

WITH HUMBLE SPIRIT

AUGUST 2023

CALENDAR NOTES

AUG 6

Transfiguration of the Lord

- All Masses Celebrated on Saturday Evening or Sunday are of the Feast of the Transfiguration of the Lord
- White is to be worn. The Gloria and Creed are said.
- The 18th Sunday of Ordinary time is omitted.

Aug 10

St. Lawrence, Deacon and Martyr

- The Gloria is said

Aug 15

The Assumption of the Blessed Virgin Mary

- This is a Holyday of Obligation
- The Gloria and Creed are said.

Aug 24

St. Bartholomew, Apostle

- The Gloria is said.

Looking Ahead

- **BEGINNING OF THE SCHOOL YEAR MASS** – It is customary to celebrate a Mass of the Holy Spirit at the beginning of the Academic year (Votive Masses, #9). This may replace the assigned mass of any day noted V3 or V2 in the Ordo, (ie. any ferial or memorial).

ARS CELEBRANDI

PROGRESSIVE SOLEMNITY, PART II

In the previous article, we explored the idea of “progressive solemnity,” its introduction into the liturgical practice of the Church through the instruction *Musicam Sacram*, and its importance as part of the liturgical reform of the Twentieth Century. The Church offers a paradigm of progressive solemnity in order that the richness of the liturgical year might shine forth more expediently and that the ministers and the faithful not be tempted to a minimalism or utilitarianism in the celebration of the sacred rites.

In the next three articles, we will examine three elements of the liturgy where progressive solemnity may be implemented: music, art and environment, and optional rites of the liturgy.

Music is the richest of these three given its extensive treatment as the subject of *Musicam Sacram*. Where we begin is of utmost importance, however. The liturgical reform of the Second Vatican Council is a project aimed to recover the treasure that is the liturgy. And among the most treasured elements of the liturgy is music. The musical nature of the liturgy resonates deep with our human makeup. Music is a symbol of love, for by setting our words or the words of another to music and singing it, we give greater meaning and emphasis to the language we use. Thus, regarding progressive solemnity, the starting place for music is not the spoken word with no music, it is the sung word. The “*missa cantata*,” as it was formerly called, represents the ideal, and to what degree and capacity the *missa cantata* can be achieved regularly is the work of progressive solemnity.

Regarding the Mass, there are official chants which accompany almost every part of the Mass, including the dialogues, the responses, the readings and their introductions, the orations/presidential prayers, the ordinary, the preface, the Lord’s Prayer, the blessings and dismissals. Even the Eucharistic Prayers now have official chants which are included as an appendix to the Order of the Mass. The majority of these chants in the Order of Mass are printed above the spoken text, and their inclusion alongside the spoken text suggests they are normative to be used.

The sung Mass, or *missa cantata*, is the ideal, and when considering music and progressive solemnity, it is best to reframe the consideration thus: “what will be spoken instead of sung?” as opposed to “what will be sung instead of spoken?”

Implementation of progressive solemnity in a parish or a community as regards music certainly requires the



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collaboration of the clergy with those in charge of music at a parish. It also requires setting consistent guidelines and practices regarding using music within the Mass, executing that on a consistent basis with the participation of the faithful.

What remains is to set up a paradigm for implementing progressive solemnity for music in a particular parish setting. What will be recited or said instead of sung for a Sunday or a Solemnity? What will be recited for a feast day? For a memorial or ferial day? Setting a pattern of expectations based on the readiness of the parish and the priest with an expectation to grow is key.

Musicam Sacram gives some helpful tips on delineating what should be important in terms of music within the Mass. It gives three degrees of what should be sung in the Mass, and the idea is that the higher degree should only be sung when everything of the lower degrees are being sung. Considered in reverse: the parts of higher degrees should be spoken first before those of lower degrees.

The first degree of what should be sung is listed thus: "(a) In the entrance rites: the greeting of the priest together with the reply of the people; the prayer. (b) In the Liturgy of the Word: the acclamations at the Gospel. (c) In the Eucharistic Liturgy: the prayer over the offerings; the preface with its dialogue and the Sanctus; the final doxology of the Canon, the Lord's prayer with its introduction and embolism; the Pax Domini; the prayer after the Communion; the formulas of dismissal." (29) These would be the parts of the Mass that should be sung first before other parts, including, for example, the entrance chant or a communion chant (see below). The second degree of what should be sung is: "(a) the Kyrie, Gloria and Agnus Dei; (b) the Creed; (c) the prayer of the faithful." (30) The third degree of what should

be sung is "(a) the songs at the Entrance and Communion processions; (b) the songs after the Lesson or Epistle; (c) the Alleluia before the Gospel; (d) the song at the Offertory; (e) the readings of Sacred Scripture, unless it seems more suitable to proclaim them without singing." (31)

While these degrees do refer to some elements of the Missal no longer in use, they still give an indication of what is to be preferably sung in the Mass, namely, the dialogues, the orations/presidential prayers, the preface, the doxology, the Lord's prayer, and the dismissal (first degree). These elements underscore what is of central importance to the Mass, namely the gathering of the mystical body of Christ with the words of the liturgy (greeting, dialogues), the celebration of the Eucharist (preface, Sanctus, doxology, and Lord's Prayer), and the sending forth from the Mass on mission (the dismissal). However, in many Masses, these are infrequently sung. A good first step in implementing music and progressive solemnity would be to add these chants during Sunday Masses, if they are not already being used.

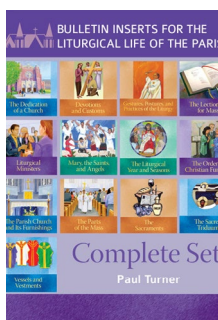
Understanding what is most important in the Mass helps formulate a consistent plan for including music according to progressive solemnity. Whatever a parish with its pastor decides to do, always use progressive solemnity to grow in your appreciation for and competency in using music in the liturgy, and allow Sundays and solemnities to stand apart as the high-point of liturgical solemnity. This is likewise true of art and environment and some optional rites of the liturgy, which we will explore in the subsequent articles.

Zachary M. Boazman

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Fr. Paul Turner



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