

# Here I Am, Lord—Answering the Call to Music Ministry

Feb 10, 2018, 8:15am—12:30pm

8:15am—Registration, Potluck Breakfast

9:00am—Opening Prayer

9:20am—Section I

- Principle of Progressive Solemnity

- Hymns

- The Introductory Rites

- The Liturgy of the Word

10:30—Break

10:45—Section II

- Liturgy of the Eucharist

- The Communion Rite

- The Dismissal Rites

- Litanies

- Silence

11:45—Evaluations, move to Church for prayer

12:00—NPM Promo, National Conference, Dan Schutte Concert, “Canta al Senor”  
AGO, Closing Prayer



# Opening Prayer

## Spirit of God

### Call to Prayer:

First time unison.

Second and Third times in harmony.

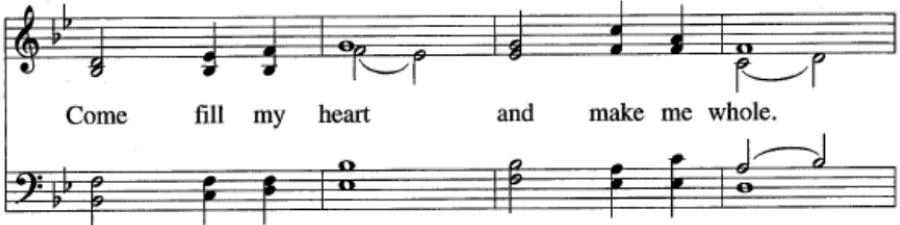
Refrain



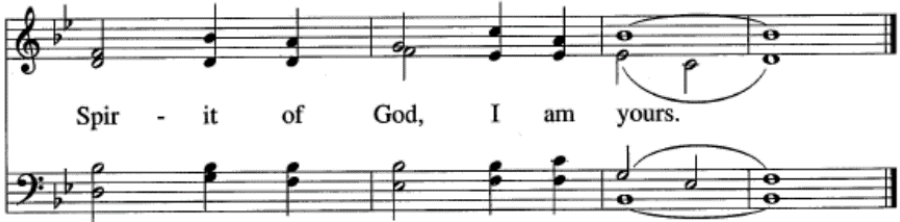
Spir - it of God, who dwells in me, *div.*



O - pen my eyes that I may see.



Come fill my heart and make me whole.



Spir - it of God, I am yours.



Text: James E. Moore, Jr., b. 1951; Tune: James E. Moore, Jr., b.

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### Reflection:

Fellow servants of our Lord Jesus Christ: On the night before his death, Jesus set an example for his disciples by washing their feet, an act of humble service. He taught that strength and growth in the life of the Kingdom of God come not by power, authority, or even miracle, but by such lowly service. We all need to remember his example, but none stand more in need of this reminder than those whom the Lord has called to [ministry]. Therefore, I invite you who share in the priesthood of [the baptized] to come forward, that we may recall whose servant we are by following the example of my Master. But come remembering his admonition that what will be done for you is also to be done by you to others, for “a servant is not greater than his master, nor is one who is sent greater than the one who sent him. If you know these things, blessed are

you if you do them.” *The Book of Occasional Services*

Intercessions:



Ubi Caritas

Refrain

1. U - bi cá - ri - tas et a - mor,  
2. Where true char - i - ty and love a - bide,  
3. Don - de hay a - mor y ca - ri - dad,

u - bi cá - ri - tas De - us i - bi est.  
God is dwell - ing there; God is dwell - ing there.  
don - de hay a - mor Dios a - llí es - tá.

Text: 1 Cor. 13:2-8, 13; Where charity and love are found, god is there; Taize Community, 1978  
Tune: Jacques Berthier, 1923-1994  
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- 1) Jesus, you identified yourself as the Way, the Truth, and the Life. Give us the courage to walk the path of discipleship as baptized Christians. May we preach and teach the gospel by our lives. May our lives and service radiate Christ’s own joy. We pray to the Lord: *(Refrain 1 in Latin)*
- 2) We pray that a spirit of prayer will anchor our lives and works in God; that we may be faithful witnesses to the gospel message, especially when faced with contrary values in our culture. We pray to the Lord: *(Refrain 2 in English)*
- 3) We pray that we will find the grace to take up our cross daily and follow Christ; that the Holy Spirit will transform the areas of our hearts that hold on to violence, prejudice , greed, or indifference; and that we will find practical ways each day to love God and neighbor. We pray to the Lord: *(Refrain 3 in Spanish)*

## Prayer

Jesus, come, our feet are dirty. You have become a servant for our sake, so fill your basin with water; come, wash our feet. We know that we are bold in saying this, but your own words have made us fearful: "If I do not wash your feet, you will have no companionship with me." Wash our feet, then, so that we may be your companion. But what are we saying: "Wash our feet"? We must be made clean with that other washing of which you said: "I have a baptism with which I must be baptized." Come, wash us clean. (*Origen, Third century*)

*"Sing to the Lord" (USCCB, 2008) and "The Roman Missal" (ICEL, English Translation according to the Third Typical Edition, 2011) are both in force in the dioceses of the United States. The text which appears below is from "Sing to the Lord". \* Some words and phrases have been altered to align with the 2011 English edition of the Roman Missal.*

## The Musical Structure of the Liturgy

### A walk through the Mass through the lens of "Sing to the Lord" (chapters IV and V)

- 137. Those responsible for preparing music for the celebration of the Eucharist in accord with the three preceding judgments must have a clear understanding of the structure of the Liturgy. They must be aware of what is of primary importance. They should know the nature of each of the parts of the Mass and the relationship of each part to the overall rhythm of the liturgical action.**
- 138. The Mass is made up of the Liturgy of the Word and the Liturgy of the Eucharist. Although each has its own distinctive character, these two parts are so closely connected as to form one act of worship. "The Church is nourished spiritually at the twofold table of God's word and the Eucharist:<sup>105</sup> from the one it grows in wisdom and from the other in holiness."<sup>106</sup> In addition, the Mass has introductory and concluding rites.**

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105 See SC (Second Vatican Council), *Presbyterorum Ordinis* (Decree on the Ministry and life of Priest) (1965), no 18; DV (*Dei Verbum*, Dogmatic Constitution on Divine Revelation), no 21; AG (*Ad Gentes Divinitus*, Decree on the Church's Missionary Activity, no. 6; GIRM (General Instruction on the Roman Missal), no. 8.

106 LFM (Lectionary for Mass), no. 10.

**Please check the appropriate box for each item sung at your parish.**

	Never	Some- times	Always		Never	Some- times	Always
Entrance Chant*/Antiphon & Psalm				Orate Fratres (Pray brothers and sisters...)			
Entrance Song/Hymn				Preface Dialogue (The Lord be with you...)			
Greeting Dialogue				Preface			
Penitential Act				Acclamation: "Sanctus" (Holy, Holy, Holy...)			
Kyrie				Eucharistic Prayer (Celebrant)			
Blessing of Water				Memorial Acclamation: "We proclaim your..."			
Sprinkling of Assembly				Doxology: "Through him, and with him..."			
Gloria				Acclamation: "Amen"			
Collect (Opening Prayer) with its "Amen"				Invitation to the Lord's Prayer			
Scripture Readings				Lord's Prayer			
Concluding Acclamation to Readings				Embolism (Deliver us Lord...)			
Psalm Response/Refrain				Doxology: "For the kingdom, the power..."			
Psalm Verses				Sign of Peace Dialogue			
Sequence (Easter Sunday and Pentecost)				Sign of Peace instrumental/song			
Optional Sequences (Corpus Christi or Our Lady of Sorrows)				Acclamation: "Agnus Dei" (Lamb of God...)			
Gospel Acclamation				Invitation to Communion: "Behold the Lamb of God..."			
Gospel Dialogue*				Communion Antiphon/Psalm			
Gospel				Communion Song/Hymn			
Concluding Acclamation to Gospel				Song after Communion			
Creed				Prayer after Communion			
Universal Prayer response*				Solemn Blessing			
Universal Prayer Petitions				Dismissal			
Offertory Chant/Song/Hymn				Recessional Hymn/Song			

# Preparing Music for Catholic Worship

## A. What Parts Do We Sing?

### The Principle of Progressive Solemnity

**110.** Music should be considered a normal and ordinary part of the Church's liturgical life. However, the use of music in the Liturgy is always governed by the principle of progressive solemnity.

**111.** Progressive solemnity means that "between the solemn, fuller form of liturgical celebration, in which everything that demands singing is in fact sung, and the simplest form, in which singing is not used, there can be various degrees according to the greater or lesser place allotted to singing."<sup>86</sup>

**112.** Progressive solemnity includes not only the nature and style of the music, but how many and which parts of the rite are to be sung. For example, greater feasts such as Easter Sunday or Pentecost might suggest a chanted Gospel, but a recited Gospel might be more appropriate for Ordinary Time. Music selections and the use of additional instruments reflect the season of the liturgical year or feast that is being celebrated.

**113.** Solemnities and feasts invite more solemnity. Certain musical selections are more capable of expressing this solemnity, adding an extraordinary richness to these special celebrations. Such solemnity should never be allowed to devolve to an empty display of ceremony, however.<sup>87</sup> The most solemn musical expressions retain their primary responsibility of engaging human hearts in the mystery of Christ that is being celebrated on a particular occasion by the Church.

**114.** At other times, the liturgical season calls for a certain musical restraint. In Advent, for example, musical instruments should be used with moderation and should not anticipate the full joy of the nativity of the Lord. In Lent, musical instruments should be used only to support the singing of the gathered assembly.

**Table discussion:** *(choose one or two questions to discuss)*

- 1) Define "Progressive Solemnity" in your own words.**
- 2) What Feasts and/or Seasons would you say require greater solemnity than others?**
- 3) Some suggestions for how to highlight the solemnity of a feast or season:**
  - replace the Penitential Act with the Rite of Sprinkling during the Easter Season**
  - chant the Preface Dialogue, the Lord's Prayer,**
  - select a big instrumental or choir piece for the Recessional in place of a hymn****Does your parish distinguish a more solemn feast or season over another?**

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<sup>86</sup> MS (Musica Sacram), no. 7 See General Instruction of the Liturgy of the Hours (GIHL) USCCB, 2002, nos. 271-273

<sup>87</sup> "It should be borne in mind that the true solemnity of liturgical worship depends less on a more ornate form of singing and a more magnificent ceremonial than on its worthy and religious celebration, which takes into account the integrity of the liturgical celebration itself, and the performance of each of its parts according to their own particular nature" (MS, no. 11)

## 115. D Hymns

A hymn is sung at each Office of the Liturgy of the Hours, which is the original place for strophic hymnody in the Liturgy. At Mass, in addition to the Gloria and a small number of strophic hymns in the *Roman Missal* and *Graduale Romanum*, congregational hymns of a particular nation or group that have been judged appropriate by the competent authorities mentioned in the GIRM, nos., 48, 74, and 87, may be admitted to the Sacred Liturgy. Church legislation today permits as an option the use of vernacular hymns at the Entrance, Preparation of the Gifts, Communion, and Recessional. Because these popular hymns are fulfilling a properly liturgical role, it is especially important that they be appropriate to the liturgical action. In accord with an uninterrupted history of nearly five centuries, nothing prevents the use of some congregational hymns coming from other Christian traditions, provided that their texts are in conformity with Catholic teaching and they are appropriate to the Catholic Liturgy.

## The Introductory Rites

139. The first part of the Mass consists of rites that “have the character of a beginning, introduction, and preparation.”<sup>107</sup> They include an Entrance Antiphon\* or song, the reverencing of the altar, a greeting of the people, an Act of Penitence and the *Kyrie* (or the Sprinkling Rite), *Gloria*, and Collect (*Opening Prayer*).

140. These rites are designed “to ensure that the faithful who come together as one establish communion and dispose themselves to listen properly to God’s word and to celebrate the Eucharist worthily.”<sup>108</sup> So that the people might come together as one, it is appropriate that they always sing at least one piece as a congregation in the introductory rites—Entrance song or Antiphon\*, *Kyrie*, or *Gloria*—apart from the sung dialogues of the Liturgy.

141. On certain occasions, such as Palm Sunday, or when the other sacraments or rites are celebrated at Mass, some of these rites are omitted or celebrated in a particular manner that requires variations in the choice of music. Those responsible for the musical preparation of the Liturgy must be aware of these variations in practice.

### *The Entrance Antiphon\* or Song*

142. After the entire liturgical assembly has been gathered, an Entrance Antiphon\* or song is sung as the procession with the priest, deacon, and ministers enters the church. “The purpose of this chant is to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical season or festivity, and accompany the procession of the priest and ministers.”<sup>109</sup>

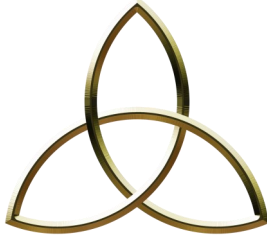
143. Care must be taken in the treatment of the texts of psalms, hymns, and songs in the Liturgy. Verses and stanzas should not be omitted arbitrarily in ways that risk distorting their content. While not all musical pieces require that all verses or stanzas be sung, verses should be omitted only if the text to be sung forms a coherent whole.

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107 GIRM, no. 46

108 GIRM, no. 46

109 GIRM, no. 47.



## O God, Almighty Father

1. O God, al-might-y Fa-ther, Cre-a-tor of all things, The  
 2. O Je-sus, Word in-car-nate, Re-deem-er most a-dored, All  
 3. O God, the Ho-ly Spir-it, Who lives with-in our soul, Send

heav-ens stand in won-der, While earth your glo-ry sings.  
 glo-ry, praise, and hon-or Be yours, O sov-'reign Lord.  
 forth your light and lead us To our e-ter-nal goal.

O most ho-ly Trin-i-ty, Un-di-vid-ed u-ni-ty,

Ho-ly God, might-y God, God im-mor-tal be a-dored!

Text: *Gott Vater sei gepriesen*; anon; tr. by Irvin Udulutsch, OFM Cap., 1920–2010, alt. © 1959, 1977, Order of Saint Benedict, admin. Liturgical Press  
 Tune: *GOTT VATER SEI GEPRIESEN*, 7 6 7 6 with refrain; *Limburg Gesangbuch*, 1838; harm. by Healey Willan, 1880–1968  
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### 144. The text and music for the Entrance song may be drawn from a number of sources.

- a. The singing of an antiphon and psalm during the entrance procession has been a long-standing tradition in the Roman Liturgy. Antiphons and psalms may be drawn from the official liturgical books—the *Graduale Romanum*, or the *Graduale Simplex*—or from other collection of antiphons and psalms.
- b. Other hymns and songs may also be sung at the Entrance, providing that they are in keeping with the purpose of the Entrance chant or song. The texts of antiphons, psalms, hymns, and songs for the Liturgy must have been approved either by the United States Conference of Catholic Bishops or by the local diocesan bishop.<sup>110</sup>

(e.g. “Yahweh” prohibited by USCCB)

### Table Talk:

- 1) How do you go about picking out songs/hymns/antiphons?
- 2) What resources do you use, if any?
- 3) What are the characteristics of the Entrance Song/Hymn/Antiphon?

Entrance Antiphon for Holy Thursday:

“We should glory in the cross of our Lord Jesus Christ, for he is our salvation, our life and our resurrection; through him we are saved and made free.” (Gal. 6:14)

Refrain

We should glo-ry in the cross of our Lord Je-sus  
 Christ, for he is our sal-va-tion, our life and res-ur-  
 rec-tion; through him we are saved and made free.

110 GIRM, no. 48

Text: Refrain, from *Rite of Holy Week*, © 1972, ICEL; verses by Venantius Fortunatus, c.530–609; verses 1–3 tr. by Steven R. Janco, b.1961, alt., © 1997, GIA Publications, Inc.; verse 4 tr. by John Mason Neale, 1818–1866, alt.  
 Tune: GLORY IN THE CROSS, 8 7 8 7 8 7 with refrain; Steven R. Janco, b.1961, © 1997, GIA Publications, Inc.  
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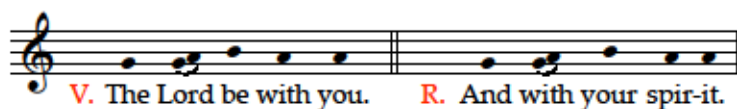


## The Parts to be Sung

115. Singing by the gathered assembly and ministers is important at all celebrations. Not every part that can be sung should necessarily be sung at every celebration; rather “preference should be given to those [parts] that are of greater importance.”<sup>89</sup>

### a. Dialogues and Acclamations

Among the parts to be sung, preference should be given “especially to those to be sung by the priest or the deacon or the lector, with the people responding, or by the priest and people together.”<sup>90</sup> This includes dialogues such as *God, come to my assistance. Lord make haste to help me in the Office, or The Lord be with you. And with your spirit in the Mass.* The dialogues of the Liturgy are fundamental because they “are not simply outward signs of communal celebration but foster and bring about communion between priest and people.”<sup>91</sup> By their nature, they are short and uncomplicated and easily invite active participation by the entire assembly. Every effort should therefore be made to introduce or strengthen as a normative practice the singing of the dialogues between the priest, deacon, or lector and the people. Even the priest with very limited singing ability is capable of chanting *The Lord be with you* on a single pitch.



### Large group discussion:

- 1) How many dialogues can you think of that occur during the Liturgy? (*Shout them out!*)
- 2) Dialogues and the Eucharistic Acclamations are given the highest priority for singing. Does your parish sing these?

### *The Act of Penitence*

145. After the greeting, the Act of Penitence follows as the entire assembly prays a formula of general confession.<sup>111</sup> When the third form of the Act of Penitence is sung (e.g., “You were sent to heal the contrite: Lord, have mercy...”) variable invocations of Christ’s mercy may be chosen.<sup>112</sup>

### *The Kyrie Eleison*

146. The ancient invocation *Kyrie* is a “chant by which the faithful acclaim the Lord and implore his mercy.”<sup>113</sup> If the *Kyrie* is not included in the Act of Penitence, it is sung or said immediately afterwards. It is usually sung in dialoged by the entire liturgical assembly with the choir or cantor.

89 GIRM, no. 40

90 GIRM, no. 40; MS, nos 7 and 16.

91 GIRM, no 34

## The Blessing and Sprinkling of Water

147. "On Sundays, especially in the Season of Easter, in place of the customary Act of Penitence, from time to time the blessing and sprinkling of water to recall Baptism may take place."<sup>114</sup> The blessing of the water may be sung. The song accompanying the sprinkling with blessed water should have an explicitly baptismal character.

### Baptized in Water



1. Bap-tized in wa - ter, Sealed by the Spir - it, Cleansed by the  
2. Bap-tized in wa - ter, Sealed by the Spir - it, Dead in the  
3. Bap-tized in wa - ter, Sealed by the Spir - it, Marked with the



blood of Christ our King: Heirs of sal - va - tion, Trust-ing his  
tomb with Christ our King: One with his ris - ing, Freed and for -  
sign of Christ our King: Born of one Fa - ther, We are his



prom - ise, Faith - ful - ly now God's praise we sing.  
giv - en, Thank - ful - ly now God's praise we sing.  
chil - dren, Joy - ful - ly now God's praise we sing.

Text: Michael Seward, b.1932, © 1982, Jubilate Hymns, Ltd. (Administered by Hope Publishing Co.)  
Tune: BUNESSAN, 5 5 8 D; Gaelic melody; acc. by Marty Haugen, b.1950  
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## The Gloria

148. "The *Gloria* is a very ancient and venerable hymn in which the Church, gathered together in the Holy Spirit, glorifies and entreats God the Father and the Lamb. The text of this hymn may not be replaced by any other text.... It is sung or said on Sundays outside the Seasons of Advent and Lent, on Solemnities and feasts, and at special celebrations of a more solemn character."<sup>115</sup>

149. The priest, or the cantor or choir, intones the *Gloria*. It is sung by all, by the people alternately with the choir or cantor, or by the choir alone. If not sung, it is recited either by all together or by two parts of the congregation in alternation. While through-composed settings of the Gloria give clearest expression to the text, the addition of refrains is permitted, provided the refrains encourage congregational participation.<sup>116</sup>

150. The *Gloria* may not be moved to a different part of the Mass than the one assigned by the *Roman Missal*. It may not, for example, be used in place of the Entrance chant or song, or during the sprinkling with blessed water.

## The Collect

151. The priest then invites all to pray and, after a brief silence, sings or says the Collect.<sup>117</sup> Even when the Collect is not sung, the conclusion to the prayer may be sung, along with the response by the people.

<sup>114</sup> GIRM, no. 51; see The Roman Missal, Appendix II.

<sup>115</sup> GIRM, no. 53.

<sup>116</sup> BCL (Bishop's Committee on the Liturgy, now the Committee on Divine Worship), Policy for the Approval of Sung Settings of Liturgical Texts.

<sup>117</sup> See GIRM, no. 54.

## Table Talk:

- 1) Does your parish use a through-composed Gloria or one with refrain? Benefits of each?
- 2) Does your parish change the Gloria for different seasons, e.g., Christmas, Ordinary Time, Easter?
- 3) How do you teach your assembly a new Gloria?



### REFRAIN

Glo-ry! Glo-ry to God in the high-est. Glo-ry! Glo-ry to  
God in the high-est, and on earth peace to peo-ple of good will.

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Ed Bolduc  
Music © 2011, WLP

## The Liturgy of the Word

152. The Liturgy of the Word consists of readings and responses from Sacred Scripture.<sup>118</sup> In receiving the Word of God with their hearts and minds, and in responding to it in song, “the people make God’s Word their own.”<sup>119</sup>

### *The Readings from Sacred Scripture*

153. While the readings are ordinarily read in a clear, audible, and intelligent way,<sup>120</sup> they may also be sung. “This singing, however, must serve to bring out the sense of the words, not obscure them.”<sup>121</sup>

154. Even if the readings are not sung, the concluding acclamation *The Word of the Lord* may be sung, even by someone other than the reader; all respond with the acclamation *Thanks be to God*. “In this way the assembled congregation pays reverence to the word of God it has listened to in faith and gratitude.”<sup>122</sup>

### *The Responsorial Psalm*

155. The Responsorial Psalm follows the first reading. Because it is an integral part of the Liturgy of the Word, and is in effect a reading from Scripture, it has great liturgical and pastoral significance.<sup>123</sup> Corresponding to the reading that it follows, the Responsorial Psalm is intended to foster meditation on the Word of God. Its musical setting should aid in this, being careful to not overshadow the other readings.<sup>124</sup>

156. “As a rule the Responsorial Psalm should be sung.”<sup>125</sup> Preferably, the Psalm is sung responsorially: “the psalmist, or cantor of the psalm, sings the psalm verses and the whole congregation joins in by singing the response.”<sup>126</sup> If this is not possible, the Psalm is sung completely without an intervening response by the community.

118 GIRM, no. 55

119 GIRM, no. 55.

120 See LFM, no. 14.

121 “On occasions when the readings are in Latin, the manner of singing given in the *Ordo cantus Missae* is to be mentioned” (LFM, no. 14).

122 LFM, no. 18.

123 LFM, nos 19-22; see GIRM, no. 61.

124 See LFM, no. 19.

125 LFM, no. 20.

126 LFM, no. 20.

157. The proper or seasonal Responsorial Psalm from the Lectionary for Mass, with the congregation singing the response, is to be preferred to the gradual from the *Graduale Romanum*.<sup>127</sup> When the Latin gradual is sung *in directum* (straight through) by choir alone, the congregation should be given a vernacular translation.

158. **Because the Psalm is properly a form of sung prayer, “every means available in each individual culture is to be employed”<sup>128</sup> in fostering the singing of the Psalm at Mass, including the extraordinary options provided by the *Lectionary for Mass*. In addition to the proper or seasonal Psalm in the *Lectionary*, the Responsorial Psalm may also be taken from the *Graduale Romanum* or the *Graduale Simplex*, or it may be an antiphon and psalm from another collection of the psalms and antiphons, including psalms arranged in paraphrase or in metrical form, providing that they have been approved by the United States Conference of Catholic Bishops or the diocesan bishop.**

159. **Songs or hymns that do not at least paraphrase a psalm may never be used in place of the Responsorial Psalm.**<sup>129</sup>

160. If it is not possible for the Psalm to be sung, the response alone may be sung, while the lector reads the intervening verses of the Psalm “in a manner conducive to meditation on the word of God.”<sup>130</sup>

### *The Gospel Acclamation*

161. In the Gospel acclamation, the assembled faithful welcome “the Lord who is about to speak to them.”<sup>131</sup> The cantor may intone the Acclamation, which is repeated by the whole assembly. After the cantor or choir sings the verse, the entire assembly again sings the Acclamation. If there is a Gospel procession, the Acclamation may be repeated as often as necessary to accompany the Gospel procession. The verses are as a rule taken from the *Lectionary for Mass*.

162. The Gregorian settings of the Gospel Acclamation are most appropriate for use in those communities which are able to sing the response communally.<sup>132</sup>



163. During most of the church year, the *Alleluia* with the proper verse serves as the Gospel Acclamation. During the season of Lent, alternate acclamations with their proper verse are used, as found in the *Lectionary for Mass* (or, when there is only one reading before the Gospel, the Psalm alone may be used). The Gospel acclamation may be omitted when it is not sung.

164. When there is only one reading before the Gospel, the Gospel Acclamation may be omitted; if it is a season in which the *Alleluia* is said, the *Alleluia* may be used as the response of the Psalm, or the Psalm with its proper response may be used followed by the *Alleluia* with its verse. The Gospel Acclamation may be omitted when it is not sung.<sup>133</sup>

127 “The Responsorial Psalm should correspond to each reading and should, as a rule, be taken from the Lectionary” (GIRM, no. 61; see LFM, nos. 20, 89)

128 LFM, no. 21.

129 See GIRM, no. 61.

130 LFM, no. 22; see LFM, no. 21.

131 LFM, no. 23.

132 GIRM, no. 62, “The Gospel Acclamation is sung by all while standing.”

133 GIRM, no. 63.

The Sequence

165. The Sequence is a liturgical hymn that is sung before the Gospel Acclamation on certain days. On Easter Sunday (*Victimae paschali laudes*) and Pentecost Day (*Veni Sancte Spiritus*), the Sequence is required.<sup>134</sup> On the Solemnity of the Most Holy Body and Blood of the Lord (*Lauda Sion Salvatorem*) and Our Lady of Sorrows (*Stabat mater*), the Sequence is optional.

166. The Sequence may be sung by all together, or in alternation between the congregation and choir and cantor, or by the choir or cantor alone. The text from the *Lectionary for Mass* may be used, or a metrical paraphrase may be sung, provided that it is found in an approved collection of liturgical songs.

Let Christians All Their Voices Raise

Refrain

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Verses

1. Let Chris - tians all their voic - es raise  
 2. Christ, sin - less Lamb from heav'n a - bove,  
 3. When death to life in fear - some strains  
 4. What saw you, Mar - y, on the way?  
 5. "I saw the an - gels and did hear  
 6. "Christ now ap - pears be - fore his own  
 7. We know that Christ now lives in - deed;

And of - fer East - er hymns of praise, As on the  
 Saved all cre - a - tion, sin re - moved, Re - stored us  
 Gives way as Christ his life re - gains, The Prince of  
 "I saw the tomb where Je - sus lay; His glo - ry  
 The wit - ness they did vol - un - teer; The wind - ing  
 In Gal - i - lee where he is known. Hopes are ful -  
 Vic - to - rious King, we hum - bly plead For mer - cy

D.C.

Pas - chal Lamb they gaze.  
 to the Fa - ther's love.  
 Life im - mor - tal reigns.  
 bright - ens us this day." O praise the Lamb!  
 cloths were al - so near."  
 filled; his wounds are shown."  
 in our ev - 'ry need.

Text: Easter Sequence; attr. to Wipo of Burgundy, c.1000–c.1050; tr. by Jerome Siwek, 1930–2004, © 1980, World Library Publications  
 Tune: O FILII ET FILIAE, 888 4 with refrain; Mode II, French carol, 15th C.



Non repetitur Allelúia, sed statim additur :

Seq. r.  
 V  
 Ictimae paschá-li laudes \* ímmo-lent Christi- á-ni.  
 Agnus re-démit oves : Christus ínno-cens Patri re-conci-  
 li- ávit pecca-tó-res. Mors et vi-ta du-él-lo confli-xé-re mi-rán-  
 do : dux vi-tae mórtu-us, regnat vivus. Dic no-bis Ma-rí- a,

Sequence for Easter

1. Chris-tians, praise the pas-chal vic-tim! Of - fer thank-ful sac - ri - fice!  
 1. Vi - cti - mae Pa - schá - li lau - des im - mó - lent Chri - sti - á - ni.  
 2. Christ the Lamb has saved the sheep, Christ the just one paid the  
 3. Death and life fought bit - ter - ly For this won-drous vic - to -  
 2. A - gnus ré - de - mit ó - ves: Chri - stus ín - no - cens Pd -  
 3. Mors et vi - ta du - él - lo con - fli - xé - re mi - rán -  
 price, Re - con - cil - ing sin - ners to the Fa - ther,  
 ry; The Lord of life who died reigns glo - ri - fied!  
 tri re - con - ci - li - á - vit pec - ca - tó - res.  
 do: dux vi - tae mórtu - us re - gnat vi - vus.

Veni Sancte Spiritus

Ostinato Refrain

Melody:  
 Ve - ni San - cte Spi - ri - tus.  
 Harmony:  
 Ve - ni San - cte Spi - ri - tus.

Text: Come Holy Spirit; Verses drawn from the Pentecost Sequence; Talazé Community, 1978  
 Tune: Jacques Berthier, 1923-1994  
 © 1979, Les Presses de Talazé, GIA Publications, Inc., agent  
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O Holy Spirit, by Whose Breath

1. O Ho - ly Spir - it, by whose breath Life ris - es  
 2. You are the seek - er's sure re - source, Of burn - ing  
 3. In you God's en - er - gy is shown, To us your  
 4. Flood our dull sens - es with your light; In mu - tual  
 5. From in - ner strife grant us re - lease; Turn na - tions  
 6. Praise to the Fa - ther, Christ the Word, And to the  
 vi - brant out of death: Come to cre - ate, re -  
 love the liv - ing source, Pro - tec - tor in the  
 var - ied gifts make known. Teach us to speak, teach  
 love our hearts u - nite. Your pow'r the whole cre -  
 to the ways of peace. To full - er life your  
 Spir - it: God the Lord, To whom all hon - or,

new, in - spire; Come, kin - dle in our hearts your fire.  
 midst of strife, The giv - er and the Lord of life.  
 us to hear; Yours is the tongue and yours the ear.  
 a - tion fills; Con - firm our weak, un - cer - tain wills.  
 peo - ple bring That as one bod - y we may sing:  
 glo - ry be Both now and for e - ter - ni - ty.

Text: Veni Creator Spiritus; attr. to Rabanus Maurus, 776-856; tr. by John W. Grant, 1919-2006, © 1971  
 Tune: VENI CREATOR SPIRITUS, LM: Mode VIII; setting by Richard J. Wojcik, 1923-2013, © 1975, GIA Publications, Inc.  
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## *The Gospel*

167. "Of all the rites connected with the Liturgy of the Word, the reverence due the Gospel reading must receive special attention."<sup>135</sup>
168. While the Gospel is ordinarily proclaimed in a clear, audible, and intelligent way,<sup>136</sup> it may also be sung.<sup>137</sup> "This singing, however, must serve to bring out the sense of the words, not obscure them."<sup>138</sup>
169. "Even if the Gospel itself is not sung, it is appropriate for the greeting *The Lord be with you*, and *A reading from the holy Gospel according to...*, and at the end *The Gospel of the Lord* to be sung, in order that the congregation may also sing its acclamations. This is a way both of bringing out the importance of the Gospel reading and of stirring up the faith of those who hear it."<sup>139</sup>

## *The Creed*

170. The Creed is said by the entire assembly. Because it is an expression of faith by "the whole gathered people,"<sup>140</sup> the participation of all present should be carefully safeguarded, whether it is said or sung. "If it is sung, it is begun by the Priest or, if this is appropriate, by a cantor or by the choir. It is sung, however, either by all together or by the people alternating with the choir."<sup>141</sup> The use of a congregational refrain may be helpful in this regard.

## *The Universal Prayer\**

- 171. The universal prayer\* consists of intercessions by which "the people respond in a certain way to the word of God which they have welcomed in faith and, exercising the office of the baptismal priesthood, offer prayers to God for the salvation of all."<sup>142</sup> Because it has the structure of a litany, and provided that it can be understood when sung, it is appropriate to sing the Prayer of the Faithful, or just the invitation and response, or even the response only.**

## **Table discussion:**

- 1) Does your parish sing the Psalm? Do you sing the Psalm of the day or a Seasonal Psalm? What's are the pros and cons for each option?**
- 2) Does your parish sing or recite the two required Sequences (Easter Sunday and Pentecost)? Are you aware of any "paraphrased" compositions for these hymns?**
- 3) Does your parish ever sing the intercessions or the response for the Universal Prayer?**
- 4) Does your parish sing the Gospel Acclamation? If not, do you omit it?**

---

135 LFM, no. 17.

136 LFM, no. 14.

137 On occasions when the Gospel is in Latin, the manner of singing given in the *Ordo cantus Missae* is to be maintained. (See LFM, no. 14.)

138 LFM, no. 14.

139 LFM, no. 17.

140 GIRM, no. 67

141 GIRM, no. 68.

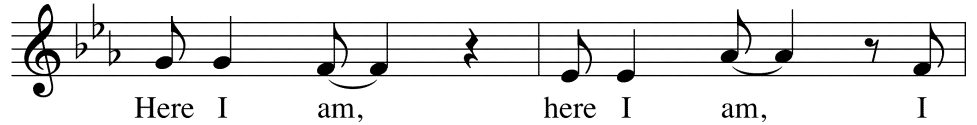
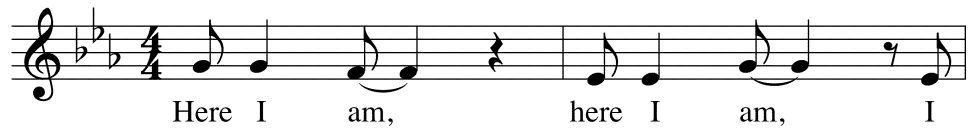
142 Girm, no. 69. See LFM, nos. 31 and 53.



# HERE I AM

Psalm 40  
Adapt. T.A.

Tony Alonso



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**Break**



*Look ahead:*

*P. 30-31, "One Call" - Summer Music Institute  
for Youth and Advocates*

*P. 34, Dan Schutte Concert*

*P. 36-37, National A.G.O. Convention*

*Back cover: NPM National Convention*

**Ice Breaker:**

What's the strangest piece of music you ever tried to sing?

## The Liturgy of the Eucharist

172. **The Liturgy of the Eucharist is made up of three main parts: the Preparation of the Gifts, the Eucharistic Prayer, and the Communion Rite.** <sup>143</sup>

### *The Preparation of the Gifts: Offertory Procession*

173. After the altar has been prepared, gifts of bread and wine are brought to the priest or deacon by members of the liturgical assembly. This procession is accompanied by an Offertory chant or song, <sup>144</sup> “which continues at least until the gifts have been placed on the altar.” <sup>145</sup> The norms on the manner of singing are the same for the Entrance chant (see no. 142ff in this document).

**174. Even when there is no procession with the gifts, singing may still accompany the rites at the Offertory.** <sup>146</sup> **Instrumental music is also appropriate.**

175. The priest then prays the Prayer over the Offerings. Even when the prayer is not sung, the conclusion to the prayer may be sung, along with the response by the people.

### *The Eucharistic Prayer*

176. The Eucharistic Prayer is the center and summit of the entire celebration. Joining the people with himself, the priest prays the Eucharistic Prayer in the name of the entire assembly “to God the Father through Jesus Christ in the Holy Spirit.” <sup>147</sup> Through the Eucharistic Prayer “the entire congregation of the faithful should join itself with Christ in confessing the great deeds of God and in the offering of sacrifice. The Eucharistic Prayer demands that all listen to it with reverence and in silence,” <sup>148</sup> giving voice to their interior participation by joining in the Eucharistic acclamations.

**177. The Eucharistic Prayer is a single liturgical act, consisting of several parts: an introductory dialogue, the thanksgiving or preface, the *Sanctus*, the calling down of the Holy Spirit (*epiclesis*), the institution narrative, the Memorial Acclamation, the anamnesis, the offering, the intercession, and the doxology with its Amen.** <sup>149</sup>

**178. In order to make clear the ritual unity of the Eucharistic Prayer, it is recommended that there be a stylistic unity to the musical elements of the prayer, especially the *Sanctus*, the Memorial Acclamation, and the Great Amen. As much as possible, elements such as the preface dialogue and preface should be chanted at a pitch that best relates them to the key and modality of the other sung elements of the Eucharistic Prayer.**

179. **The Eucharistic Prayer begins with a dialogue between the priest and the people that expresses their communion with one another in offering the Eucharistic sacrifice. The faithful “give thanks to God and offer the spotless Victim not only through the hands of the Priest but also together with him.”** <sup>150</sup> **Because the preface dialogue is among the most important dialogues of the Mass, it is very appropriate that it be sung, especially on Sundays and other solemn occasions.** <sup>151</sup>

V. The Lord be with you. R. And with your spirit.

V. Lift up your hearts. R. We lift them up to the Lord.

V. Let us give thanks to the Lord our God. R. It is right and just.

143 See GIRM no. 72.

144 See GIRM nos. 37b, 11.

145 GIRM, no. 74.

146 See GIRM, no. 74.

147 See GIRM, no. 78.

148 GIRM, no. 78.

149 See GIRM, no. 79.

150 GIRM, no. 95.

151 See GIRM, no. 40.



180. **The people take part in the Eucharistic Prayer by listening attentively to the words sung or spoken by the priest and joining their hearts and minds to the actions of the prayer. Their voices should be joined together in the acclamations of the Eucharistic Prayer, including the *Sanctus*, the great cosmic acclamation of praise; the Memorial Acclamation, by which the faithful participate in keeping the memory of Christ’s Paschal Mystery; and the Amen that follows the concluding doxology, by which they give assent to the entire prayer. These acclamations should be sung, especially on Sundays and solemnities.**<sup>152</sup>

181. Because the Eucharistic Prayer is the central action of the entire celebration, priests should, if possible, sing at least those parts for which musical notation is provided in the *Roman Missal*, at least on Sundays and on more solemn occasions. These parts include the opening dialogue and the Preface, the invitation to the Memorial Acclamation, and the concluding doxology. It is not permitted to recite the Eucharistic Prayer inaudibly while the *Sanctus* is sung.

182. It is likewise appropriate for priests to sing the entire Eucharistic Prayer, especially on solemn occasions. The chant setting provided in the *Roman Missal* or another composition approved by the United States Conference of Catholic Bishops may be used. “While the Priest proclaims the Eucharistic Prayer ‘there should be no other prayers or singing, and the organ or other musical instruments should be silent,’ except for the people’s acclamations.”<sup>153</sup>

183. “It is a praiseworthy practice for the parts that are to be said by all the concelebrants together and for which musical notation is provided in the Missal to be sung.”<sup>154</sup>

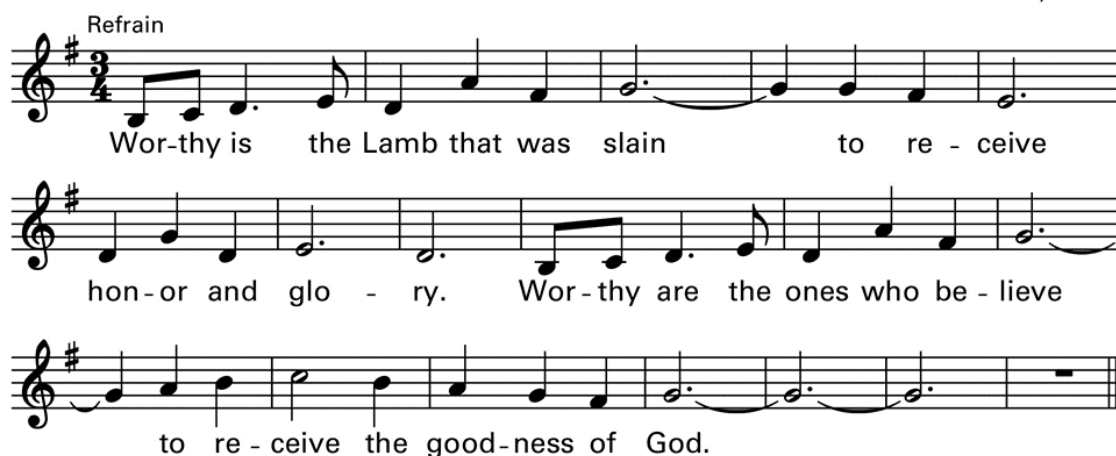
## Table Talk

- 1) Does your parish sing the preface dialogue?
- 2) Does your parish sing the Eucharistic Acclamations? What settings work well for you?
- 3) What is the benefit of having a set of acclamations from one composition?
- 4) What priority do you give to singing these acclamations as opposed to reciting them?

## WORTHY IS THE LAMB

Ricky Manalo

Refrain



Wor-thy is the Lamb that was slain to re - ceive  
hon - or and glo - ry. Wor - thy are the ones who be - lieve  
to re - ceive the good - ness of God.



Text: Based on Revelation 5:9–14. Text and music © 1997, Ricky Manalo, CSP.

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<sup>152</sup> See GIRM, no. 40.

<sup>153</sup> Congregation for Divine Worship and the Discipline of the Sacraments, *Redemptionis Sacramentum* (Instruction on the Eucharist), no. 53 (USCCB< 2004).

<sup>154</sup> GIRM, no. 218.

## The Communion Rite

184. The high point of the Communion Rite is the reception of Holy Communion. This is preceded by rites that prepare the faithful to receive the Lord's Body and Blood as spiritual food.<sup>155</sup>

185. The Lord's Prayer and the Sign of Peace are followed by the Breaking of the Bread, "which gave the entire Eucharistic Action its name in apostolic times" and which "signifies that the many faithful are made one body (1 Cor 10:17) by receiving Communion from the one Bread of Life which is Christ, who died and rose for the salvation of the world."<sup>156</sup> This Fraction Rite, accompanied by the *Agnus Dei* chant, is followed by the *Ecce Agnus Dei* and the reception of Holy Communion. The Communion Rite concludes with the Prayer after Communion.

### *The Lord's Prayer*

**186. The rites of preparation for the reception of Holy Communion begin with the Lord's Prayer. When the Lord's Prayer is sung, the doxology should also be sung by all. If possible, the invitation and embolism should also be sung by the priest.**

### *The Sign of Peace*

**187. The brief period of time needed for the exchange of the Sign of Peace must not be protracted by the singing of a song.**

### *The Fraction Rite and the Agnus Dei*

188. The supplicatory chant *Agnus Dei* accompanies the Fraction rite. It is, "as a rule, sung by the choir or cantor with the congregation responding; or it is, at least, recited aloud. This invocation accompanies the fraction and, for this reason, may be repeated as many times as necessary until the rite has reached its conclusion, the last time ending with the words *dona nobis pacem* (grant us peace)."<sup>157</sup> When the *Agnus Dei* is sung repeatedly as a litany, Christological invocation with other texts may be used. In this case, the first and final invocations are always *Agnus Dei* (Lamb of God).

### *The Communion Antiphon*

189. "While the priest is receiving the Sacrament, the Communion Antiphon [or song] is begun. Its purpose is to express the communicants' union in spirit by means of the unity of their voices, to show joy of heart, and to highlight more clearly the 'communitarian' nature of the procession to receive Communion."<sup>158</sup> The singing begins immediately and continues "for as long as the Sacrament is being administered to the faithful."<sup>159</sup> The Communion Antiphon or song may be sung by the people with choir or cantor, or by the choir alone. **Because it expresses the unity of those processing and receiving the Holy Sacrament, communal singing is commendable. The singing of the people should be preeminent.**

**190. There are several options for the Communion song or Antiphon,<sup>160</sup> including the proper antiphon from the *Graduale Romanum*, a seasonal antiphon from the *Graduale Simplex*,<sup>161</sup> an antiphon and psalm from a collection approved for liturgical use, or another appropriate liturgical song.<sup>162</sup>**

155 See GIRM, no. 80.

156 GIRM, no. 83.

157 GIRM, no. 83.

158 GIRM, no. 86.

159 GIRM, no. 86.

160 "In the dioceses of the United States of America there are four options for the Communion chant (song): (1) the antiphon from the Roman Missal or the Psalm from the Roman Gradual, as set of music there or in another musical setting; (2) the seasonal antiphon and the Psalm of the Simple Gradual; (3) a song from another collection of psalms and antiphons, approved by the USCCB or the diocesan Bishop, including psalms arranged in responsorial or metrical forms; (4) a suitable liturgical song chosen in accordance with no. 86. This is sung either by the choir alone or by the choir or cantor with the people" (GIRM, no. 87).

161 Antiphons from the *Graduale Romanum* or *Graduale Simplex* might be sung in Latin or vernacular.

162 See GIRM, no. 87.

191. In selecting a Communion song suitable for the Eucharistic banquet in which God’s blessings are bestowed so abundantly, one should look for texts that have themes of joy, wonder, unity, gratitude, and praise. Following ancient roman liturgical tradition, the Communion song might reflect themes of the Gospel reading of the day. It is also appropriate to select a Communion processional song that reflects the liturgical action, i.e., eating and drinking the Body and Blood of Christ.

192. As a processional piece, the Communion Antiphon or song presents particular challenges. The faithful are encouraged to grasp ever more deeply the essentially communitarian nature of the Communion procession. In order to foster participation of the faithful with “unity of voices,” it is recommended that psalms sung in the responsorial style, or songs with easily memorized refrains, be used. The refrains will generally need to be limited in number and repeated often, especially at the outset, so that they become familiar to the faithful.

193. When the Communion procession is lengthy, more than one piece of music might be desirable. In this case, there may be a combination of pieces for congregation and pieces for choir alone. Choirs with the requisite ability may sing the proper Communion chant from the *Graduale Romanum*, either in Gregorian chant or in a polyphonic setting, or other suitable choral pieces. Instrumental music may also be used to foster a spirit of unity and joy. If there is a hymn or song after Communion, the Communion music should be ended “in a timely manner.”<sup>163</sup> A period of silent reflection for the entire congregation after the reception of Communion is also appropriate.

194. During the various seasons of the year, the psalm or song during communion should be chosen with the spirit of that season in mind. On most Sundays and other days, it would be appropriate to sing one of the psalms that have long been associated with participation in the Eucharistic banquet, such as Psalms 23, 34, and 147. There is also a substantial repertory of liturgical songs that give expression to the joy and wonder of sharing in the Lord’s Supper.

195. Care should be taken to ensure that the musicians (singers and instrumentalists), too, “can receive Communion with ease.”<sup>164</sup> Since the Communion song begins while the priest is receiving the Sacrament, the singers and other musicians may receive Communion at or near the end of the procession.

### *Song After Communion*

196. “When the distribution of communion is finished, as circumstances suggest, the priest and faithful spend some time praying privately. If desired, a psalm or other canticle of praise or a hymn may also be sung by the entire congregation.”<sup>165</sup> The song after Communion should focus the assembly on the mystery of the Holy Communion in which it participates, and it should never draw undue attention to the choir or other musicians. The congregation may stand for the song after communion if the nature of the music seems to call for it.

197. The priest may sing the Prayer After Communion, or even just the concluding formula. At the conclusion of the prayer, the entire assembly sings the Amen as a sign of assent.

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163 GIRM, no. 86.

164 GIRM, no. 86.

165 GIRM, no. 88.

**Table discussion:**

- 1) In your own words, what are the criteria for selecting a text for Communion Songs/Hymns?**
- 2) Par. 194 above makes a provision for singing a song for Communion with text suited to the Liturgical Season being celebrated. It does not explicitly make the same provision for feast days. Would a Marian Hymn for Communion on the Solemnity of the Immaculate Conception be a good choice? Would an Advent song/hymn be appropriate for Communion during Advent?**
- 3) What is the purpose of a Song after Communion? Par. 196 does not say anything about a “Communion Meditation”, instead it refers to a “Song after Communion”. What criteria does it suggest for such a song? Does this seem to suggest that an “Ave Maria” sung by a soloist after Communion would be a good choice? Why or why not?**



**JESUS PROMISES COMMUNION**

Adam M. L. Tice *Oude en Nieuwe Hollandse Boerenlities*, ca. 1710 IN BABILONE

All 1. Je - sus prom - is - es com - mun - ion so that  
Women 2. Ho - ly Spir - it, come de - light us with a  
All 3. God, we of - fer our thanks - giv - ing for the

we might live as one, blessed with - in the  
taste of heav - en's peace; in this Eu - cha -  
gift of com - mon creed; and the Gos - pel

great re - un - ion in the bod - y of God's Son.  
rist u - nite us as our lone - ly hun - gers cease.  
way of liv - ing form - ing faith in word and deed.

Taste and see with one an - oth - er bread of  
Men Bring to - geth - er all who wan - der from the  
For we share this ho - ly vi - sion where your

life and cup of joy; we are called to  
feast you con - se - crate, and re - store that  
Church can sing "A - men": Christ, who died and

love each oth - er, build - ing up what sins de - stroy.  
grace we squan - der with di - vi - sions we cre - ate.  
now is ris - en, lives in us and comes a - gain.

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## The Concluding Rites

198. Especially on Sundays and other solemn occasions, the blessing may be sung by the priest with the assembly singing the Amen, and the dismissal may be sung by the deacon or priest with the assembly singing *Thanks be to God*.



199. Although it is not necessary to sing a recessional hymn,<sup>166</sup> when it is a custom, all may join in a hymn or song after the dismissal. When a closing song is used, the procession of ministers should be arranged in such a way that it finishes during the final stanza. At times, e.g., if there has been a song after Communion, it may be appropriate to choose an option other than congregational song for the recessional. Other options include a choral or instrumental piece or, particularly during Lent, silence.

## Refrains and Repeated Responses

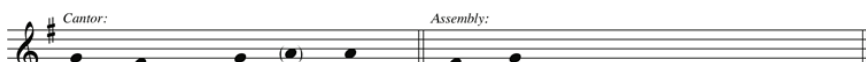
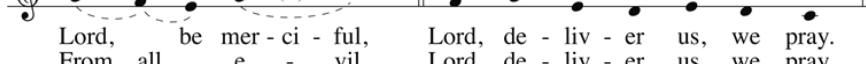
115. C The Liturgy also has texts of a litanic character that may be sung as appropriate. These include the *Kyrie* and *Agnus Dei* of the Mass, the response to the Prayer of the Faithful at Mass or the intercessions at Morning Prayer and Evening Prayer, and the Litany of the Saints in various rites.

*Cantor:*  *Assembly:* 


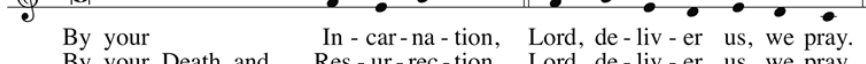
Lord, have mer - cy. Lord, have mer - cy.  
 Christ, have mer - cy. Christ, have mer - cy.  
 Lord, have mer - cy. Lord, have mer - cy.

*Cantor:*  *Assembly:* 

Holy Mary, Mother of	God,	pray	for	us.
Saint	Mich - ael,	pray	for	us.
Holy Angels of	God,	pray	for	us.
Saint John the	Bap - tist,	pray	for	us.
Saint	Jo - seph,	pray	for	us.
Saint Peter and Saint	Paul,	pray	for	us.
Saint	An - drew,	pray	for	us.
Saint	John,	pray	for	us.
Saint Mary	Mag - dalene,	pray	for	us.
Saint	Ste - phen,	pray	for	us.
Saint Ignatius of	An - tioch,	pray	for	us.
Saint	Law - rence,	pray	for	us.
Saint Perpetua and Saint Fe	lic - ity,	pray	for	us.
Saint	Ag - nes,	pray	for	us.
Saint	Gre - gory,	pray	for	us.
Saint Au	gus - tine,	pray	for	us.
Saint Atha	na - sius,	pray	for	us.
Saint	Ba - sil,	pray	for	us.
Saint	Mar - tin,	pray	for	us.
Saint	Ben - edict,	pray	for	us.
Saint Francis and Saint	Dom - inic,	pray	for	us.
Saint Francis	Xa - vier,	pray	for	us.
Saint John Vi	an - ney,	pray	for	us.
Saint Catherine of Si	e - na,	pray	for	us.
Saint Teresa of	Je - sus,	pray	for	us.
All holy men and women, Saints of God,		pray	for	us.

*Cantor:*  *Assembly:* 


Lord, be mer - ci - ful, Lord, de - liv - er us, we pray.  
 From all e - vil, Lord, de - liv - er us, we pray.  
 From ev - 'ry sin, Lord, de - liv - er us, we pray.  
 From ev - er - last - ing death, Lord, de - liv - er us, we pray.

*Cantor:*  *Assembly:* 

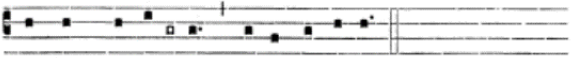
By your In - car - na - tion, Lord, de - liv - er us, we pray.  
 By your Death and Res - ur - rec - tion, Lord, de - liv - er us, we pray.  
 By the outpouring of the Ho - ly Spir - it, Lord, de - liv - er us, we pray.


## DE PRIMA PARTE LITANIARUM

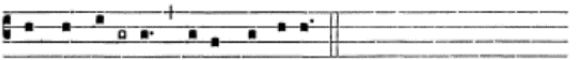
*Lectionibus expletis, a duobus cantoribus, in medio chori genuflexis [seu, his deficientibus, ab ipso sacerdote, genuflexo in infimo gradu altaris a latere epistolae], cantantur litaniae sanctorum (quin tamen duplicentur) usque ad invocationem. Propitius esto, omnibus genuflexis et respondentibus.*

**K**  Y - ri - e, e - lé - i - son. ij. Christe, e - lé - i - son. ij. Ky - ri - e,   
 e - lé - i - son. ij. Christe, audi nos. ij. Christe, exáudi nos. ij.

  
 Pa - ter de cae - lis De - us, mi - se - ré - re no - bis.  
 Fili Redémptor mundi De - us, mi - se - ré - re no - bis.  
 Spi - ri - tus Sancte De - us, mi - se - ré - re no - bis.  
 Sancta Trinitas unus De - us, mi - se - ré - re no - bis.

  
 Sancta Ma - ri - a, ó - ra pro no - bis.  
 Sancta De - i Gé - nitrix, ó - ra pro no - bis.  
 Sancta Virgo virginum, ó - ra pro no - bis.  
 Sancte Mícha - el, ó - ra pro no - bis.  
 Sancte Gábrí - el, ó - ra pro no - bis.  
 Sancte Rápha - el, ó - ra pro no - bis.

  
 Omnes sancti Ange - li et Archánge - li, o - rá - te pro no - bis.  
 Omnes sancti beatórum Spirítuum órdenes, o - rá - te pro no - bis.  
 Sancte Jóánnes Baptísta, o - ra pro no - bis.  
 Sancte Joséph, o - ra pro no - bis.  
 Omnes sancti Patriárchae et Prophétae, o - rá - te pro no - bis.

  
 Sancte Pe - tre, o - ra pro nobis.

Sancte Paule,	ora.	Sancte Augustíne,	ora.
Sancte Andréa,	ora.	Omnes sancti Pontífices	
Sancte Jóánnes,	ora.	et Confessóres,	oráte.
Omnes sancti Apóstoli et		Omnes sancti Doctóres,	oráte.
Evangelístae,	oráte.	Sancte Antóni,	ora.
Omnes sancti Discípuli		Sancte Benedicte,	ora.
Dómini,	oráte.	Sancte Domínice,	ora.
Sancte Stéphane,	ora.	Sancte Francisce,	ora.
Sancte Lauréti,	ora.	Omnes sancti Sacerdótes	
Sancte Vincéti,	ora.	et Levítae,	oráte.
Omnes sancti Mártires,	oráte.	Omnes sancti Mónachi et	
Sancte Silvéster,	ora.	Eremítae,	oráte.
Sancte Gregóri,	ora.	Sancta María Magdaléna,	ora.

## Sacred Silence

118. Music arises out of silence and returns to silence. God is revealed both in the beauty of song and in the power of silence. The Sacred Liturgy has its rhythm of texts, actions, songs, and silence. Silence in the Liturgy allows the community to reflect on what it has heard and experienced, and to open its heart to the mystery celebrated. Ministers and pastoral musicians should take care that the rites unfold with the proper ebb and flow of sound and silence. The importance of silence in the Liturgy cannot be over-emphasized.

### Table discussion:

- 1) What are the values described in “Sing to the Lord” for sacred silence in the Liturgy?
- 2) Where in the Liturgy is silence proscribed or desired? Does your parish observe silence at these times? If not, why, and what could be done to introduce more silence into the Liturgy at your parish?



## Closing Prayer

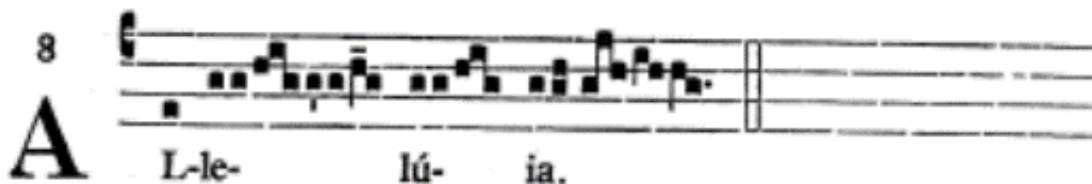
### Ad Missam

239L

*Hic cantores solemniter incipiunt Kýrie, eléison (ut notatur pro Tempore Paschali).*

*Finitis a choro Kýrie, eléison, celebrans incipit solemniter Glória in excélsis, et pulsantur campanae.*

*Finita epistola omnes surgunt et celebrans incipit :*





## Reading

Something strange is happening—there is a great silence on earth today, a great silence and stillness. The whole earth keeps silence because the King is asleep. The earth trembled and is still because God has fallen asleep in the flesh and he has raised up all who have slept ever since the world began. God has died in the flesh and hell trembles with fear.

He has gone to search for our first parent, as for a lost sheep. Greatly desiring to visit those who live in darkness and in the shadow of death, he has gone to free from sorrow the captives Adam and Eve, he who is both God and the son of Eve. The Lord approached them bearing the cross, the weapon that had won him the victory. At the sign of him Adam, the first man he had created, struck his breast in terror and cried out to everyone: “My Lord be with you all.” Christ answered him: “And with your spirit.” He took him by the hand and raised him up, saying, “Awake, O sleeper, and rise from the dead, and Christ will give you light.”

I am your God, who for your sake have become your son. Out of love for you and for your descendants I now by my own authority command all who are held in bondage to come forth, all who are in darkness to be enlightened, all who are sleeping to arise. I order you, O sleeper, to awake. I did not create you to be held a prisoner in hell. Rise from the dead, for I am the life of the dead. Rise up, work of my hands, you who were created in my image. Rise, let us leave this place, for you are in me and I am in you; together we form only one person and we cannot be separated.

For your sake I, your God, became your son; I, the Lord, took the form of a slave; I, whose home is above the heavens, descended to the earth and beneath the earth. For your sake, for the sake of man, I became like a man without help, free among the dead. For the sake of you, who left a garden, I was betrayed in a garden, and I was crucified in a garden.

See on my face the spittle I received in order to restore to you the life I once breathed into you. See there the marks of the blows I received in order to refashion your warped nature in my image. On my back see the marks of the scourging I endured to remove the burden of sin that weighs upon your back. See my hand, nailed firmly to a tree, for you who once wickedly stretched out your hand to a tree.

I slept on the cross and a sword pierced my side for you who sleep in paradise and brought forth Eve from your side. My side has healed the pain in yours. My sleep will rouse you from your sleep in hell. The sword that pierced me has sheathed the sword that was turned against you.

Rise, let us leave this place. The enemy led you out of the earthly paradise. I will not restore you to that paradise, but I will enthrone you in heaven. I forbade you the tree that was only a symbol of life, but see, I who am life itself am now one with you. I appointed cherubim to guard you as slaves are guarded, but now I make them worship you as God. The throne formed by cherubim awaits you, its bearers swift and eager. The bridal chamber is adorned, the banquet is ready, the eternal dwelling places are prepared, the treasure houses of all good things lie open. The kingdom of heaven has been prepared for you from all eternity.

*From an ancient homily; Office of Readings, Holy Saturday, Roman Rite.*

## Sacred Silence

## Song

### Here I Am, Lord

Verses

*Descant:*

3. Ah \_\_\_\_\_ Ah \_\_\_\_\_

*Melody:*

1. I, the Lord of sea and sky, I have heard my  
 2. I, the Lord of snow and rain, I have borne my  
 3. I, the Lord of wind and flame, I will tend the

Ah \_\_\_\_\_

peo - ple cry. All who dwell in dark and sin  
 peo - ple's pain. I have wept for love of them.  
 poor and lame. I will set a feast for them.

My hand will save. Fin - est bread I

My hand will save. I, who made the  
 They turn a - way. I will break their  
 My hand will save. Fin-est bread I



will pro - vide Till their hearts be  
 stars of night, I will make their  
 hearts of stone, Give them hearts for  
 will pro - vide Till their hearts be

sat - is - fied. I will give my  
 dark - ness bright. Who will bear my  
 love a - lone. I will speak my  
 sat - is - fied. I will give my

life to them. Whom shall I send?  
 light to them? Whom shall I send?  
 word to them. Whom shall I send?  
 life to them. Whom shall I send?



Refrain  
 Here I am, Lord. Is it I, Lord?

I have heard you call-ing in the night. I will

go, Lord, if you lead me. I will hold your

1., 2. 3.  
 peo - ple in my heart. heart.

Text: Isaiah 6; Dan Schutte, b.1947  
 Tune: Dan Schutte, b.1947; arr. by Michael Pope, SJ, and John Weissrock © 1981, OCP All rights reserved. Reprinted under OneLicense.net A-724099.



## Concluding Prayer

Almighty and eternal God,  
You created all things in wonderful beauty and order.

Help us now to perceive  
how still more wonderful  
is the new creation  
by which in the fullness of time  
You redeemed your people  
through the sacrifice of our  
Passover, Jesus Christ.

We thank you for all good gifts,  
And ask this blessing through  
Christ our Lord. Amen.

## TELL THE GOOD NEWS

1. Tell the good news to all the earth:  
2. Filled with the Spir - it, Je - sus came,  
3. Filled with the Spir - it, forth we go;

1. Je - sus re - veals our hu - man worth.  
2. Heal - ing the sick, the blind and lame.  
3. Je - sus' own word, the seed we sow.

1. Let ev - ery heart to joy give birth!  
2. Let ev - ery crea - ture praise his name!  
3. Let ev - ery land the gos - pel know!

## Closing Song

1-3. Al - le - lu - ia, al - le - lu -

1-3. ia, al - le - lu - ia!

Text: 888 with alleluias; Delores Dufner, OSB, b. 1939, © 1990, The Sisters of St. Benedict. Published by OCP. All rights reserved.  
Music: GELOBT SEI GOTT; Melchior Vulpius, ca. 1560-1616.

Edition #30129330

# Priorities for music in the Liturgy

Paul Ford

Used with permission.

## NOTES

1 Not 'Entrance Song'. On occasions when the presider and other ministers are already in their places, there will be no entrance procession (e.g. if mass begins with a meditative song of gathering). If there is an Opening Song, the Entrance Antiphon is not said.

2 But it makes less sense to sing it when the overall feel of the Mass is sober or penitential.

3 If not sung, the Response may be omitted and the remainder treated as a piece of lyrical poetry. Other solutions also exist.

4 It is difficult to sing a series of dogmatic statements in English, perhaps easier to sing the response to a renewal of baptismal commitment. Credo III may still have a place in some celebrations.

5 The 'Blessed are you, Lord God of all creation' prayers are said silently when singing is in progress. If there is instrumental music, the prayers may be said aloud over the musical background or (preferably) silently.

6 The Preface and its Dialogue are a proclamation, unlike most other ministerial chants, and do not therefore come under the 'artificial' heading when sung. NB: the Missal tone for the dialogue is not the only one in existence; there are other, simpler ones.

7 It is difficult for the Great Amen to be sung if a spoken doxology has preceded it, but you can accustom the people to expect music if, for instance, the priest speaks the doxology over a musical background. Remarks on the Missal tone as for note 6 above.

8 This is first and foremost a prayer, not a sung form. If it is always sung, some people may feel excluded from it.

9 This song has been 'invented' locally and does not exist in the rite. It often unbalances the celebration at this point, but can work well on some occasions.

10 This song should express *unity* rather than adoration/devotion.

11 Songs before, during and after communion may be too much: beware of overloading the celebration. If there is singing during or after communion, the Communion Antiphon is not said.

12 On special occasions, these dialogues may be more effective when sung.

13 If a final song (not actually envisaged by GIRM) is to be sung, it is not entirely sensible to dismiss the people beforehand.

14 It may be better to treat the Song after Communion as the 'Final Song' and omit this one.

	Preferable said (i.e. can be artificial when sung)	May be said or sung according to resources	Nice to have sung but not essential (e.g. instrumental music instead)	Does not make sense unless sung (because in a sung form)	Absolute first priorities
<b>INTRODUCTORY RITES</b>					
Opening Song <sup>1</sup>			*		
Sign of Cross & Greeting	*				
Penitential Rite		*			
Glory to God <sup>2</sup>				*	
Opening Prayer	*				
<b>LITURGY OF THE WORD</b>					
Responsorial Psalm <sup>3</sup>				*	
Gospel Acclamation (Alleluia)					*
Profession of Faith <sup>4</sup>	*				
Response to Prayers of the Faithful		*			
<b>LITURGY OF THE EUCHARIST</b>					
Song during the preparation of the altar/presentation of the gifts <sup>5</sup>			*		
Prayer over the Gifts	*				
<b>Eucharistic Prayer:</b>					
Preface Dialogue & Preface <sup>6</sup>		*			
'Holy, holy' Acclamation					*
Eucharistic Prayer (or central portion only)		*			
Memorial Acclamation					*
Doxology <sup>7</sup>		*			
Great Amen					*
<b>COMMUNION RITE</b>					
Our Father <sup>8</sup>					
Acclamation <i>For the kingdom</i>		*			
Song at the Sign of Peace <sup>9</sup>					
Song during the breaking of bread		*			
Song during Communion <sup>10</sup>			*		
Song of Thanksgiving after Communion <sup>11</sup>			*		
Prayer after Communion	*				
<b>CONCLUDING RITES</b>					
Blessing <sup>12</sup>	*				
Dismissal <sup>13</sup>	*				
Final Song <sup>14</sup>			*		

Hymn. 

**P** Ange lingua glo-ri- ó-si Córpo-ris mysté-ri- um,  
 Sangui-nisque pre-ti- ó-si, Quem in mundi pré-ti- um Fructus  
 ventris gene-ró-si Rex effú-dit gén-ti- um. 2. No-bis da-tus,  
 no-bis na-tus Ex intácta Virgi-ne, Et in mundo con-  
 versá-tus, Sparso verbi sémi-ne, Su- i mo-ras inco-lá-tus  
 Mi-ro clausit ór-di-ne. 3. In suprémae nocte coenae Re-  
 cúbens cum frátri-bus, Observá-ta lege ple-ne Ci-bis  
 in le-gá-li-bus, Ci-bum turbae du-o-dénae Se dat su- is  
 má-ni-bus. 4. Verbum ca-ro, panem ve-rum Verbo carnem



éf-fi-cit : Fitque sanguis Christi me-rum, Et si sensus  
 dé-fi-cit, Ad firmándum cor sincé-rum So-la fi-des súf-  
 fi-cit. 5. Tantum ergo Sacraméntum Ve-ne-rémur cérnu- i :  
 Et antiqum do-cuméntum Novo ce-dat rí-tu- i : Praestet  
 fi-des suppleméntum Sénsu- um de- fé-ctu- i. 6. Ge-ni-tó-ri,  
 Ge-ni-tó-que Laus et ju-bi-lá-ti- o, Sa-lus, honor, virtus  
 quoque Sit et be-ne-dícti- o : Pro-ce-dénti ab utróque  
 Compar sit laudá- ti- o. A-men.

## Ps 118, Easter Vigil



Agnus De- i, qui tollis peccá- ta mundi, parce no-bis, Dó-  
 mi-ne. Agnus De- i, qui tol-lis peccá- ta mundi, exáuí  
 nos, Dómi-ne. Agnus De- i, qui tol-lis peccá- ta mundi,  
 mi-se-ré-re no-bis. Christe, audi nos. Christe, ex-áuí nos.

*Et totum decantat ter, elevando vocem gradatim : et omnes post quamlibet vicem, in eodem tono repetunt illud idem.*

*Postea cantores prosequuntur :*

γ. 

**C** Onfi-témi-ni Dó- mi-no, quó- ni- am  
 bo-nus : quó- ni- am in saécu- lum mi- se-ri-  
 cór-di- a • e- ius.



VIII

*Sequens antiphona cum suis versibus numquam omittitur; incipitur autem, omissis, si opus sit, praecedentibus, lotionem pedum ad finem vergente.*

6 **U** - bi cá-ri- tas et a- mor, De- us i- bi est. *Ÿ*. Con- gregá- vit nos in u- num Christi amor. *Ÿ*. Exsultémus, et in i- pso ju- cundémur. *Ÿ*. Time- ámus, et amé- mus De- um vi- vum. *Ÿ*. Et ex corde di- lígá- mus nos sin- cé- ro.

*Ant.* U- bi cá-ri- tas et a- mor, De- us i- bi est. *Ÿ*. Simul er- go cum in u- num congregámur : *Ÿ*. Ne nos mente di- vi- dámur, cave- ámus. *Ÿ*. Cessent júrgi- a ma- lígna, cessent li- tes. *Ÿ*. Et in mé- di- o nostri sit Christus De- us.

*Ant.* U- bi cá-ri- tas et a- mor, De- us i- bi est. *Ÿ*. Simul quo- que cum be- á- tis vi- de- ámus. *Ÿ*. Glo- ri- ánter vul- tum tu- um, Christe De- us : *Ÿ*. Gáudi- um, quod est imménsum, atque probum, *Ÿ*. Saécu- la per infi- ní- ta saecu- ló- rum.

A- men.

DE COMMUNIONE

*Dum defertur Sanctissimum ad altare, schola cantat sequentes antiphonas :*

1 antiphona 1

**A** - do rá- mus te, \* Chri- ste, et be- ne- dí- ci- mus ti- bi, qui- a per Cru- cem tu- am red- emí- sti mundum.

ANTIPHONA AD DETEGENDAM S. CRUCEM

6 **E** Cce li- gnum Cru- cis, in quo sa- lus mun- di pe- pén- dit.

*Omnes :* Ve- ní- te, ad- o- ré- mus.

Psalmus 21.

*Messiae extrema passio (vv. 1-22) et fructus ejus (vv. 23-24)*

1. De- us, De- us me- us, réspi- ce in me : † qua- re me de- re- líquí- sti? \* longe a sa- lú- te me- a verba de- líctó- rum me- ó- rum. *Flexa :* ex ú- te- ro : †

2. Deus meus, clamábo per diem, et non exáudies : \* et nocte, et non ad insipiéntiam mihi.
3. Tu autem in *sancto* hábitas, \* laus Israél.
4. In te speravérunt *patres* nostri : \* speravérunt, et liberásti eos.
5. Ad te clamavérunt, et *salvi* facti sunt : \* in te speravérunt, et non sunt confúsi.
6. Ego autem sum vermis, et non homo : \* oppróbrium hómi- num, et abjectio plebis.
7. Omnes vidéntes me, *derisérunt* me : \* locúti sunt lábiis, et movérunt caput.
8. Sperávit in Dómino, erípiat eum : \* salvum fáciat eum, quóniam vult eum.
9. Quóniam tu es, qui extraxísti me de ventre : \* spes mea ab ubéribus matris meae.
10. In te proyéctus sum ex útero : † de ventre matris meae Deus meus es tu, \* ne discésseris a me :
11. Quóniam tribulatio *próxima* est : \* quóniam non est qui ádjuet.
12. Circumdedérunt me *vítuli* multi : \* tauri pingues obsédérunt me.

# One Call *Una Vocación*

2018 Summer Program:

**“How Can I Keep From Singing?”**

*June 26 – July 1, 2018*

*at Saint John’s University in Collegeville, Minnesota*

*Come learn, sing, and pray with musicians and leaders from  
across the country and beyond!*

***Applications are***

***now***

Visit <https://www.onecallinstitute.org/youth>



***open!***

One Call is an institute dedicated to the engagement, empowerment, and ongoing support of young liturgical musicians. Specifically, our mission is to form young people and their advocates to maximize their gifts of music and leadership in service to the liturgy. Our summer program is a six day intensive institute designed to provide opportunities for participants to grow musically, theologically, spiritually, and communally.

Each aspect of our program is rooted in this core conviction: young people can and should play a vital role as liturgical musicians and leaders in our parishes and schools. Led by an outstanding team of clinicians, composers, and master

teachers, youth and adult participants experience an exciting series of classes, workshops, break-outs, and rehearsals.

*One Call is a member program of the National Association of Pastoral Musicians (NPM). It is the mission of NPM to foster the art of musical liturgy. The members of NPM serve the Catholic Church in the United States as musicians, clergy, liturgists, and other leaders of prayer. To learn more, please visit [www.npm.org](http://www.npm.org).*

## Program for Youth

There are lots of reasons why we serve as musicians in our parishes or school communities: it's fun, it's a way to use our musical talents, it's a way to give back, etc. No matter the reasons why you serve, one thing is certain; you have been called to use your gifts of music and leadership to serve God, the Church, and your community through the ministry of sung prayer.

Participants in the Youth Track experience a curriculum designed to nurture and sustain the skills, knowledge, and leadership that effective music ministry requires. By working with master teachers and musicians, participants study liturgy, spirituality, and musicianship. The primary components of the Youth Track curriculum include:

### LITURGICAL FORMATION

Participants of both the Advocate and Youth Tracks learn together. Each session breaks open and explores a key component necessary to our understanding of the liturgical life of the church.

### BREAK-OUT SESSIONS

Break-out Sessions provide participants a chance to focus on an area of music ministry specific to them. Session topics include "Cantoring 101," "Arranging for the Instrumental Ensemble," "Music Leadership,"

### ENSEMBLE/SECTIONAL MEETINGS

Ensemble/Sectional Meetings are when some of the most intense formation occurs. Participants are placed in a vocal section or an instrumental ensemble. Students learn to sing and play together as a cohesive unit. These sections and ensembles work on a slate of music that builds and challenges their abilities.

### REHEARSALS

Rehearsals are the institute "lab sessions." All participants spend time working through the music chosen for the end-of-week concert. Participants and conductors break apart the meaning of each song, reflecting on the Scriptural and liturgical basis in a way that isn't performing but praying.

### SPIRITUAL FORMATION

Spiritual formation programming offers participants of the Advocate and Youth Tracks and team members opportunities to examine their own spiritual life.

### PRAYER

Prayer is of central importance to our time together. All participants and team members gather for Morning Prayer and Even-

ing Prayer each day. Our week ends with Mass on Sunday morning. All liturgies are led by participants.

### RECREATION AND PRIVATE LESSONS

In addition to learning sessions, participants have an opportunity to enjoy the beautiful campus of Saint John's Abbey and University. Spend time at the beach, the climbing wall, or the challenge course. Or, discover The Saint John's Bible, visit The Saint John's Pottery studio, explore the Hill Museum and Manuscript Library, pray with the monastic community, or adventure through the 2700-acres of woods and lakes, and more!

## Program for Advocates

At its core, One Call exists to engage, empower, and support young people in their growth and development as pastoral musicians. We recognize that the adults who have the greatest opportunity to impact the lives of young people are those who work in parish and campus ministry.

Participants in the Advocate Track experience a curriculum designed to equip adults engaged in parish and campus ministry to better reach out, serve, and mentor young pastoral musicians. By working with master practitioners, participants study both the theoretical frameworks and practical strategies necessary to be effective in promoting the inclusion and empowerment of youth. The primary components of the Advocate Track curriculum include:

### LITURGICAL FORMATION

Liturgical formation sessions provide an opportunity for participants of both the Advocate and Youth Tracks to learn together. Topics include "The Foundations of Ritual Music," "The Three Judgements: Pastoral, Musical, Liturgical," "Holistic Approaches to Liturgy Planning," and "Understanding Models of the Church."

### PEDAGOGY WORKSHOP

Pedagogy workshops assist Advocate Track participants in understanding key factors affecting young people and their relationship with the Church today. These sessions explore relevant social and developmental research, effective instructional and coaching methods, and important cultural and generational trends.

### THEOLOGY CORE

The theology core is the academic anchor to the Advocate Track. To be effective ministers, each of us must constantly seek to improve our theological knowledge and professional development. Participants concentrate on a selected area of theological focus.

### MINISTERIAL CORE

In addition to our need to grow in our theological understanding, we must also strive to constantly develop our knowledge of pastoral and ministerial frameworks and practices. In this series of four classes, participants concentrate on a selected area of pastoral and ministerial focus.

### SPIRITUAL FORMATION

Each session includes a conference, given by a different presenter, that explores an aspect of spirituality. Following the conference, participants continue to discuss and explore in small peer groups.

### PRAYER

Prayer is of central importance to our time together. All participants and team members gather for Morning Prayer and Evening Prayer





# Why should *you* be a member of the National Association of Pastoral Musicians?





# Join NPM!

## WELCOME TO NPM!

The National Association of Pastoral Musicians (NPM) is an organization for anyone who recognizes and supports the value of musical liturgy. We are choir directors, organists, guitarists, pianists, instrumentalists of all kinds, priests, cantors, and pastoral liturgists. We are members of contemporary ensembles, handbell choirs, and choral groups. Some of our members are young people in high school and college, while some are veteran directors of music ministries. We represent parishes large and small as well as seminaries, schools, religious communities, cathedral churches and diocesan offices. Many of our members belong to interest sections for various musical ministries, for clergy, for chant or pastoral liturgy, and for musicians serving African American, Hispanic and Asian communities. Some of our members are not actively involved in a particular musical or liturgical ministry, but want to support the important work of pastoral musicians.

If you are already a member of NPM, you know the importance of the Association for advancing the musical and liturgical life of the Church in the United States. If you are not currently a member or have never participated in an NPM event, we extend to you a warm invitation to **join us** in "fostering the art of musical liturgy."

## ¡BIENVENIDOS A LA NPM!

La Asociación Nacional de músicos pastorales (NPM) es una organización para los que reconocen y apoyan el valor de la oración cantada en la liturgia. Somos directores de coro, organistas, guitarristas, pianistas, instrumentistas de todo tipo, sacerdotes, cantores y liturgistas pastorales. Somos miembros de grupos corales, conjuntos contemporáneos y coros de campanas. Algunos de nuestros miembros son jóvenes de preparatoria y universidad, mientras que algunos son veteranos directores de ministerios de música. Somos representantes de las parroquias grandes y pequeñas así como seminarios, escuelas, comunidades religiosas, las catedrales y oficinas diocesanas. Muchos de nuestros miembros pertenecen a las secciones de interés para diversos ministerios musicales, para el clero, para canto o liturgia pastoral y para los músicos que sirven a las comunidades afroamericanas, hispanas y asiáticas. Algunos de nuestros miembros no están involucrados en un ministerio musical o litúrgico, pero desean apoyar el trabajo de músicos pastorales.

Si ya eres un miembro de la NPM, sabes la importancia de la Asociación para el avance de la vida musical y litúrgica de la iglesia en los Estados Unidos. Si usted no es actualmente un miembro o nunca ha participado en un evento de NPM, nosotros le extendemos una invitación cordial a unirse a nosotros en «fomentar el arte de la liturgia musical.»

## “WHAT IS NPM?”

The National Association of Pastoral Musicians (NPM) is a non-profit organization for professionals, volunteers, and anyone who cares about the liturgical life of the Church.

## “WHO CAN JOIN NPM?”

Anyone who cares about the liturgical life of their faith community including musicians and ministers in all forms of church ministry: organists, pianists, cantors, choir directors, campus ministers, youth ministers, and clergy (just to name a few).

## “WHY SHOULD I JOIN?”

Becoming a member of the National Association of Pastoral Musicians is quick, easy, and provides a myriad of benefits to its members:

- ◆ A network of more than 5,000 pastoral musicians across North America and beyond
- ◆ Premium content on the NPM website for members only including:

**Digital Conservatory:** View video workshops with nationally renowned instructors on various topics concerning music in the liturgy. From basic technique and music theory basics to advanced topics like improvisation and ministerial formation, all instrumentalists and singers are sure to benefit from this content.

**NPM Academy:** View video seminars and workshops with master theologians, scripture scholars and authors on a variety of topics such as ministerial leadership, liturgy, scripture and theology.

**NPM Planning Calendar:** View summaries of each liturgical season’s meaning and focus, scripture summaries for each liturgical date, and music suggestions for each of those dates. These resources will assist you in planning the liturgical music at your parish, as well as offer better understanding the meaning of each Sunday (or Solemnity/Feast) celebration.

### Choral Practice Tracks

### Choral Anthem Project

- ◆ Discounts to annual national conventions with award-winning speakers, composers, and publishers
- ◆ Discounts and access to additional opportunities (workshops, institutes, webinars)
- ◆ Five issues/year of *Pastoral Music* magazine, 23 issues/year of the member newsletter *Pastoral Music Notebook*, weekly scripture reflections and more.

Mark  
your  
Calendar



A concert with Dan Schutte

April 28, 2018

Visitation Parish

5141 Main Street, Kansas City, MO

Pre-Concert Social with Refreshments: 6pm

Concert: 7—9pm

# NPM Membership Application

## Primary Name

Mail this form in,  
or sign up online at [NPM.org](http://NPM.org)



Prefix/Title \_\_\_\_\_ First \_\_\_\_\_ Middle \_\_\_\_\_ Last \_\_\_\_\_ Suffix \_\_\_\_\_  
Parish/School/Office/Institution Name \_\_\_\_\_  
Work Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Home Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Send mail to  work address  home address  
Work Phone \_\_\_\_\_ Home Phone \_\_\_\_\_  
E-Mail \_\_\_\_\_ Fax \_\_\_\_\_  
(Arch)diocese \_\_\_\_\_

## Secondary Name (if applicable)

Prefix/Title \_\_\_\_\_ First \_\_\_\_\_ Middle \_\_\_\_\_ Last \_\_\_\_\_ Suffix \_\_\_\_\_  
Parish/School/Office/Institution Name \_\_\_\_\_  
Work Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Home Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Send mail to  work address  home address  
Work Phone \_\_\_\_\_ Home Phone \_\_\_\_\_  
E-Mail \_\_\_\_\_ Fax \_\_\_\_\_  
(Arch)diocese \_\_\_\_\_

### Parish Membership (member discounts extended to all parishioners)

- Group Parish Membership (2 or more): \$175 per year for the first 2 members, then \$50 per year for each additional member. List names and information on a separate sheet.
- Single Parish Membership: 1 person at \$125 per year.

### Individual Membership (benefits apply only to member)

- Individual Membership: 1 person at \$95 per year.
- Youth Membership (21 or under or full-time undergrad): 1 person at \$45 per year.
- Seminarian/Religious in Formation: 1 person at \$35 per year.  
Name of Seminary/Formation House: \_\_\_\_\_
- Retired/Senior (retired and 65 or older): 1 person at \$45 per year.
- Diocesan Office Membership: 1 person at \$130 per year.

### Outside U.S.A.

- Postage surcharge to Canada: \$12 (US) per member per year.
- Postage surcharge to all other countries: \$16 per member per year.
- Check Enclosed (US funds payable to NPM) for \$ \_\_\_\_\_.
- Please Charge \$ \_\_\_\_\_ to my  VISA  MasterCard  Amex  Discover  
3-or 4-digit security # \_\_\_\_\_ Billing zipcode \_\_\_\_\_  
Account No. \_\_\_\_\_ Exp. Date \_\_\_\_\_  
Signature \_\_\_\_\_

Return this form with remittance to: National Association of Pastoral Musicians  
Rates effective through 12/31/2017 PO Box 4207 • Silver Spring, MD 20914-4207

# *The 2018 AGO National Convention*



**July 2 – 6, 2018**

*Kansas City, Missouri*

## The AGO National Convention

At the 2018 AGO National Convention in Kansas City you will see and hear incredible performances by world-class organists and choirs, hear new music by some of the world's best modern composers, be able to check out dozens of workshops and seminars, and enjoy creative worship services in some of the most beautiful and historic organ venues in the country. The members of the Greater Kansas City Chapter of The American Guild of Organists look forward to sharing the grandeur of the city's organs and performance venues with you from July 2 – 6, 2018.

We hope to see you there!

Visit <http://www.agokc2018.com/>



# The AGO National Convention Schedule

Opening Celebration / KC Chorale- Kauffman Center for the Performing Arts

**July 02, 2018 6:45 PM** WWI Remembrance & Reconciliation / KC Chorale

Doug Cleveland Recital - Village Presbyterian Church

**July 03, 2018 7:00 PM** Doug Cleveland Recital at Village Presbyterian Church

Vincent Dubois Recital - Saint Michael and All Angels Episcopal Church

**July 03, 2018 7:00 PM** Vincent Dubois Recital - Saint Michael and All Angels Episcopal Church

Doug Cleveland Recital - Village Presbyterian Church

**July 03, 2018 8:30 PM** Doug Cleveland Recital at Village Presbyterian Church

Vincent Dubois Recital - Saint Michael and All Angels Episcopal Church

**July 03, 2018 8:30 PM** Vincent Dubois Recital - Saint Michael and All Angels Episcopal Church

Chelsea Chen Recital and Hymn Festival - Kauffman Center for the Performing Arts

**July 04, 2018 2:00 PM** Chelsea Chen Recital / Hymn Festival

Te Deum Choral Ensemble - Village Presbyterian Church

**July 05, 2018 1:30 PM** Te Deum Choral Ensemble at Village Presbyterian Church

Pipedreams Live!® With Michael Barone and the 7 Rising Stars - Community of Christ Auditorium

**July 05, 2018 3:30 PM** Pipedreams Live!® With Michael Barone and the 7 Rising Stars

Todd Wilson - St. Cecilia Recital - Community of Christ Temple

**July 05, 2018 7:30 PM** Todd Wilson - St. Cecilia Recital - Community of Christ Temple

Nicole Keller Recital - Unity Temple on the Plaza

**July 06, 2018 9:00 AM** Nicole Keller Recital - Unity Temple on the Plaza (E.M. Skinner and Son 1950)

Closing Celebration - Kauffman - "Gratitude and Genesis"

**July 06, 2018 8:00 PM** Closing Celebration - Kauffman - "Gratitude and Genesis"







Kansas City, Missouri & Kansas City, Kansas NPM Chapters  
present

# “Here I Am, Lord”

An Evening with

## DAN SCHUTTE

Dan Schutte is a composer of familiar sacred and liturgical songs such as “Here I am, Lord,” “You are near,” “Sing a new song,” “Table of plenty,” and many more. Along with newer compositions, Dan shares his music that has long been in our hearts and in our faith communities. Offering a retreat experience, Dan shares reflections, stories and insights on his music.

**Saturday April 28, 2018**

Pre-Concert Social with wine and hor d’oevres

6:00 PM – 6:45 PM

Concert

7:00 PM – 9:00 PM

\$20 Admission • Tickets available at the door

**Visitation Catholic Church**

5141 Main St. • Kansas City, MO 64112

All sales at the door. For more information:

816-753-7422 • [alejandro@church.visitation.org](mailto:alejandro@church.visitation.org)



*Dan has been composing music for worship for more than 30 years, including extensive collaboration with the St. Louis Jesuits. His more recent pieces exhibit an enduring ability to reach into people’s hearts and draw them into prayer. He is one of the best-known, most prolific and influential composers of music for the liturgy today.*

WI-2255



# National Association of Pastoral Musicians

41<sup>ST</sup> ANNUAL CONVENTION



## **PRAISE** **GROW** **SERVE**

BUILDING ON OUR HERITAGE

Baltimore, MD • July 9-13, 2018

**NEW  
MEGA  
BREAKOUTS!**  
75 minute in-depth  
presentations and  
discussions offered in  
varying formats

### CONCERTS

#### GOSPEL MUSIC FESTIVAL

M. Roger Holland, II  
Clinician and Conductor

#### CHORAL ARTISTS OF BALTIMORE

performing at America's  
first cathedral under  
the direction of  
Ed Polochick

#### DMMD INSTITUTE

Jerry Blackstone,  
Grammy award  
winning clinician and  
conductor, joins the  
Director of Music  
Ministries Division for  
the culminating event  
of their institute at the  
Cathedral of Mary  
our Queen

### KEYNOTES

#### Fr. James Martin, SJ

Author, editor of "America" Magazine  
@JamesMartinSJ

#### Vallimar Jansen

Singer, composer, storyteller  
vallimar.com

#### Robert Feduccia

Speaker, author  
@robertfeduccia

#### Bishop Frank Caggiano

Bishop of Bridgeport, Connecticut  
@BishopCaggiano

#### Deacon Thom Winninger

Speaker, author  
Winninger.com

### MEMBER BANQUET!

Immediately following  
Convention Eucharist  
with optional seating  
by Chapter