

DEPARTMENT FOR CHRISTIAN LIFE & WORSHIP

The Lectionary for Mass — A Guide for Composers

For ease the section & paragraph numbering has been carried on from the *The Roman Missal: Order of Mass — the Liturgical Year*.

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15. Introduction

142. The publication of the English translation of the 3rd edition of the *Roman Missal* in 2011 provided an opportunity for the Church in England and Wales to offer guidance to composers and musicians on the important role of music in the liturgy and the care needed in the setting of liturgical texts. The new translation provided inspiration to composers and also the opportunity to reflect on their ministry at the service of the Church.
143. From Advent 2024 the Church in England and Wales will use a new edition of the *Lectionary*. This guide for composers gives an overview of the Lectionary and its contents, includes some key texts, such as the Sequences, and recommends best practice. It should be read in conjunction with *The Roman Missal: Order of Mass — A Guide for Composers* which includes sections on the ministry of composer as well as general principles about the setting of liturgical texts and music for the liturgy. A second document, *The Roman Missal: The Liturgical Year — A Guide for Composers*, will also be a helpful companion to this document. To assist reference and show continuity the section and paragraph numbers follow on from this volume.
144. The Lectionary will be mandatory for Mass from Advent 2024. It is recognised that for some communities the need to change settings of the responsorial psalm may require review and planning and therefore the Department have allowed for a 3-year transition period to allow parishes and others time to renew what they sing. This will end at Advent 2027. Prior to the introduction of the Lectionary settings may be published from Pentecost 2024 and may be used, with the agreement of the parish priest, from September 2024.
145. In setting the psalms and canticles to music composers have enabled the prayer of the assembly; by providing memorable versions of the responses they have often inspired people beyond the liturgy, putting the words of the psalms on their lips and in their hearts. The new publication of the Lectionary provides an opportunity to reflect on what has been written in the past and to see how a renewed fidelity to the word of God will inspire in the future.
146. This document is arranged in three parts. The Introduction provides an overview of the Lectionary. The second part looks at the Liturgy of the Word with details of both the liturgical and musical issues affecting each part. Finally there is guidance about publishing musical settings of Lectionary texts.

16. Scripture and the Liturgy

147. The whole of the liturgy is imbued with scripture. The Antiphons at the Entrance and Communion are taken from scripture, often derived from the psalms. Liturgical texts, such as the Gloria and the Sanctus, are full of quotations and references to both Old and New Testament. The Bible has always been a principal source of inspiration for composers of music for the liturgy. In addition to the psalms, many passages in the Bible are recognised as originally being sung, including the Old and New Testament Canticles.
148. The sung scriptural texts of the liturgy offer a number of different roles or modes. Principal is proclamation — the revealing of what God has done for his people. In response might be offered praise and thanksgiving, or petition and supplication — the

words of the psalms and canticles can help express our prayer and emotion. The interplay between the scripture readings and the responsorial psalms first invite meditation but we see that the juxtaposition often means that one text is interpreting another through imagery and allusion.

149. Composers have an important role in supporting the proclamation of the word of God and reflecting on its role in the liturgy. They do this by first responding to the word found in the psalms and canticles of the liturgy. The new Lectionary is an opportunity to respond to that word afresh.

17. The texts of the Liturgy

150. The texts of the Liturgy of the Word are found in two liturgical books: the *Roman Missal* and the *Lectionary*. The former contains the overall structure and liturgical texts, the latter the scripture readings and chants of the Liturgy of the Word.

A. THE ROMAN MISSAL

151. The *Roman Missal*, in the Order of Mass, provides the components of the Liturgy of the Word. It includes those texts, such as the dialogues, which are common to every celebration of Mass, as well as rubrics which indicate how the liturgy is celebrated.

The *General Instruction of the Roman Missal* provides further guidance on the celebration of the Liturgy, including the Liturgy of the Word.

B. THE LECTIONARY

152. This contains the texts for the Liturgy of the Word including for composers the Responsorial Psalm, the Gospel Acclamation and the four Sequences.

153. Like all liturgical books the Lectionary is based on a Latin text which provides the 'typical edition'. Unlike the Roman Missal where all the prayers are given in Latin the *Ordo Lectionum Missae* (OLM), which means the Order of Readings for Mass, does not give the readings in Latin, rather it just provides references. What it does provide (in Latin) are the following:

- Readings
 - caption or heading
 - scripture reference
 - incipit (how the reading begins)
- Responsorial Psalm
 - text of the psalm response
 - scripture reference
- Acclamation before the Gospel
 - acclamations for use in Lent
 - verse (scripture reference where applicable)

154. The current *Ordo Lectionum Missae* is the second edition (the *editio typica altera*) published in 1981. This was also the basis for the previous edition of the Lectionary

(1981 referred to as L81). Its revision included an expanded Introduction, the provision of additional readings for some Feasts and Solemnities, and the inclusion of rites which had been published since the first edition.

The 2024 new edition in England and Wales, in addition, includes those saints who have been incorporated into the General Roman Calendar since the last publication. It also reflects some of the amendments made to the 3rd edition of the Roman Missal.

Contents

155. The contents of *Ordo Lectionum Missae* have been followed in the Lectionary.

Like all liturgical books the Lectionary has an Introduction which gives a theological summary of the scripture in the Liturgy, guidance on the Liturgy of the Word, including the use of music, and an overview of the choice of readings.

The contents of the Lectionary are arranged in volumes. The following is planned:

- Volume 1
 - Sundays
 - Solemnities and Feasts of the Lord
- Volume 2
 - Weekdays (Advent, Christmas, Lent, Easter, Ordinary Time 1–9)
 - Proper of Saints (c. December – May)
 - Common of Saints
- Volume 2 and 3
 - Weekdays (Ordinary Time 6–34)
 - Proper of Saints (c. June – November)
 - Common of Saints
- Volume 4
 - Ritual Masses
 - Masses for Various Needs and Occasions
 - Votive Masses
 - Masses for the Dead

Scripture translations

156. In considering translations of scripture to be used in the liturgy two principle criteria apply:

- accuracy of translation and attention to up to date scholarship
- suitability for proclamation in the liturgy, and also for singing.

157. The readings in the Lectionary are taken from the *English Standard Version-Catholic Edition* (ESV-CE). This is a translation which is based on the *Revised Standard Version*. It has been updated so that it better reflects recent scholarship about the text and the language is modernised. It is a text which is intended for proclamation.

The Catholic Edition was prepared and approved by the Catholic Bishops' Conference of India. The principle difference is the inclusion of books (sometimes referred to as Deuterocanonical) which are seen by the Church as part of the canon of scripture. These include: Tobit, Judith, 1-2 Maccabees, the Wisdom of Solomon, Sirach and Baruch. These texts are only found in the Greek Septuagint text, which often reflects an older textual tradition than existing ancient Hebrew texts and is the basis of the Latin Vulgate Bible.

As well as the readings the ESV-CE is the basis for the verses for the Acclamation before the Gospel.

158. In the Lectionary used in England and Wales the psalms have been taken from a distinct translation to that used for the readings.

The *Abbey Psalms and Canticles* (APC) is a revision of the Grail Psalter which has been used in the Lectionary until now. This translation was always intended for use in the liturgy and in particular for singing. The *Abbey Psalms and Canticles* offers a more accurate translation of the Hebrew text while still being attentive to the needs of the liturgy.

159. In the Lectionary the psalms are numbered according to the Hebrew numbering, which is that given in *Abbey Psalms and Canticles* (and in bibles). This is a change from the previous edition where the Greek numbering was followed — these numbers are included in brackets.

Psalm 23 (22) *The Lord is my shepherd.*

Throughout the Lectionary for both readings and psalms the biblical verse numbers are included on the left hand margin. As well as being a reminder that the Lectionary text is taken from scripture it can show how the text has been edited. It will also make it easier for homilists and those preparing the liturgy to refer to a particular text.

Translating the Ordo Lectionum Missae

160. The various texts found in the OLM, including the psalm responses, have to be translated. There are two methods of translating these texts, which are predominantly taken from scripture.

The first, followed in England and Wales, is to translate based on the scripture versions being used in the Lectionary so that the response to the psalm is taken from the same version as the psalm verses.

The second, which has been done by ICEL, is to translate them directly without relying on a single scripture version. This translation has been used by the US and Canada and other countries.

There are advantages to both methods. With the latter when the scripture version is changed the psalm responses etc stay the same; with the former there is greater integrity to the text and a consistency of style and language. However, this means for composers that the psalm responses in the new Lectionary may have changed.

Book of the Gospels

161. The Book of the Gospels contains the texts of the Gospel readings from the Lectionary. It may be carried in procession at the beginning of Mass and placed on the altar and

then taken in procession to the ambo while the Gospel Acclamation is sung. In addition there will be a publication of the Passion Readings.

Music in the Lectionary

162. Within the main body of the Lectionary music is given for the Sequences. In an Appendix there are Tones for the Readings based on the section in the *Roman Missal*.

Also found in the *Roman Missal* are the chants for the dialogues in the Liturgy of the Word.

18. The Order of Mass

A. THE LITURGY OF THE WORD

First Reading

Responsorial Psalm

Second Reading

[Sequence]

Gospel Acclamation

Gospel

Homily

Profession of Faith

Prayer of the Faithful

General Comments

163. The guidance given in *The Roman Missal: Order of Mass — A guide for composers* (55–70) should be consulted.

164. The main interest of composers in the Lectionary will be the setting of the Responsorial Psalm and the Acclamation before the Gospel.

In the Lectionary these texts are either Proper or Common.

- Proper texts are the ones assigned for a particular day, such as Sunday, Solemnities, Feasts and weekdays.
- Common texts provide a choice, such as for Ritual Masses, Various Needs and Occasions etc.

It is intended that on days where there are Proper texts that text is used. However, texts such as the Common Responsorial Psalms (174) may replace the psalm on Sundays and weekdays.

Readings

The readings, taken from the approved editions, may be sung in a way suited to different languages. This singing, however, must serve to stress the words, not obscure them.

LMI 14

165. The dialogues at the beginning and end of the scripture readings may be sung. A setting is provided in the *Roman Missal*.

166. The readings can also be sung. Examples based on the traditional tones for Readings and the Gospel are provided in the *Roman Missal*. Singing the readings is perhaps best reserved for Solemnities and other festive occasions. Any musical setting should establish that the text is paramount over musical expression.

Responsorial Psalm

After the First Reading follows the Responsorial Psalm, which is an integral part of the Liturgy of the Word and which has great liturgical and pastoral importance, since it fosters meditation on the word of God.

The Responsorial Psalm should correspond to each reading and should usually be taken from the Lectionary.

It is preferable for the Responsorial Psalm to be sung, at least as far as the people's response is concerned. Hence the psalmist or cantor of the Psalm, sings the Psalm verses at the ambo or another suitable place, while the whole congregation sits and listens, normally taking part by means of the response, except when the Psalm is sung straight through, that is, without a response. However, in order that the people may be able to sing the Psalm response more easily, texts of some responses and Psalms have been chosen for the different times of the year or for the different categories of Saints. These may be used instead of the text corresponding to the reading whenever the Psalm is sung. If the Psalm cannot be sung, then it should be recited in a way that is particularly suited to fostering meditation on the word of God.

GIRM 61

As a rule the Responsorial Psalm should be sung. There are two established ways of singing the Psalm after the First Reading: responsorially and directly. In responsorial singing, which, as far as possible, is to be given preference, the psalmist or cantor of the Psalm sings the Psalm verse and the whole congregation joins in by singing the response. In direct singing of the Psalm there is no intervening response by the community; either the psalmist or cantor of the Psalm sings the Psalm alone as the community listens, or else all sing it together.

LMI 20

The Responsorial Psalm follows the First Reading and is an integral part of the Liturgy of the Word. After hearing and taking to heart God's word, the assembly responds with words which are themselves God-given. This response, the Psalm, holds great liturgical and pastoral importance because by this use of the word of God meditation on the word of God is fostered.

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. In these words of wonder and praise, repentance and sorrow, hope and trust, or joy and exultation the Church now responds to God's word. The psalms in the Lectionary have been selected to help the assembly to meditate on and respond to the word that has just been proclaimed.

The assembly is to be helped and encouraged to discern God's word in the psalms, to adopt them as their own prayer, and to experience them as the prayer of the Church.

CTM 161, 162

167. The Responsorial Psalm is an integral part of the Liturgy of the Word. As scripture it is part of the word proclaimed but it has a special role as a meditation on the word. It exemplifies that participation is always a relationship between interior and exterior response. Having listened to the word of God the assembly join in prayerful song in the response of the psalm.
168. The text is found in the Lectionary. The psalms and canticles in the Lectionary are taken from the *Abbey Psalms and Canticles*. The responses are translated from the Latin given in OLM and based on APC.
169. Psalms are usually assigned for each day. Masses using the Commons or Ritual Masses (etc.) have a choice of texts. The psalms for each day are chosen because of their relationship to the other scripture readings. The response, particularly on Sundays etc., is chosen to make connections between the first reading and the other readings, especially the Gospel. On weekdays it is chosen to reflect upon the first reading.
170. Account should be taken of the Common Responses and Common Responsorial Psalms which are found at the end of each season in both the Sunday and Weekday volumes. These are texts provided for the liturgical seasons replacing the given psalm (or response) on any Sunday or Weekday. They are designed to enable the singing of the psalm where there are few musical resources or to assist the introduction of a sung psalm.
171. In the Lectionary an individual psalm can be used on a variety of different occasions. A psalm can have a number of responses and there can be different selections of psalm verses. As both the response and the particular verses can be significant within the context of the specific Liturgy of the Word this suggests a different musical response.
- For example Psalm 21 (22) is sung on Palm Sunday and the Third Sunday of Easter, Year B and Confirmation. However the response, the selection of verses and the context of the rest of the Liturgy of the Word are quite different. Composers should be aware of this in the publication of their musical settings.
172. A variety of musical styles may be used for setting the psalms. Consideration should be given to the type of psalm — whether it is one of supplication or exultation, for example. Some psalms and canticles in the Lectionary are in the form of a litany with the response after each line — composers should respect and enable this.
173. The form of antiphon/response and psalm verses is used elsewhere in the liturgy and some responsorial psalm settings may be used, for example, to accompany processions at the entrance or communion.
174. The Introduction to the Lectionary also offers that the psalm can be sung directly. The response is not sung between verses. The verses may be sung by a solo cantor or psalmist or may be sung by the whole assembly – either all together or antiphonally.
175. The choice of psalm given in the Lectionary may also be replaced by the ‘Responsorial Gradual from the *Graduale Romanum*, or the Responsorial Psalm or the *Alleluia* Psalm from the *Graduale Simplex*’ (the Simple Gradual). [GIRM 61]

Guidance for Composers

Response

176. The setting of the response should reflect the words of the text and be so written that the congregation can sing the response with ease having heard it sung first by the psalmist.

177. In the Responsorial Psalm the text of the response may be repeated either as a whole or in part. As a text which is intended to be picked up by the assembly care should be taken that any repetition does not unduly prolong the response.
178. Where the given response is quite extended it is possible for a composer to provide a setting of a portion of the text as a shorter response – as long as it both makes sense and does not change the meaning of the complete response. However, the composer must also provide a setting of the complete response as well so the decision of which response to sing can be made at a local level. For example,
- 671 The Dedication of the Lateran Basilica, 9 November*
- Psalm 46(45):2-3. 5-6. 8-9. R.5
- Response*
- The waters of a river give joy to God's city,
the holy place, the abode of the Most High.
- Possible shorter response*
- The waters of a river give joy to God's city.
179. In the Easter season 'Alleluia' (one or more times) may be used in place of the given response. Composers who wish to provide an 'Alleluia' response should offer this in addition to the response given in the Lectionary.

Verses

180. The text of the verses should be followed exactly as given in the Lectionary.
181. A feature of the *Abbey Psalms and Canticles*, in common with other contemporary biblical translations, is the use of small caps for LORD. This indicates that in the original Hebrew text the Tetragrammaton or divine name of God is used. (Where other Hebrew words are used for Lord this is shown without small caps.) This is followed for the psalm responses as well. This usage is to be followed in any musical setting. Where it is not possible to use small caps, all caps may be used as an alternative.
182. The Lectionary follows OLM in the scripture reference giving details of the verse division. This is indicated by use of full stops. Where part of a verse is used this is shown by letters, for example 6a.
- The verse numbers in the left hand margin may be omitted.
183. The verses may be set to a psalm tone or be through composed. With both there is scope for creativity. Care should be taken with through composed settings that they are not too extended — potentially longer than the readings in the Liturgy of the Word.

Publication

184. Published settings should include clear reference to:
- the psalm reference as given in the Lectionary
 - the Lectionary Number
 - the name of the celebration.
185. The same psalm and response can be given for a number of celebrations and ideally these should all be listed. However, it is also the case that the same psalm and response but with a different selection of verses can be used. Care should be taken that the correct

references are given. The purpose of this requirement is to assist those who prepare music for the liturgy.

186. Example:

- Psalm 25(24): 4-5b. 8-9. 10,14. R.1b
- 3. First Sunday of Advent, Year C
- 174-1 Common Responsorial Psalm, Advent

Sequence

187. The Sequence which, except on Easter Sunday and on Pentecost Day, is optional, is sung before the Alleluia.

GIRM 64

188. Four Sequences are found in the *Lectionary*. Three of the texts are in the form of a hymn; *Victimae Paschali* is in a longer lyric form. The use of the chant melodies is commended.

Easter Sunday	<i>Victimae Paschali</i>	Christians, to the Paschal Victim
Pentecost Sunday	<i>Veni, Sancte Spiritus</i>	Come, Holy Spirit
Corpus Christi	<i>Lauda Sion salvatorem</i>	Praise, O Sion!
Our Lady of Sorrows (15 September)	<i>Stabat Mater</i>	At the Cross

189. Both the Latin text and an English translation is provided. This is a model text and other translations may be used.

Texts are given in the Appendix.

Gospel Acclamation

190. After the reading that immediately precedes the Gospel, the Alleluia or another chant laid down by the rubrics is sung, as the liturgical time requires. An acclamation of this kind constitutes a rite or act in itself, by which the gathering of the faithful welcome and greet the Lord who is about to speak to them in the Gospel and profess their faith by means of the chant. It is sung by everybody, standing, and is led by the choir or a cantor, being repeated as the case requires. The verse, on the other hand, is sung either by the choir or by a cantor.

- a. The *Alleluia* is sung in every time of year other than Lent. The verses are taken from the *Lectionary* or the *Graduale*.
- b. During Lent, instead of the *Alleluia*, the verse as given in the *Lectionary* is sung before the Gospel. It is also possible to sing another Psalm or Tract, as found in the *Graduale*.

When there is only one reading before the Gospel:

- a. during a time of year when the *Alleluia* is prescribed, either an *Alleluia* Psalm or the Responsorial Psalm followed by the *Alleluia* with its verse may be used;
- b. during a time of year when the *Alleluia* is not foreseen, either the Psalm and the verse before the Gospel or the Psalm alone may be used;
- c. the *Alleluia* or the verse before the Gospel, if not sung, may be omitted.

GIRM 62-3

191. The Acclamation before the Gospel is both an expression of faith in Christ present in the Gospel and a preparation to be ready to listen to that word. It is one of the signs of reverence which mark out the proclamation of the Gospel as the highpoint of the Liturgy of the Word. It can accompany a procession to the ambo with ministers and the deacon or priest carrying the Book of the Gospels.
192. The form of the Acclamation before the Gospel is: Acclamation—Verse—Acclamation. It is customary for the Alleluia to be sung first by cantor or choir and repeated by all. The Acclamation ‘Alleluia’ may be repeated a number of times.
193. During Lent when the Alleluia is not sung one of the following texts is used.

Glory and praise to you, O Christ.
 Glory to you, O Christ, Wisdom of God the Father.
 Glory to you, O Christ, you are the Word of God.
 Glory to you, O Christ, Son of the living God.
 Praise and honour to you, Lord Jesus.
 Praise to you, O Christ, King of eternal glory.
 Great and wonderful are your works, O Lord.
 Salvation, glory, and power belong to the Lord Jesus Christ.

OLM provides eight Lent Acclamation texts. L81 chose four of these. The translation of these four has been retained but the additional four have also been included.

In the Lectionary the first 6 texts are assigned to the weeks of Lent to encourage more than just one acclamation to be used. However, any of the acclamations may be used on any Sunday or weekday in Lent, indeed a community may choose to use just one text.

194. The text of the Lenten Acclamations may be repeated and also adapted. Ideally composers should provide settings of more than one acclamation.
195. Settings of the Acclamation (either Alleluia or Lenten) should seek to capture some of the aspects of its function in the liturgy. Indeed, communities may wish to have a range of settings so that through the year the Acclamation may be chosen for progressive solemnity (the idea that a Sunday in Easter might be more festive than one in Ordinary Time).

Though it is a ‘rite in itself’ it is not an end in itself and should be felt to lead into the proclamation of the Gospel.

The practice of using the same melody for the Alleluia as for the Lent Acclamation, though it may suggest a certain ease of use, can also blur the distinctiveness of the Lenten season.

Verse

196. The verse of the Acclamation before the Gospel is taken from OLM and generally the translation is drawn from the scripture text.

197. On the Sundays of Advent, Christmas, Lent and Easter the verse is proper to the Sunday. New to this Lectionary are common verses for these seasons which allows for these proper texts to be replaced.
198. For the Sundays of Ordinary Time the first edition of OLM did not provide a verse for each Sunday but offered a selection of texts. The second edition of OLM assigned a verse from the selection. The editors of L81 decided to provide 2 verses for each Sunday. The new Lectionary follows the single verse given in OLM. It may be replaced by one of the selection provided for Sundays (163) or those for Weekdays of Ordinary Time (509).
199. The verse may be adapted, for example, moving 'says the Lord' – as long as the text makes sense.
200. The verse may be sung by either a cantor or choir. Though there may be occasions where a unique setting with just a single verse is appropriate, however composers should seek to provide a range of verses or at least the possibility of adaptation to other texts. Consideration might be given to the inclusion of a simple tone to which any verse might be sung.

Profession of Faith

201. See *The Roman Missal: Order of Mass — A guide for composers* (67–69).

Prayer of the Faithful

202. See *The Roman Missal: Order of Mass — A guide for composers* (70).

19. Publication

203. The guidance given in *The Roman Missal: Order of Mass — A guide for composers* with regard to Preparing Music for Publication (36, 37) and Copyright (38) should be noted.

A. RESPONSORIAL PSALMS

204. The text of the psalms is taken from the *Abbey Psalms and Canticles* and the response is from the Lectionary. The USCCB, which owns the copyright for APC, has generously agreed to local bishops' conferences managing the permissions for its territory.

Therefore, any published setting of the Responsorial Psalm (or any musical setting using APC) will need to be submitted to the Bishops' Conference of England and Wales for permission prior to publication. Publication is understood as making the text available to others either in print or digitally and whether freely or for a fee.

- Those who wish to publish a Responsorial Psalm setting from the *Lectionary for Mass* will submit the setting(s) to the Bishops' Conference together with the relevant form.
- The Bishops' Conference will appoint a concordat for the review of the texts to ensure accuracy with the approved texts from the Holy See
- Once there is agreement between the submitted text and the approved text, the concordat will issue a certificate stating that the texts are in accord with those approved.
- This certificate will be sent directly to Colloquium (CaTEW) and those seeking the permission to publish.
- Colloquium (CaTEW) will draw up a publishing contract which will be sent to those seeking to publish.
- Those seeking to publish will review the contract, and if agreeable, sign and return the contract to Colloquium (CaTEW)
- Receipt of a countersigned contract from Colloquium (CaTEW) indicates the freedom to publish the listed text

205. The guidance given in this document should be followed. In particular it should be noted:

- The text of verses must follow the Lectionary text.
- The response text should also be followed.
- Settings need to include the correct scripture reference and the celebration(s) (including Lectionary number).

206. Texts should be acknowledged as follows:

Response

The English translation of the *Lectionary for Mass* © 2023 Catholic Bishops' Conference of England and Wales and Bishops' Conference of Scotland.

Response and Verses

The English translation of the *Lectionary for Mass* © 2023 Catholic Bishops' Conference of England and Wales and Bishops' Conference of Scotland. *The Abbey Psalms and Canticles* by the Monks of Conception Abbey ©2018, 2010 United States Conference of Catholic Bishops, Washington, DC. All Rights Reserved. Administered in England and Wales by Colloquium on behalf of the Catholic Bishops' Conference of England and Wales.

Verses alone

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B. ACCLAMATION BEFORE THE GOSPEL

207. The text of the Acclamation is taken from the Lectionary. It may be used freely as long as it is acknowledged.
208. Texts should be acknowledged as follows:

Alleluia

Public domain, no acknowledgement needed

Lenten Acclamations

The English translation of the *Lectionary for Mass* © 2023 Catholic Bishops' Conference of England and Wales and Bishops' Conference of Scotland.

Verses

The English translation of the *Lectionary for Mass* © 2023 Catholic Bishops' Conference of England and Wales and Bishops' Conference of Scotland.

C. SEQUENCES

209. The Latin and English texts of the four sequences are in the public domain. They may be used without further permission.

20. Appendix

A. SEQUENCES

Easter Sunday of the Resurrection of the Lord

42. At Mass during the day

Christians, to the Paschal Victim offer sacrifice and praise.
The sheep are ransomed by the Lamb;
and Christ, the undefiled,
hath sinners to his Father reconciled.
Death with life contended: combat strangely ended!
Life's own Champion, slain, yet lives to reign.
Tell us, Mary: say what thou didst see upon the way.
The tomb the Living did enclose;
I saw Christ's glory as he rose!
The angels there attesting;
shroud with grave-clothes resting.
Christ, my hope, has risen: he goes before you into Galilee.
That Christ is truly risen from the dead we know.
Victorious king, thy mercy show!

or:

Víctimæ pascháli laudes ímmolent Christiáni.
Agnus redémit oves:
Christus ínnocens Patri reconciliávit peccatóres.
Mors et vita duéllo conflixére mirándo:
dux vitæ mórtuus regnat vivus.
Dic nobis, María, quid vidísti in via?
Sepúlcrum Christi vivéntis: et glóriam vidi resurgéntis,
Angélicos testes, sudárium et vestes.
Surréxit Christus spes mea: præcédet suos in Galiléam.
Scimus Christum surrexísse a mórtuis vere:
tu nobis, victor Rex, miserére.

Pentecost Sunday

63. At Mass during the day

Holy Spirit, Lord of light,
from the clear celestial height
thy pure beaming radiance give.

Come, thou Father of the poor,
come with treasures which endure,
come, thou light of all that live.

Thou, of all consolers best,
thou, the soul's delightful guest,
dost refreshing peace bestow.

Thou in toil art comfort sweet,
pleasant coolness in the heat,
solace in the midst of woe.

Light immortal, Light divine,
visit thou these hearts of thine,
and our inmost being fill.

If thou take thy grace away,
nothing pure in man will stay;
all his good is turned to ill.

Heal our wounds; our strength renew;
on our dryness pour thy dew;
wash the stains of guilt away.

Bend the stubborn heart and will;
melt the frozen, warm the chill;
guide the steps that go astray.

Thou, on us who evermore
thee confess and thee adore,
with thy sevenfold gifts descend:

Give us comfort when we die,
give us life with thee on high;
give us joys that never end.

Or:

Veni, Sancte Spírítus,
et emítte cáelitus
lucis tuæ rádiúm.

Veni, pater páuperum,
veni, dator múnerum,
veni, lumen córdium.

Consolátor óptime,
dulcis hospes ánimæ,
dulce refrigériúm.

In labóre réquies,
in æstu tempéries
in fletu soláciúm.

O lux beatíssima,
reple cordis íntima
tuórum fidéliúm.

Sine tuo númine,
nihil est in hómine,
nihil est innóxiúm.

Lava quod est sórdidum,
riga quod est áridum,
sana quod est saúciúm.

Flecte quod est rígidum,
fove quod est frígídum,
rege quod est déviúm.

Da tuis fidélibus,
in te confidéntibus,
sacrum septenárium.

Da virtútis méritum,
da salútis éxitum,
da perénne gáudiúm.

167 *The Most Holy Body and Blood of Christ*
(*Corpus Christi*)

The sequence, which is optional, may be sung either in its entirety or in the shorter form beginning with the words, *Angels' bread or *Ecce panis angelorum (Latin text).

Praise, O Sion! Praise thy Saviour,
Praise thy captain and thy pastor,
With hymns and solemn songs.
What pow'r affords perform indeed;
Each worth all praises far exceed,
None can reach his dignity.
A special theme of praise is read,
A living and lifegiving bread,
On this day exhibited;
Which in the supper of our Lord,
To twelve disciples at his board
None doubts was delivered.
Let our praise be loud and free,
Full of joy and decent glee,
With minds' and voices' melody;
For now solemnise we that day,
Which with joy does to us display
The prince of this mystery.
At this board of our new ruler,
Of new law, new paschal order
Abolished the ancient rite;
Old decrees be new annulled,
Shadows are in truths fulfilled,
Day finishes darkness.
That at supper Christ performed,
To be done he rightly charged
For his eternal memory.
Guided by his sacred orders,
Bread and wine upon our altars
To saving host we sanctify.
Christians are by faith assured
That to flesh the bread is changed,
The wine to blood most precious:

That no wit nor sense conceives,
Firm and grounded faith believes,
In strange effects not curious.
Under kinds two in appearance,
Two in show but one in substance,
Lie things beyond comparison;
Flesh is meat, blood drink most heav'nly,
Yet is Christ in each kind wholly,
Most free from all division.
None that consume him does rend him,
None that takes him does divide him,
Received he whole perseveres.
Be there one or thousands hosted,
One as much as all received
He by no eating perishes.
Both the good and bad receive him,
But effects are diverse in them,
True life or true destruction.
Life to the good, death to the wicked,
Mark how both alike received
With far unlike conclusion.
When the priest the host now divides,
Know that in each part still abides
All that the whole host covered.
Form of bread, not Christ is broken,
Not of Christ, but of his token,
Is state or stature altered.
*Angels' bread made pilgrims' feeding
Truly bread for children's eating,
To dogs not to be offered.
Signed by Isaac on the altar,
By the lamb and paschal supper,
And in the manna figured.
Jesu, food and feeder of us,
Here with mercy feed and friend us,
Then grant in heaven felicity!

St Thomas Aquinas (1225-1274), translated by St Robert Southwell (c.1561-1595) alt.

Or:

Lauda, Sion, Salvatorem,
lauda ducem et pastorem
in hymnis et canticis.

Quantum potes, tantum aude:
quia maior omni laude,
nec laudare sufficis.

Laudis thema specialis,
panis vivus et vitalis
hodie proponitur.

Quem in sacrae mensa cenae,
turbae fratrum duodenae
datum non ambigitur.

Sit laus plena, sit sonora,
sit iucunda, sit decora
mentis iubiliatio.

Dies enim solemnis agitur,
in qua mensae prima recolitur
huius institutio.

In hac mensa novi Regis,
novum Pascha novae legis,
phase vetus terminat.
Vetustatem novitas,
umbram fugat veritas,
noctem lux eliminat.

Quod in cena Christus gessit,
faciendum hoc expressit
in sui memoriam.

Docti sacris institutis,
panem, vinum in salutis
consecramus hostiam.

Dogma datur Christianis,
quod in carnem transit panis,
et vinum in sanguinem.
Quod non capis, quod non vides,
animosa firmat fides,
praeter rerum ordinem.

Sub diversis speciebus,
signis tantum, et non rebus,
latent res eximiae.

Caro cibus, sanguis potus:
manet tamen Christus totus
sub utraque specie.

A sumente non concisus,
non confractus, non divisus:
integer accipitur.

Sumit unus, sumunt mille:
quantum isti, tantum ille:
nec sumptus consumitur.

Sumunt boni, sumunt mali:
sorte tamen inaequali,
vitae vel interitus.

Mors est malis, vita bonis:
vide paris sumptionis
quam sit dispar exitus.

Fracto demum sacramento,
ne vacilles, sed memento
tantum esse sub fragmento,
quantum toto tegitur.

Nulla rei fit scissura:
signi tantum fit fractura,
qua nec status, nec statura
signati minuitur.

*Ecce panis angelorum,
factus cibus viatorum:
vere panis filiorum,
non mittendus canibus.

In figuris praesignatur,
cum Isaac immolatur,
agnus Paschae deputatur,
datur manna patribus.

Bone Pastor, panis vere,
Iesu, nostri miserere:
Tu nos pasce, nos tuere,
Tu nos bona fac videre
in terra viventium.

Tu, qui cuncta scis et vales,
qui nos pascis hic mortales:
tuos ibi commensales,
coheredes et sodales
fac sanctorum civium.

St Thomas Aquinas (1225-1274)

639 *Our Lady of Sorrows* — 15 September

The sequence, which is optional, may be sung either in its entirety or in the shorter form beginning with the words, *Holy Mother, pierce me through or *Sancta Mater, istud agas (Latin text).

At the cross her station keeping
stood the mournful mother weeping,
close to Jesus to the last.

Through her heart, his sorrow sharing,
all his bitter anguish bearing,
now at length the sword has passed.

Oh, how sad and sore distressed
was that Mother highly blessed,
of the sole-Begotten One.

Christ above in torment hangs;
she beneath beholds the pangs
of her dying glorious Son.

Is there one who would not weep,
'whelmed in miseries so deep,
Christ's dear Mother to behold?

Can the human heart refrain
from partaking in her pain,
in that Mother's pain untold?

Bruised, derided, cursed, defiled,
she beheld her tender child,
all with bloody scourges rent.

For the sins of his own nation,
saw him hang in desolation,
till his spirit forth he sent.

O thou Mother! Fount of love!
Touch my spirit from above,
make my heart with yours accord.

Make me feel as you have felt;
make my soul to glow and melt
with the love of Christ my Lord.

*Holy Mother, pierce me through,
in my heart each wound renew
of my Saviour crucified.

Let me share with you his pain
who for all my sins was slain,
who for me in torments died.

Let me mingle tears with thee,
mourning him who mourned for me,
all the days that I may live.

By the cross with you to stay,
there with you to weep and pray,
is all I ask of you to give.

Virgin of all virgins best,
listen to my fond request:
let me share thy grief divine.

Let me, to my latest breath,
in my body bear the death
of that dying son of yours.

Wounded with his every wound
steep my soul till it has swooned
in his very blood away.

Be to me, O Virgin, nigh,
lest in flames I burn and die,
in his awful judgement day.

Christ, when you shall call me hence,
be your Mother my defence,
be your cross my victory.

While my body here decays,
may my soul your goodness praise,
safe in paradise with you.

Ascribed to Jacopone da Todi (d. 1306), tr. Edward Caswall (1814-78), alt.

Or:

Stabat Mater dolorosa
iuxta crucem lacrimosa,
dum pendebat Filius.

Cuius animam gementem,
contristatam et dolentem
pertransiuit gladius.

O quam tristis et afflicta
fuit illa benedicta,
mater Unigeniti!

Quae maeubat et dolubat,
pia Mater, dum videbat
Nati poenas inclyti.

Quis est homo qui non fleret,
Matrem Christi si videret
in tanto supplicio?

Quis non posset contristari
piam Matrem contemplari
dolentem cum Filio?

Pro peccatis suae gentis
vidit Iesum in tormentis,
et flagellis subditum.

Vidit suum dulcem Natum
morientem desolatum,
dum emisit spiritum.

Eja, Mater, fons amoris
me sentire vim doloris
fac, ut tecum lugeam.

Fac ut ardeat cor meum
in amando Christum Deum
ut sibi complacem.

*Sancta Mater, istud agas,
Crucifixi fige plagas
cordi meo valide.

Tui Nati vulnerati,
tam dignati pro me pati,
poenas mecum divide.

Fac me vere tecum flere,
Crucifixo condolere,
donec ego vixero.

Iuxta Crucem tecum stare,
ac me tibi sociare
in planctu desidero.

Virgo virginum praeclara,
mihi iam non sis amara:
fac me tecum plangere.

Fac ut portem Christi mortem,
passionis fac me sortem,
et plagas recollere.

Fac me plagis vulnerari,
cruce hac inebriari,
et cruore Filii.

Flammis urar ne succensus,
per te Virgo, sim defensus
in die iudicii.

Fac me cruce custodiri,
morte Christi praemuniri,
confoveri gratia.

Quando corpus morietur,
fac ut animae donetur
Paradisi gloria.

Ascribed to Jacopone da Todi (d. 1306)