) Collect.

*Threefold Alleluia—chanted three times by the celebrant and repeated each time by the people and choir. The tone is raised the second time and raised still higher the third time.

Confitemini Domino and *Laudate Dominum*—chanted immediately after the threefold Alleluia,

*Responses at the Gospel: *Et cum spiritu tuo* and *Gloria tibi, Domine*.

Creed—omitted.

*Response *Et cum spiritu tuo*—at the Offertory.

Offertory antiphon—omitted.[26]

*Response *Amen*—at the end of the secret prayer.

*Responses at the Preface: *Et cum spiritu tuo*, *Habemus ad Dominum, Dignum et iustum est*. [27]

**Sanctus* and *Benedictus*—as usual.

*Response *Amen* at the end of the Canon—as usual.

*Responses *Sed libera nos a malo, Amen, Et cum spiritu tuo* at the *Pater noster* and *Libera*—as usual.

Agnus Dei—omitted.

Communion antiphon—omitted.

Solemn Lauds of Easter

Antiphon *Alleluia, alleluia, alleluia*, Psalm 150, and the repetition of the antiphon—chanted immediately after the distribution of Holy Communion.[28]

Antiphon *Et valde mane*—intoned by the celebrant and continued by the choir.

Canticle *Benedictus* and the repetition of the antiphon. If the incensation is not completed before the *Gloria Patri*, the organ should be played. At the end of the incensation, the *Gloria Patri* is chanted and the antiphon *Et valde mane* repeated.

*Responses *Et cum spiritu tuo* and *Amen*—at the (single) Postcommunion.

*Responses at the solemn dismissal: *Et cum spiritu tuo* and *Deo gratias, alleluia, alleluia*.

*Response *Amen* at the blessing—recited, not sung.

The last Gospel is not said, and the organ may play during the recessional.

26. It is permissible to play the organ after *Oremus* at the Offertory.

27. In the solemn tone.

28. The use of Psalm 150 is a change from the experimental Easter Vigil (1951-1955) in which Psalm 116 was used for Lauds.

APPENDIX TO CHAPTER III

Mass of the Chrism

As already mentioned, a special Mass formulary is provided for the Mass on Holy Thursday morning at which the holy oils are blessed. The following points should be noted concerning the music of this Mass:

1. The *Kyrie, Gloria, Sanctus* and *Benedictus*, and *Agnus Dei* are chanted as usual. The Creed is omitted.
2. The proper chants of the Mass are the following:
Antiphon for the Introit: *Facies unctionis oleum.*
Gradual: *In Deo confisum.*
Antiphon for the Offertory: *Diligis iustitiam.*
Antiphon for Communion: *Praedicabant Apostoli.*
3. The ferial tone is used for the special Preface of the Canon.
4. The rites for the blessings of the holy oils, as given in detail below, follow the prayer *Nobis quoque peccatoribus* of the Canon (oil of the sick) and the Bishop's Communion (holy chrism and oil of catechumens). Holy Communion is not distributed to the faithful at this Mass, and the antiphon for Communion is chanted only after the blessing of the oil of catechumens.

Oil of the Sick

This blessing takes place *before* the words *Per quem haec omnia* of the Canon. The only responses are *Amen* (at the exorcism of the oil), and *Et cum spiritu tuo* (at the prayer of blessing). Mass then continues.

Holy Chrism

The rite of consecrating the holy chrism follows the celebrant's reception of Holy Communion. The following are the chants and responses (the latter being recited rather than chanted):

Verse *O Redemptor*—sung by two chanters as soon as the procession *from* the sacristy to the high altar begins. The choir repeats the verse, the chanters add the succeeding verses, and the choir repeats *O Redemptor* after each verse as a refrain.

*Responses *Et cum spiritu tuo* and *Amen* (the latter three times)—at the blessing of the balsam.

*Responses *Amen, Et cum spiritu tuo, Habemus ad Dominum, Dignum et iustum est*—at the exorcism and the Preface of the chrism. These responses are chanted in the ferial tone of the Preface.

*Response *Amen*—at the end of the Preface.

*Response *Amen*—at the mixing of the balsam and the chrism.

*Response *Amen*—at the exorcism of the oil.

*Responses *Et cum spiritu tuo* and *Amen*—at the blessing of the oil of catechumens.

Verse *Ut novetur*—sung by the two chanters while the procession goes from the high altar to the sacristy. The verse *O Redemptor* is sung as a refrain by the choir to this and to the succeeding verses as they are sung by the chanters.

Mass then continues with the Communion antiphon.