

Music Selections for the Liturgical Year

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Preface

This book is the product of more than two decades of serving in music ministries in various capacities throughout several states. It contains liturgical music selections for all Catholic solemnities throughout the year as well as some feasts. “Solemnities” include all Sundays and Holy Days of Obligation. Selections are provided for the two major Catholic music publishers in the United States: [Oregon Catholic Press \(OCP\)](#) and [GIA Publications, Inc.](#) Fundamentally, it seeks to capture the best of the best music ministries I encountered over the years.

References

A O Holy Night

Accompaniment arranged by M. Grossi

[O Holy Night](#) is an optional meditation hymn for [Christmas: Mass During the Night \(Midnight Mass\)](#).

[Click to download the cantor version.](#)

[Click to download organ accompaniment.](#)

B Festival Alleluia

Published by GIA; verses arranged by M. Grossi

The “Festival Alleluia” by Chepponis, published by GIA, is recommended for high solemnities throughout the year, if available to the parish:

- [Christmas Midnight Mass](#)
- Christmas Day (both at [dawn](#) and [during the day](#))
- [Easter Sunday](#)
- Pentecost (both [Vigil](#) and [Sunday](#))

Be sure to sing the correct verse for the given occasion.

The piece itself is copyrighted and has its own verses, but simpler verses set to psalm tones and having the same texts as the Lectionary have been arranged by M. Grossi. These are provided here for both cantor and organist. The unaltered refrain melody, as published by GIA, is also reproduced here for convenience.

Provided here are the cantor version, both refrain and verses, and the organ accompaniment for the psalm tone verses.

[Click to download a cantor version.](#)

[Click to download organ accompaniment.](#)

C Solemnity of Saint Joseph, Spouse of Mary (ABC)

Responsorial Psalm and Lenten Gospel Acclamation (March 19)

The following Responsorial Psalm and Gospel Acclamation can be used if the [Solemnity of Saint Joseph](#) falls within the Season of Lent.

The Responsorial Psalm was arranged by M. Grossi.

The Lenten Gospel Acclamation refrain from OCP *Respond & Acclaim* by Owen Alstott is copyrighted by OCP, as indicated, while the verse text was arranged to a simple psalm tone by M. Grossi because none existed in *Respond & Acclaim* the year this was needed.

[Click to download the Responsorial Psalm.](#)

[Click to download the Gospel Acclamation.](#)

D Solemnity of the Annunciation of the Lord (ABC)

Responsorial Psalm and Lenten Gospel Acclamation (March 25)

The following Responsorial Psalm and Gospel Acclamation can be used if the [Solemnity of the Annunciation of the Lord](#) falls within the Season of Lent.

The Lenten Gospel Acclamation refrain from OCP *Respond & Acclaim* by Owen Alstott is copyrighted by OCP, as indicated, while the verse text was arranged to a simple psalm tone by M. Grossi because none existed in *Respond & Acclaim* the year this was needed.

[Click to download the Gospel Acclamation.](#)

E The Paschal Proclamation (*Exsculet*)

Easter Vigil

The Paschal Proclamation, also known as the *Exsculet*, is an ancient proclamation that consecrates the Paschal (Easter) Candle during the [Easter Vigil](#) celebration.

The cantor may be asked by the Presider to chant this, if the Presider is uncomfortable chanting it himself. In this situation, the cantor should be extremely comfortable with this important – and lengthy – chant, which is to be done a capella and in the dark. Be sure to confirm with the Presider whether to chant the long version (provided here, usually preferred) or the optional shorter version. Regardless of the version used, the cantor must always omit the section for Deacon/Priest only; see instructions that accompany the Proclamation.

[Click to download the Paschal \(Easter\) Proclamation.](#)

F Easter Dismissal

The Easter Dismissal is used at the [Easter Vigil](#), on [Easter Sunday](#) morning, throughout the Octave of Easter (concluding with the [Second Sunday of Easter](#)), for the [Pentecost Vigil](#) and for [Pentecost Sunday](#).

The priest or deacon chants the dismissal and the people respond “Thanks be to God, alleluia, alleluia.” This is all *a cappella*.

The cantor and/or choir must lead the congregation in the response. The response starts immediately after the priest, just like when spoken. DO NOT DELAY OR HESITATE HERE.

The cantor must be very confident in this response. Be prepared; do not be caught off-guard.

Click to download the Easter dismissal.

G Sequence for Pentecost (Years ABC)

According to the General Instruction of the Roman Missal, the following Sequence is chanted immediately following the Second Reading and before the Gospel Acclamation on [Pentecost Sunday](#). It is not sung at the Saturday Vigil Mass.

Here, the official approved text, as found in the Lectionary, is put to a simple psalm tone arranged by M. Grossi (©2023). A cantor version containing only the psalm melody is provided first, followed by an organ version with a suggested accompaniment arranged by M. Grossi (©2023).

Liturgical performance notes

- The melody is simply repeated for each stanza in a fashion similar to the more-familiar singing of Responsorial Psalm verses, one line per stanza.
- The use of *italics* font together with an accent symbol (´) indicates the textual syllable on which to move to the next note in the stanza. Everything preceding this annotated syllable is chanted on the first note of the measure. The musical timing of these sustained notes is arbitrary and should be determined entirely by the singing, which should be done in a smooth, chant-like fashion.
- The verses are arranged column-wise: Read down column one first, then the second column (verse 2 begins “*Come, O Father...*”)

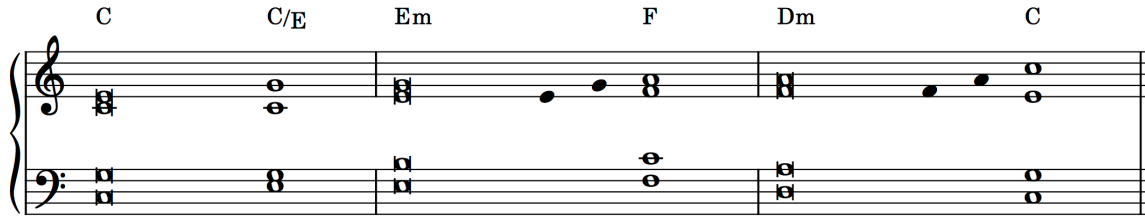
Click to download the Sequence for Pentecost.

Come, Holy Spirit (*Veni, Sancte Spiritus*)

Cantor:



Organ:



Come, O Holy Spirit, *cóme!*
 And from your celéstial home
 Shed a ray of *líght* divine!

Come, O Father of the *póor!*
 Come, source of *áll* our store!
 Come, within our *bósoms* shine.

You, of comforters the *bést;*
 You, the soul's most *wélcome* guest;
 Sweet refreshment *hére* below;

In our labor, rest most *swéet;*
 Grateful coolness *ín* the heat;
 Solace in the *mídst* of woe.

O most blessed, Light *divíne,*
 Shine within these *héarts* of yours,
 And our inmost *béing* fill!

Where you are not, we have *náught,*
 Nothing good in *déed* or thought,
 Nothing free from *táint* of ill.

Heal our wounds, our strength *renéw;*
 On our dryness *póur* your dew;
 Wash the stains of *gúilt* away:

Bend the stubborn heart and *wíll;*
 Melt the frozen, *wárm* the chill;
 Guide the steps that *gó* astray.

On the faithful, who *adóre*
 And confess you, *évermore*
 In your sev'nfold *gíft* descend;

Give them virtue's sure *rewárd;*
 Give them your *salvátion*, Lord;
 Give them joys that *néver* end.

Amén. Alléluia, Alléluia.

H Sequence for the Solemnity of the Most Holy Body and Blood of Christ (Years ABC)

Second Sunday after Pentecost

According to the General Instruction of the Roman Missal, the Sequence, or the shorter form beginning with the verse *Lo! the angel's food is given*, may optionally be chanted immediately following the Second Reading and before the Gospel Acclamation on the Solemnity of the [Most Holy Body and Blood of Christ](#). It is not sung at the Saturday Vigil Mass.

Here, the official approved text, as found in the Lectionary, is put to a simple psalm tone arranged by M. Grossi (©2021). Both the full version and shorter option are included. A cantor version containing only the psalm melody is provided first, followed by an organ version with a suggested accompaniment arranged by M. Grossi (©2021).

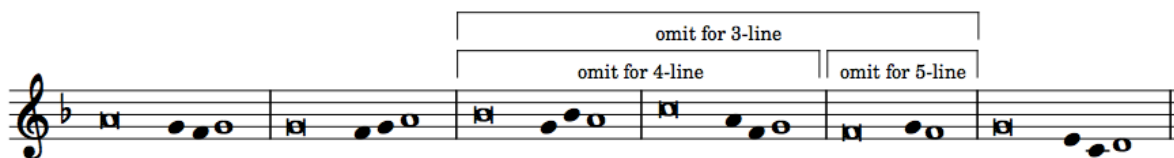
Liturgical performance notes

- The chant tone contains six measures, some of which are omitted for stanzas containing fewer than six lines of text. The annotated melody is provided at the top of each page.
- The melody is simply repeated for each stanza in a fashion similar to the more-familiar singing of Responsorial Psalm verses. Liturgical musicians are advised to be keenly attentive to what tone measure coincides with each stanza, especially as the stanza structures evolve from three to four, to five, and finally to six lines.
- The use of *italics* font together with an accent symbol (´) indicates the textual syllable on which to move to the next note in the tone for each line. Everything preceding this annotated syllable is chanted on the first note of the measure. The musical timing of these sustained notes is arbitrary and should be determined entirely by the singing, which should be done in a smooth, chant-like fashion.
- The verses are arranged column-wise: Read down column one first, then the second column (verse 2 begins *Bring him all...*)

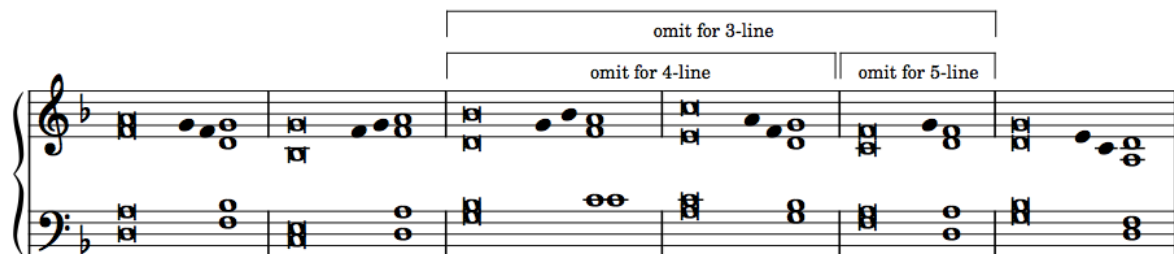
Click to download ***Laud, O Zion***, the Sequence for *Corpus Christi*.

Laud, O Zion (*Lauda Sion*)

Cantor:



Organ:



Laud, O Zion, *yóur* salvation,
Laud with hymns of *éxultation*,
Christ, your king and *shépherd* true:

Bring him all the *práise* you know,
He is more than *yóu* bestow.
Never can you *réach* his due.

Special theme for *glád* thanksgiving
Is the quick'ning *ánd* the living
Bread today befóre you set:

From his hands of *óld* partaken,
As we know, by *fáith* unshaken,
Where the Twelve at *súpper* met.

Full and clear ring *óut* your chanting,
Joy nor sweetest *gráce* be wanting,
From your heart let *práises* burst:

For today the *féast* is holden,
When the institútion olden
Of that supper *wás* rehearsed.

Here the new law's *néw* oblation,
By the new king's *révelation*,
Ends the form of *áncient* rite:

Now the new the *óld* effaces,
Truth away the *shádow* chases,
Light dispels the *glóom* of night.

What he did at *súpper* seated,
Christ ordained to *bé* repeated,
His memorial *nevér* to cease:

And his rule for *gúidance* taking
Bread and wine we *hállow*, making
Thus our *sacrífice* of peace.

This the truth each *Chrístian* learns,
Bread into his *flésh* he turns,
To his precious *blóod* the wine:

Sight has fail'd, nor *thóught* conceives,
But a dauntless *fáith* believes,
Resting on a *pów'r* divine.

Here beneath these *sígn*s are hidden
Priceless things to *sénse* forbidden;
Signs, not things are *áll* we see:

Blood is poured and *flésh* is broken,
Yet in either *wóndrous* token
Christ entire we *knów* to be.

Whoso of this *fóod* partakes,
Does not rend the *Lórd* nor breaks;
Christ is whole to *áll* that taste:

Thousands are, as *óne*, receivers,
One, as thousands *óf* believers,
Eats of him who *cánnot* waste.

Bad and good the *féast* are sharing,
Of what divers *dóoms* preparing,
Endless death, or *éndless* life.

Life to these, to *thóse* damnation,
See how like *partícipation*
Is with unlike *íssues* rife.

When the *sacramént* is broken,
Doubt not, but *believe* 'tis spoken,
That each severed *outwárd* token
Doth the very *whóle* contain.

Nought the precious *gift* divides,
Breaking but the *sign* betides
Jesus still the same *ábides*,
Still unbroken *dóes* remain.

The shorter form of the Sequence begins here.

Lo! the angel's *fóod* is given
To the pilgrim *whó* has striven;
See the children's bread *fróm* heaven,
Which on dogs may *nót* be spent.

Truth the ancient *týpes* fulfilling,
Isaac bound, a *víctim* willing,
Paschal lamb, its life*blóod* spilling,
Manna to the *fáthers* sent.

Very bread, good *shépherd*, tend us,
Jesu, of your *lóve* befriend us,
You refresh us, *yóu* defend us,
Your eternal *góodness* send us
In the land of *lífe* to see.

You who all things *cán* and know,
Who on earth such *fóod* bestow,
Grant us with your *sáints*, though lowest,
Where the heav'nly *féast* you show,
Fellow heirs and guests *tó* be.
Amen. Alléluia.

I Lauda, Jerusalem

If a Eucharist Procession takes place after Mass on the [Solemnity of the Most Holy Body and Blood of Christ \(Corpus Christi\)](#), “Lauda, Jerusalem” can be sung, cycling through verses 1-4 as many times as needed and concluding with *either* verse 5 or 6 upon reaching the final destination, as in the recording.

Suggestions, dependent on music ministry and level of musical participation:

- Cantor chants verses, choir and/or people sing refrains
- Multiple cantors take turns chanting verses, choir and/or people sing refrains
- Subset of the choir sing verses, full choir and/or people sing refrains
- Choir, scattered throughout the procession, sing verses, choir and people sing refrains

Click to download *Lauda, Jerusalem*.

J Adoration of the Blessed Sacrament

Explosion: *O Salutaris*

Benediction: *Tantum Ergo*

Coming soon.