

# A Morning of Prayer, Song and Reflection for parish musicians

*Sponsored by Greater Kansas City NPM Colleagues*

**Saturday, January 23, 2016**

**Good Shepherd Catholic Church, Smithville, MO**

**Leader copy**

...decisions

...decisions

...decisions



Liturgical?

Musical?

Pastoral?

## The Qualities of the Music We Sing

8:30am

Arrival / Registration / Potluck Breakfast

9:30am

Welcome / Opening Prayer

9:45 - 10:45

Sing to the Lord reflection/discussion

10:45

Break

11:00 - 11:45

“Three Qualities of Musical Judgment” reflection/discussion

\* The Liturgical Judgment (Does this music meet structural and textual requirements?)

\* The Pastoral Judgment (Does this music help this assembly participate and express their faith?)

\* The Music Judgment (Does this music have the qualities that can bear the weight of the mysteries celebrated; is it technically, aesthetically, and expressively worthy?)

11:45 - 12:30

Closing Prayer/Evaluations/Why not join NPM?



Copies of Sing to the Lord may be purchased through the USCCB bookstore website:

<http://store.usccb.org/sing-to-the-lord-p/7-022.htm>

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“From Francis, Bishop of Rome,  
to all who read this letter I send the blessing of grace, mercy & peace.

In Jesus we see the mercy of the Father.

This mercy is rich and everlasting.

Jesus is the sacrament of this: the visible, tangible, and audible  
manifestation of God’s endless love, forgiveness, and mercy.

When we see Jesus, we see the Father;  
Jesus thus reveals the mercy of God to us.

We should think deeply about mercy because mercy is what leads  
us to a true and deep sense of well-being.

When we understand mercy, we understand the Blessed Trinity—  
the community of love which is God.

There are times in our lives when we think and pray about mercy  
more, so that we can ourselves become agents of God’s love for  
others.

For this reason, I hereby proclaim a Jubilee of Mercy, beginning  
on December 8, 2015.”

The Papal Bull announcing the Jubilee of Mercy



# GATHERING PRAYER

## CALL TO PRAYER

### JIKELELE: GOD IS EVERYWHERE!

Zulu/South African

First system of musical notation for 'Jikelele: God is Everywhere!'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass staff accompaniment is: G2 (quarter), B1 (quarter), D2 (quarter), E2 (quarter), G2 (quarter), B1 (quarter), D2 (quarter), E2 (quarter).

Second system of musical notation for 'Jikelele: God is Everywhere!'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass staff accompaniment is: G2 (quarter), B1 (quarter), D2 (quarter), E2 (quarter), G2 (quarter), B1 (quarter), D2 (quarter), E2 (quarter).

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*These may be sung ad lib simultaneously to any melody complementary to the Refrain.*

Celebrating Pastoral Musicians  
Text and adaptation by David Haas

*This litany may be expanded with the names of  
musicians, saints and religious figures.*

With David the Psalmist,  
with Isaiah and Micah,  
you are there!

With Moses and Miriam,  
with Jeremiah and Amos,  
you are there!

With Sarah and Abraham,  
with Job, Daniel and Hosea,  
you are there!

With Michael and Gabriel,  
with Raphael, and all Holy Angels,  
you are there!

With Mary our Mother,  
with John the Baptist,  
you are there!

With Augustine and Blaise,  
with Herman the Cripple  
and Notker the Stammerer,  
you are there!

With Dominic Savio,  
with Julian and Vitus,  
you are there!

With Deiss and Gelineau,  
with Rivers and Deckers,  
you are there!

With the Slaves of the South,  
with Jackson and Brubeck,  
you are there!

With Roberts and Kreutz,  
with Bowman and Hay,  
you are there!

With Zechariah and Elizabeth,  
with Peter, Paul and James,  
you are there!

With Cecilia and Gregory,  
with Thomas Aquinas,  
you are there!

With Luke and Simeon,  
with Francis and Clare,  
you are there!

With Ruth and Naomi,  
with Hannah and Judith,  
you are there!

With Proulx and Seid-Martin,  
with Hytrek and Temple,  
you are there!

With Campbell and Peloquin,  
with Dunstan and Bannister,  
you are there!

With Liliuokalani,  
with Berthier, Travers, and Seger,  
you are there!

With singers and players,  
With dancing and praising,  
you are there!

LEADER: A journalist for a major Catholic publication observed that Pope Francis had been  
(Elizabeth) directing the church toward an "attitude of mercy." Mercy has been a recurrent theme in Francis' homilies, and he mentioned it several times while speaking with journalists in July 2013 on the plane back from World Youth Day in Brazil. "I believe this is the time of mercy," he said, "a change of epoch. It's a *kairos* moment for mercy."

As we pray together this day, let us consider the meaning and implications of mercy for ourselves and our parishes as we listen to God's word.

## A MEDITATION ON GOD'S WORD

*Augustinian Temperament Prayer (Transposition: Identifying self in the scripture)*

Instruction: *As we read this, fill your name in all the blank spaces.*  
(Elizabeth) *Try to imagine the Lord speaking directly to you.*  
*What would this mean for you today?*

## READING

*based on John 5:1-14*

(LeeAnn) On the occasion of a Jewish feast, Jesus went up to Jerusalem.

Now in Jerusalem by the Sheep Pool there is a place with the Hebrew name Bethesda. Its five porticoes are crowded with sick people lying there; the blind, the lame, the disabled waiting for the movement of the water. I was one of them; I've been lying there sick for 38 years.

Jesus, who knew I had been sick a long time, spoke to me, "\_\_\_\_\_, do you want to be healed?"

"Sir," I said, "I don't have anyone to plunge me into the pool once the water has been stirred up. By the time I get there, someone else has gone in ahead of me."

Jesus said to me, "Stand up! Pick up your mat and walk!" So I picked up my mat and I could indeed walk. I was immediately cured.

The day was a Sabbath. Consequently, some of the others began telling me, “It is the Sabbath, and you are not allowed to carry that mat around!” I explained: “It was this man who cured me; HE told me to pick up my mat and walk.” “This person who told you to do this, ” they asked me, “who is he?” “I have no idea”, I told them. The crowd was so large that Jesus had slipped away without anyone noticing.

Later on, Jesus found me in the temple giving thanks, and said to me: “Remember, \_\_\_\_\_, you have been cured. Give up your sins so that something worse may not overtake you.” With that, I set off and told the others that it was Jesus who had cured me.

## QUIET REFLECTION (do not read out loud)

*Spend some quiet time with one of the following questions:*

- 1) What “dis-ease” have I carried with me for a long time?
- 2) Have I ever felt ashamed to speak the name of Jesus, or to attribute a blessing in my life to him?
- 3) What does it mean to me, when Jesus says; “Stand up, pick up your mat and walk.”?
- 4) What do I want to say to Jesus?
- 5) Do I have faith that Jesus will cure me, and that he is doing that right NOW?
- 6) Listen to Jesus’ words of mercy to you, as he lays his hands on you and pronounces the words of healing over you.

This is indeed a profound moment of grace; spend some quiet time in the company of God’s mercy.

# Tune My Heart According to Your Will

## OSTINATO REFRAIN

Choir/Assembly

*mf*

The musical score is written for Soprano Alto (S.A.) and Tenor Bass (T.B.) voices. It consists of three systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The first system includes the lyrics: "Tune my heart according to your will. Oh,". The second system includes the lyrics: "Tune my heart according to your will. O". The third system includes the lyrics: "Lord! Tune my heart wholly according to your will." and features a repeat sign with a fermata and the instruction "(☺) Last time" above and below the staff. Dynamic markings include *mf* and *f*.

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*Please hum the refrain when the verses are sung.*

Verse 3: I am your word; may I respond to you. May my life answer you; may I resonate with you.  
For in God's will, in God's will is our peace.

Verse 4: For you alone, you occupy my life. May your love act in me, in ev'rything I do.  
Come, transform me, Lord, wholly according to your will.

LEADER: *(In these or similar words)* Open now to God's mercy, we pray for all our needs:  
 (Elizabeth)

INTERCESSION

Confitemini Domino

$\text{♩} = 66$   
**Ostinato**

Con - fi - té - mi - ni Dó - mi - no quó - ni - am  
 Llé - na - nos, Se - ñor, de tu paz. Por - que só - lo e - res  
 Come and fill our hearts with your peace. You a - lone, O Lord, are

bo - nus. Con - fi - té - mi - ni Dó - mi - no, Al - le - lú - ia!  
 san - to. Llé - na - nos, Se - ñor, de tu paz, ¡A - le - lu - ya!  
 ho - ly. Come and fill our hearts with your peace, Al - le - lu

*Latin Translation:*

Give praise to the Lord for he is good, Alleluia.

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*Cantor intone Latin refrain, all sing ostinato refrain softly during the following intercessions.*

Reader: We pray for the Church, that we will first call ourselves to repentance before all others;  
 (Theresa) that all may find us to be the house where God's just word is proclaimed and where all peoples are welcomed.

For the world, that the earth may be filled with the knowledge of God as the waters cover the sea; that all harm and destruction may yield to the peace of God's kingdom.

*Cantor intone Spanish refrain, all sing ostinato refrain during the following intercessions.*

(LeeAnn) We pray for those who are oppressed or in need: that those who serve in courts of law, local and state, national and international, may decide with equity for the meek of the earth;

That we may glorify God and give thanks for the children of Abraham and their fidelity to the covenant; That those who work to preserve this world's balance and beauty may challenge us all to be good stewards of God's creation.

*Cantor intone English refrain, all sing ostinato refrain during the following intercessions.*

(Theresa) We pray for the needs of this assembly; that we may dare to listen hard for the voices of prophets when they confront our complacency; that this may be a season of grace for all companions traveling with us in this Jubilee year of God's Mercy. We pray that we may bear witness to God's reign by living in peaceably with one another.

And for those who have been gathered by Christ into the harvest of eternity, that they may find God's holy mountain a haven of peace and God's dwelling full of mercy.

*End refrain.*

LEADER: God of all mercies, we are yours for time and eternity.

(Elizabeth) Teach us to cast ourselves entirely into the arms of your loving Providence with a lively, unbounded confidence in your compassion.  
Grant us, O most merciful Redeemer,  
that whatever you create or permit may be acceptable to us.

Take from our hearts all painful anxiety.

Suffer nothing to sadden us but sin,  
nothing to delight us but the hope of coming to you,  
in your everlasting Kingdom.

All: Amen.

Next page: Elizabeth give overview of reflection process used; as texts are read ask folks to underline key words or phrases for reference in discussion.

# United States Catholic Conference of Bishops

## SING TO THE LORD: Music in Divine Worship (2007)

### Quotes from Chapter III. A.— Different Kinds of Music for the Liturgy

(Sandy) 67. Sacred music is to be considered the more holy the more closely connected it is with the liturgical action, whether making prayer more pleasing, promoting unity of minds, or conferring greater solemnity upon the sacred rite. This holiness involves RITUAL and SPIRITUAL dimensions, both of which must be considered with CULTURAL context.

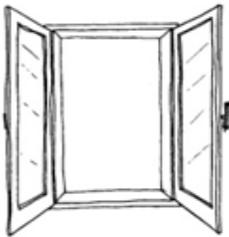
*(pause for individual reflection—20 seconds)*

(Pat) 68. The RITUAL DIMENSION of sacred music refers to those ways in which it is “connected with the liturgical action” so that it accords with the structure of the Liturgy and expresses the shape of the rite. The musical setting must allow the rite to unfold with the proper participation of the assembly and its ministers, without overshadowing the words and actions of the Liturgy.

*(pause for individual reflection—20 seconds)*

(Sandy) 69. The SPIRITUAL DIMENSION of sacred music refers to its inner qualities that enable it to add greater depth to prayer, unity to the assembly, or dignity to the ritual. Sacred music is holy when it mediates the holiness of God and forms the Holy People of God more fully into communion with him and with each other in Christ.

*(pause for individual reflection—20 seconds)*



(Pat) 70. The CULTURAL CONTEXT refers to the setting in which the ritual and spiritual dimensions come into play. Factors such as the age, spiritual heritage, and cultural and ethnic background of a given liturgical assembly must be considered. The choice of individual compositions for congregational participation will often depend on those ways in which a particular group finds it best to join their hearts and minds to the liturgical action.

*(pause for individual reflection—20 seconds)*

(Sandy) 71. With gratitude to the Creator for giving humanity such a rich diversity of musical styles, the Church seeks to employ only that which, in a given style, meets the ritual-spiritual demands of the liturgy. In discerning the sacred quality of liturgical music, liturgical musicians will find guidance in music from the Church’s treasury of sacred music, which is of inestimable value and which past generations have found suitable for worship. They also should strive to promote a fruitful dialogue between the Church and the modern world.

*(pause for individual reflection—20 seconds)*

72-73. The Church recognizes Gregorian chant as being specially suited to the Roman Liturgy.

(Pat)

Therefore, other things being equal, it should be given pride of place in liturgical services. Gregorian chant is uniquely the Church's own music. Chant is a living connection with our forebears in the faith, the traditional music of the Roman rite, a sign of communion with the universal Church, a bond of unity across cultures, a means for diverse communities to participate together in song, and a summons to contemplative participation in the Liturgy.

The "pride of place" given to Gregorian chant by the Second Vatican Council is modified by the important phrase "other things being equal". These "other things" are the important liturgical and pastoral concern facing every bishop, pastor, and liturgical musician. In considering the use of the treasures of chant, pastors and liturgical musicians should take care that the congregation is able to participate in the Liturgy with song. They should be sensitive to the cultural and spiritual milieu of their communities, in order to build up the Church in unity and peace.

*(pause for individual reflection-20 seconds)*

"Table Talk" on the above statement. (7 minutes, ending with bell jingle)

(Elizabeth)

*Psalm 33: Let Your Mercy Be on Us/  
Senor, Que Tu Misericordia*



Musical notation for the first system of the song. It consists of a treble clef staff and a bass clef staff, both in 2/4 time. The lyrics are: "Let your mer - cy be on us, O God, Se - ñor, que tu mi - se - ri - cor - dia".

Let your mer - cy be on  
Se - ñor, Se -

Musical notation for the second system of the song. It consists of a treble clef staff and a bass clef staff, both in 2/4 time. The lyrics are: "as we place our trust in you. ven - ga so - bre no - so - tros." There are "Last time" and "To verses" markings above the treble staff and "Last time" below the bass staff.

us,  
ñor,

81-82. The Church needs artists, and artists need the Church. In every age the Church has called (Vicky) upon creative artists to give new voice to praise and prayer. Throughout history, God has continued to breathe forth his creative Spirit, making noble the work of musicians' hearts and hands. The forms of expression have been many and varied.

The Church has safeguarded and celebrated these expressions for centuries. In our own day, she continues to desire to bring forth the new with the old. The Church joyfully urges composers and text writers to draw upon their special genius so that she can continue to augment the treasure house of sacred musical art.

*(pause for individual reflection—20 seconds)*

83. The Church never ceases to find new ways to sing her love for God each new day. The (Sandy) Sacred Liturgy itself, in its actions and prayers, best make known the forms in which compositions will continue to evolve. Composers find their inspiration in Sacred Scripture, and especially in the texts of the Sacred Liturgy, so that their works flow from the Liturgy itself. Moreover, "to be suitable for use in the Liturgy, a sung text must not only be doctrinally correct, but must in itself be an expression of the Catholic faith." Therefore, "liturgical songs must never be permitted to make statements about faith which are untrue."

*(pause for individual reflection—20 seconds)*

*"Table Talk" on the above statements. (7 minutes, ending with bell jingle)*

(Elizabeth)

### God's Tender Mercy

*for use during the Holy Year of Mercy  
a gift from Liturgical Press*

Antiphon ♩ = 76

Capo 5: (Am) (Em7/A) (Am) (Em7/A) (Am) (Em7/A) (Am)

1 Dm Am7/D Dm 2 Am7/D Dm 3 Am7/D Dm

God's ten-der mer - cy, a - ris - ing like the sun, vi - sit us with light,

4 (Em7/A) (Am) Am7/D Dm

set your peo - ple free.

*Please follow the direction of your cantor.*

**Performance Notes**

*The Antiphon could be sung as a four-part round, if desired.*

Psalms text: The Grail (England), © 1963, 1986, 1993, 2000, The Grail, GIA Publications, Inc., agent. All rights reserved. Used with permission. Music and antiphon text: © 2005, The Collegeville Composers Group. All rights reserved. Published and administered by the Liturgical Press, Collegeville, MN 56321.

Ron explain that we gather upstairs at end of break—mini recital on Marimba taking place in church.

## **BREAK**

*There are rest rooms on both the upper & lower levels for your use.*

*The second session will take place upstairs in the main church.*

***Please take all your belongings with you upstairs.***

**15 minutes**

Elizabeth: brief address on making judgments about the music we select; our purpose in these next reflections is to give us tools for making those judgments. (for example, we don't choose "Glory and Praise to our God" for the "Gloria" (a ritual/textual/liturgical judgment)

Ron: explain the insert on page 28;

## **Three Qualities of Judgment**

### **Quotes from Chapter IV. D. Judging the Qualities of Music for the Liturgy**

126. In judging the appropriateness of music for the Liturgy, one will examine its LITURGICAL, PASTORAL, and MUSICAL qualities. Ultimately, however, these three judgments are but aspects of one evaluation, which answers the question: "Is this particular piece of music appropriate for this use in this particular Liturgy?" All three judgments must be considered together, and no individual judgment can be applied in isolation from the other two. This evaluation requires cooperation, consultation, collaboration, and mutual respect among those who are skilled in any of the three judgments, be they pastors, musicians, liturgists, or planners.

*(pause for individual reflection—20 seconds)*

127. The LITURGICAL judgment - The question asked by this judgment may be stated as follows:  
(Sandy) *Is this composition capable of meeting the structural and textual requirements set forth by the liturgical books for this particular rite?*

128. Structural considerations depend on the demands of the rite itself to guide the choice of parts to be sung, taking into account the principle of progressive solemnity. A certain balance among the various elements of the Liturgy should be sought, so that less important elements do not overshadow more important ones. Textual elements include the ability of a musical setting to support the liturgical text and to convey meaning faithful to the teaching of the Church.

129. Pastoral musicians should develop a working familiarity with the requirements of each rite through a study of the liturgical books themselves.  
(Sandy)

*(pause for individual reflection—20 seconds)*

*"Table Talk" on the above statements. (7 minutes, ending with bell jingle)*

(Elizabeth)

# O God of Love

## REFRAIN: All

Soprano/Melody

Alto

Tenor

Bass

*mf*

O God of love, O God of

jus - tice, the earth it - self o - ver -

flows with your good - ness. O God of

love, O God of jus - tice, we place our

trust in you. *to Verses*

**More Quotes from Chapter IV. D. Judging the Qualities of Music for the Liturgy**

130. The PASTORAL judgment takes into consideration the actual community gathered to celebrate in a particular place at a particular time. Does a musical composition promote the sanctification of the members of the liturgical assembly by drawing them closer to the holy mysteries being celebrated?

(Pat)

Does it strengthen their formation in faith by opening their hearts to the mystery being celebrated on this occasion or in this season?

Is it capable of expressing the faith that God has planted in their hearts and summoned them to celebrate?

*(pause for individual reflection—20 seconds)*

132. Other factors—such as age, culture, language, and education of a given liturgical assembly— must be considered. Particular musical forms and the choice of individual compositions for congregational participation will often depend on the ways in which a particular group finds it easiest to join their hearts and minds to the liturgical action. Similarly, the musical experience of a given assembly is to be carefully considered, lest forms of musical expression that are alien to their way of worshipping be introduced precipitously. On the other hand, one should never underestimate the ability of persons of all ages, cultures, languages, and levels of education to learn something new and to understand things that are properly and thoroughly introduced.

(Sandy)

133. The PASTORAL question, finally, is always the same:

(Pat)

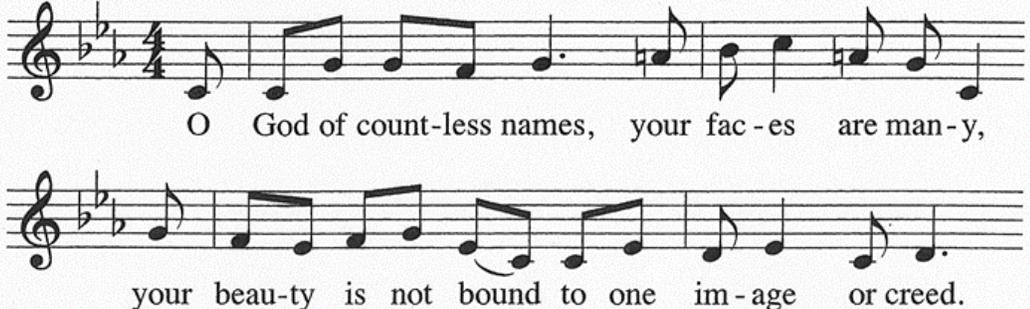
*Will this composition draw this particular people closer to the mystery of Christ, which is at the heart of this liturgical celebration?*

*(pause for individual reflection—20 seconds)*

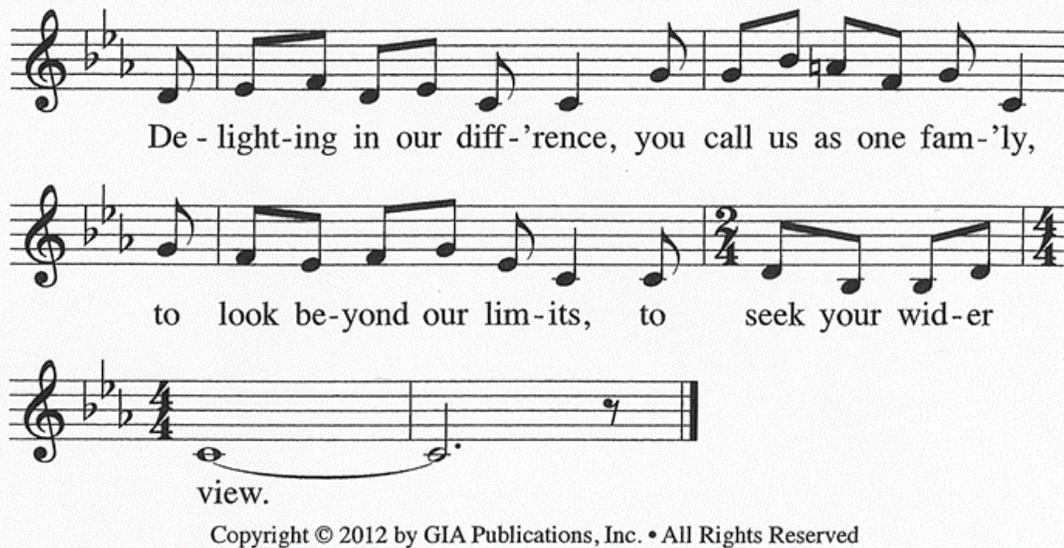
*“Table Talk” on the above statements. (7 minutes, ending with bell jingle)*

**O GOD OF COUNTLESS NAMES**

Lori True

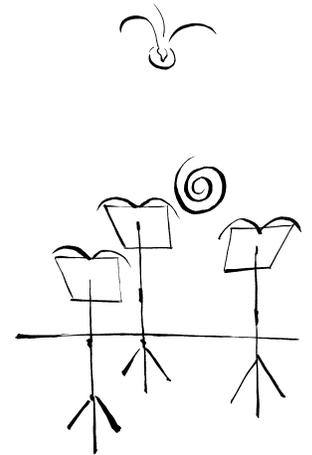


O God of count-less names, your fac-es are man-y,  
your beau-ty is not bound to one im-age or creed.



De - light-ing in our diff-'rence, you call us as one fam-'ly,  
to look be-yond our lim-its, to seek your wid-er  
view.

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### **More Quotes from Chapter IV. D. Judging the Qualities of Music for the Liturgy**

#### The MUSICAL Judgment

134. The MUSICAL judgment asks whether this composition has the necessary aesthetic qualities that can bear the weight of the mysteries celebrated in the Liturgy. It asks the question: *'Is this composition technically, aesthetically, and expressively worthy?'*

*(pause for individual reflection—20 seconds)*

135. This judgment requires musical competence. Only artistically sound music will be effective and endure over time. To admit to the Liturgy the cheap, the trite, or the musical cliché often found in secular popular songs is to cheapen the Liturgy, to expose it to ridicule, and to invite failure.

*(pause for individual reflection—20 seconds)*

136. Sufficiency of artistic expression, however, is not the same as musical style, for “the Church has not adopted any particular style of art as her own. She has admitted styles from every period, in keeping with the natural characteristics and conditions of peoples and the needs of the various rites.” Thus, in recent times, the Church has consistently recognized and freely welcomed the use of various styles of music as an aid to liturgical worship.

*(pause for individual reflection—20 seconds)*

*“Table Talk” on the above statements. (7 minutes, followed by bell jingle)*

(Elizabeth)

*A summary of thought... (large group sharing)*

“How many people, in so many of the existential peripheries of our time, are tired and exhausted, and await the Church? They await us!

How can we reach them?

It is not the task of the Pope to offer a detailed and complete analysis of contemporary reality, but to invite all the Church to grasp the signs of the times that the Lord continually offers us.

These signs must be reread in the light of the Gospel.

This is the moment of growth of God’s Kingdom.

Unfortunately, we see much poverty and solitude in today’s world!

How many people live in conditions of great suffering

and ask the Church to be a sign of the Lord’s goodness, solidarity and mercy.

This is a task, in particular, for those who have the responsibility of pastoral ministry.

They are required to recognize and interpret these signs of the times

in order to offer a wise and generous response.”

*Pope Francis, Audience with Pontifical Council for the Promotion of New Evangelization, Sept. 20, 2014*



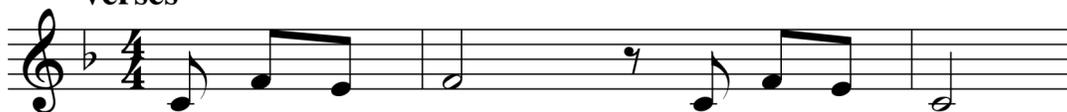
# CLOSING PRAYER

Cantor announce page number

## To You Who Bow

Rory Cooney

### Verses



1. To you who bow, to you who bend,  
2. To you who teach, to you who heal,  
3. To you who weep, to you who bleed,  
4. To you who starve, to you who thirst,  
5. To you who rise, to you, our peace,



to you who do not cling to heav-en, but  
to you, the lep - er's res - to - ra - tion, the  
who dreamed the bound-'ries of O - ri - on, but  
to you con - demned to death by mal - ice, a -  
to you who lead the way be - fore us, whose



un - to us de - scend; you who sum - mon us as  
vic - tim's last ap - peal; you whose life is sown and  
will not break the reed; you who sow the end of  
ban - doned and ac - cursed; you who prom - ised to the  
spir - it binds and frees; at once the Al - pha and O -



ser - vants and call your ser - vants friends:  
gath - ered and of - fered as a meal:  
em - pire with ti - ny, peace - ful seed:  
wretch - ed the last will be made first:  
me - ga, whose love shall nev - er cease:

### Refrain



To you we lift our song, love ev - er new,



O God who bows, we sing our song to you.

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# CALL TO PRAYER

LEADER: A journalist for a major Catholic publication observed that Pope Francis had been directing the church toward an "attitude of mercy." Mercy has been a recurrent theme in Francis' homilies, and he mentioned it several times while speaking with journalists in July 2013 on the plane back from World Youth Day in Brazil. "I believe this is the time of mercy," he said, "a change of epoch. It's a *kairos* moment for mercy."  
(Elizabeth)

As we pray together this day, let us consider the meaning and implications of mercy for ourselves and our parishes as we listen to God's word.

## REFLECTION ON GOD'S WORD

*John 8: 3-11*

(Theresa)

Then the scribes and the Pharisees brought a woman who had been caught in adultery and made her stand in the middle. They said to him, "Teacher, this woman was caught in the very act of committing adultery. Now in the law, Moses commanded us to stone such women. So what do you say?" They said this to test him, so that they could have some charge to bring against him. Jesus bent down and began to write on the ground with his finger. But when they continued asking him, he straightened up and said to them, "Let the one among you who is without sin be the first to throw a stone at her." Again he bent down and wrote on the ground. And, in response, they went away one by one, beginning with the elders. So he was left alone with the woman before him. Then Jesus straightened up and said to her, "Woman, where are they? Has no one condemned you?" She replied, "No one, sir." Then Jesus said, "Neither do I condemn you. Go, [and] from now on do not sin any more."

*(Silent reflection)*

*(Homily of Pope Francis at the Parish of St. Anna in the Vatican, March 17, 2013)*

"I think we too ... at times, like to find a stick to beat others with, to condemn others. And Jesus has this message for us: mercy, I think — and I say it with humility — that this is the Lord's most powerful message: mercy. ... [Jesus] forgets, he kisses you, he embraces you and he simply says to you: 'Neither do I condemn you; go, and sin no more' (John 8:11).

## RESPONSE

*Psalm 103*

(Elizabeth start this response)

All: Merciful and gracious is the Lord,  
slow to anger, abounding in kindness.

God does not always rebuke,  
nurses no lasting anger,

Has not dealt with us as our sins merit,  
Nor requited us as our deeds deserve.

As the heavens tower over the earth,  
so God's love towers over the faithful.

As a father has compassion on his children,  
so the Lord has compassion on the faithful.

For he knows how we are formed,  
remembers that we are dust.

Bless the Lord, all creatures,  
everywhere in God's domain.

Bless the Lord, my soul!

LEADER: Standing in the dignity that is ours as baptized children of God, we pray again for our need,  
(Elizabeth) and trust in God's mercy:

Some sample intercessions:

INTERCESSION

- 1) We pray for God's mercy in our lives and in our world, that we may hunger for God, not power or riches.
- 2) We pray for peace where there is violence, for shalom where there is terror, love where there is hate, understanding where there is bigotry.

*During the sung refrain, whomever is moved to do so may sing (or say) an extemporaneous intercession or act of praise for God's mercy and kindness. Please use one of the available microphones. Cantors will have hand-held mics and move through the aisles for people to use)*

## JIKELELE: GOD IS EVERYWHERE!

Zulu/South African

The first system of musical notation is in 4/4 time with a key signature of one sharp (F#). It consists of a treble and bass staff. The treble staff has a melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass staff has a bass line of quarter notes: F#2, G2, A2, B2, C3, B2, A2, G2, F#2. The lyrics 'Ji - ke - le - le, — Ji - ke - le - le, —' are written below the treble staff.

The second system of musical notation is in 4/4 time with a key signature of one sharp (F#). It consists of a treble and bass staff. The treble staff has a melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass staff has a bass line of quarter notes: F#2, G2, A2, B2, C3, B2, A2, G2, F#2. The lyrics 'Ji - ke - le - le, — Ji - ke - le - le! —' are written below the treble staff.

## Litany of Praise

- Leader:  
(Elizabeth) Lord Jesus Christ,  
you have taught us to be merciful like the heavenly Father,  
and have told us that whoever sees you sees Him.  
Show us your face and we will be saved.
- Sopranos: Your loving gaze freed Zacchaeus and Matthew from being enslaved by money;  
the adulteress and Magdalene from seeking happiness only in created things;  
made Peter weep after his betrayal,  
and assured Paradise to the repentant thief.
- Accompanists/  
Instrumentalists: Let us hear, as if addressed to each one of us,  
the words that you spoke to the Samaritan woman:  
“If you knew the gift of God!”
- Tenors: You are the visible face of the invisible Father,  
of the God who manifests his power above all by forgiveness and mercy:  
let the Church be your visible face in the world, its Lord risen and glorified.
- Altos: You willed that your ministers would also be clothed in weakness  
in order that they may feel compassion for those in ignorance and error:  
let everyone who approaches them feel sought after, loved, and forgiven by God.
- Bass: Send your Spirit and consecrate every one of us with its anointing,  
so that the Jubilee of Mercy may be a year of grace from the Lord,  
and your Church, with renewed enthusiasm, may bring good news to the poor,  
proclaim liberty to captives and the oppressed,  
and restore sight to the blind.
- Leader:  
(Elizabeth) We ask this through the intercession of Mary, Mother of Mercy,  
you who live and reign with the Father and the Holy Spirit for ever and ever.
- All: Amen.

*-Pope Francis, Prayer for the Year of Mercy*

Closing Song: "A Place at the Table"

Shirley Erena Murray

Lori True

Verses



1. For ev - 'ry - one born, a place at the ta -  
2. For wo - man and man, a place at the ta -  
3. For young and for old, a place at the ta -  
4. For just and un - just, a place at the ta -  
5. For ev - 'ry - one born, a place at the ta -



ble, for ev - 'ry - one born, clean wa - ter and  
ble, re - vis - ing the roles, de - cid - ing the  
ble, a voice to be heard, a part in the  
ble, a - bus - er, a - bused, with need to for -  
ble, to live with - out fear, and sim - ply to



bread, a shel - ter, a space, a  
share, with wis - dom and grace, di -  
song, the hands of a child in  
give, in an - ger, in hurt, a  
be, to work, to speak out, to



safe place for grow - ing, for ev - 'ry - one  
vid - ing the pow - er, for wo - man and  
hands that are wrink - led, for young and for  
mind - set of mer - cy, for just and un -  
wit - ness and wor - ship, for ev - 'ry - one



born, a star o - ver - head.  
man, a sys - tem that's fair.  
old, the right to be - long.  
just, a new way to live.  
born, the right to be free.

Refrain

*Descant:*

And God will de-light,

*Melody:*

God will de - light when we are cre-a-

jus-tice, com - pas-sion and peace!

tors of jus-tice and joy, yes, God

Yes, God will de-light,

will de - light when we are cre-a - tors of

jus - tice and joy!

jus - tice, jus - tice and joy!

*div.* To verses D.C. Final ending

jus-tice and joy!

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 Tune: Lori True, b.1961, © 2001, GIA Publications, Inc.

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John: -Why and how to join NPM/Summer National Conference (back cover); officers of our two chapters, page 47

-Evaluations (in packet)

-More articles in booklet, take home and read.

-And don't forget your food dish downstairs/drive careful, go straight home

Join NPM!



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



# A Community of Ministry

NPM members are musicians, clergy, liturgists, and other leaders of prayer who serve the Catholic Church in the United States and form a national network for support, encouragement, and continuing education.

## Chapters

NPM members gather in local Chapters to respond to local needs, draw on local talent, offer mutual support, and apply the resources available at the national level to the local community. Membership in NPM includes this local level (where NPM Chapters exist) and the national level.

## Conventions and Educational Events

NPM sponsors high-quality educational events for more effective ministry:

- **NPM Annual Convention**—an exciting national gathering for continuing education, new music, sung prayer, and gathering with colleagues.
- **NPM Institutes**—intensive learning opportunities (three to five days) for cantors, choir directors, liturgy planners, guitarists, ensemble directors, instrumentalists, and more!
- **Webinars**—high-quality seminars that you can attend and participate in “live” from your home or office—or purchase a recording.
- **Discounts**—members receive a substantial discount when registering for NPM conventions, institutes, and webinars.
- **Parish Membership**—allows any parish member to receive discounts for NPM events!

## Publications

NPM publications bring you features, news, and enrichment for ministry. Periodical publications include:

- *Pastoral Music*, NPM’s award-winning journal, five times each year.
- *Pastoral Music Notebook*, the NPM members’ e-newsletter, twice each month.
- *Sunday Word for Pastoral Musicians*, a weekly e-reflection on the Scriptures for the following Sunday.
- *NPM Clergy Update*, a quarterly e-newsletter for clergy members with news and reflections to assist their ministry.
- *Praxis*, the newsletter for professional music directors in the Director of Music Ministries Division.
- *The Liturgical Singer*, a newsletter packed with practical and inspirational features for choirs, cantors, psalmists, and directors (additional subscription required).

NPM also publishes books and booklets offering practical guidance and reflective insights.

## Job Hotline

Our online listings help pastoral musicians and parishes or other institutions find one another.

## Scholarships

NPM supports the formation and professional development of pastoral musicians with two scholarship programs:

- **Academic Scholarships** (more than \$30,000 per year in recent years) for graduate and undergraduate study.
- **Program Scholarships** for NPM conventions and institutes.

## Certification Opportunities

NPM offers its members certification opportunities in several areas. Benefits of certification include recognition by one's peers and the achievement of a certain standard of excellence, with the possibility of other benefits accruing through national acceptance of standards for pastoral musicians.

- **Certified Director of Music Ministries** for the professional director;
- **Cantor Certification** at the basic, intermediate, and colleague levels;
- **Basic Organist Certificate** to certify a musician's achievement of the fundamentals of service organ playing expected of musicians serving Roman Catholic parishes.
- **Dual Certification with the American Guild of Organists** for NPM organist members: Service Playing and Colleague.

## Join Today!

Don't miss this opportunity to join 7,000 musicians, clergy, liturgists, and other leaders committed to fostering the art of musical liturgy in Catholic parishes in the United States! To join:

- **Join Online** at [www.npm.org](http://www.npm.org) and click on "Membership."
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- **Fax** the membership application (credit card only) to (240) 247-3001.

For additional information, visit our website at [www.npm.org](http://www.npm.org) or call us at (240) 247-3000; toll-free: 1 (855) 207-0293.

# NPM Membership Application

## Primary Name

Prefix/Title	First	Middle	Last	Suffix
Parish/School/Office/Institution Name _____				
Work Address _____				
City _____		State _____	Zip _____	
Home Address _____				
City _____		State _____	Zip _____	
Send mail to <input type="checkbox"/> work address <input type="checkbox"/> 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 <input type="checkbox"/> work address <input type="checkbox"/> home address				
Work Phone _____			Home Phone _____	
E-Mail _____			Fax _____	
(Arch)diocese _____				

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

- Regular Parish Membership: Clergy and Musician/2 persons at \$145 per year.
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- Individual Membership: 1 person at \$83 per year.
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Name of Seminary/Formation House: \_\_\_\_\_
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- 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 12/31/2014 PO Box 4207 • Silver Spring, MD 20914-4207

## Appendix

“We must all abandon old attitudes or the idea that we have tried something once that did not work well. I call on everyone to be bold and creative in finding ways to invite and welcome in God’s name.

We have to work together to find the means of doing this! Let’s rethink the structures, style, and methods of our work.

But in all this, let’s continue to work closely together as a single, unified Church. “

- Pope Francis, *The Joy of the Gospel* #33

“If you are not AT the table, you are probably on the MENU.” - Hannibal Lector

“The great global communication network in which we live can be turned into a tool with which we reach out to each other. Far from living merely private lives out of touch with anyone outside our circle, we can learn again the art of self-giving, which was the mission of Christ. This is what we are called to do by Jesus, to join in solidarity with each other. This requires a personal relationship in which we serve others first. We find Christ in the faces of others, especially the poor. Let us not be robbed of community! There is always, however, the danger of being churchgoing and pious but still seek mainly our own personal glory and well-being above all else. This can lead to the insidious belief that we do what we do through our own power, and not because of grace. These ones feel superior to others because they observe certain rules or have held on to a style of being Catholic that is from the past. Instead of leading to love and charity, it leads them to harshness, a distinct lack of charity and judgmentalism. These people often have an outward show of love for the Church; they may even see themselves as the Church’s guardians. But where is their love for people? The mark of Christ is that we die to ourselves. We must return to this.”

- Pope Francis, *The Joy of the Gospel* # 87-99

“Every wall is a door.” - Ralph Waldo Emerson

During the upcoming Jubilee of Mercy, we are called to put into action the *corporal & spiritual works of mercy* by:

- Feeding the hungry
- Giving drink to the thirsty
- Clothing the naked
- Sheltering the homeless
- Visiting the sick
- Visiting the imprisoned
- Burying the dead
- Instructing the ignorant
- Counseling the doubtful
- Admonishing the sinner
- Bearing wrongs patiently
- Forgiving offences willingly
- Comforting the afflicted



# - MUSIC IN THE MASS -

A table and notes giving some  
guidelines for the selection of music  
in eucharistic celebrations

CHURCH MUSIC COMMITTEE  
OF THE BISHOPS' CONFERENCE  
OF ENGLAND AND WALES

1987

## **An introduction**

The table in this leaflet may contain some surprises! Why is the Opening Song only in the third column, for example? But it only sets out what documents such as the General Instruction on the Roman Missal (GIRM) have been saying for years: that the most important things to sing are not necessarily those that we thought.\* The first two columns contain the sung parts of the Liturgy of the Eucharist and the Liturgy of the Word - these are what we ought to be concentrating on.

\* Some people continue to appeal to the 1967 Instruction *Musicam Sacram* (the Church's most recent document covering the same area as this leaflet), with its emphasis on ministerial chants and its peculiarities such as relegating the Alleluia to the lowest category. It is important to remember that this Instruction was geared specifically to the Latin Tridentine Mass, then still the norm, and that we have had a new Order of Mass, Roman Missal and Lectionary since then. For example, the Responsorial Psalm had not yet been reintroduced at the time of the Instruction, which therefore takes no account of it.

**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>			*		

## A postscript

**SILENCE** - this is a kind of music, too. We should remember to incorporate it into the celebration: after the first reading, after the homily, after communion, for example. Make sure that the organist or instrumentalist does not fill up every space with inconsequential meanderings.

Another important thing to make sure of is *not singing too many things* in one mass - in any case it is unnecessary. Remember that music highlights what it touches; if you highlight everything, there will be no contrast.

This leaflet is a *beginning*, and does not pretend to be a comprehensive guide or exhaustive statement.\* For more detail, see the Bishops' Conference document **Music in the Parish Mass** (CTS, 1981).

\*For example, it does not include reference to the additional acclamations in the Eucharistic Prayers for Masses with Children.

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Download the official hymn and audio recording for the "YEAR OF MERCY" at the Vatican website:

<http://www.iubilaeummisericordiae.va/content/gdm/en/giubileo/inno.html>



# Three Judgments, One Evaluation

By DAVID MATHERS

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**T**hree judgments—sets of musical, liturgical, and pastoral criteria to be considered, according to the U.S. bishops' 1972 document *Music in Catholic Worship* (MCW) "to determine the value of a given musical element in a liturgical celebration" (MCW, 25)—have been a core element of planning and practice since they were first articulated.<sup>1</sup> For several decades, they have provided a set of principles for evaluating the musical requirements of a particular liturgical rite in a particular cultural or ecclesial situation and the ability of particular musical compositions to fulfill those requirements.

Since the bishops' new document *Sing to the Lord: Music in Divine Worship*<sup>2</sup> (hereafter STL) is a revision of MCW, it naturally contains a new version of the three judgments. The changes between the documents in the description of those judgments reflect the experience of doing musical liturgy over the past forty years as well as the discussion of the purpose and ideal characteristics of liturgical music that has taken place during that time—a discussion largely stimulated by the three judgments themselves.

## Origin after Vatican II

The three judgments first appeared in a document produced under the auspices of the U.S. Conference of Catholic Bishops in 1968. *The Place of Music in the Eucharistic Celebration* (PMEC),<sup>3</sup> published by the U. S. Bishops' Committee on the Liturgy, was, in many ways, a response to the 1967 instruction *Musicae Sacram* (MS)<sup>4</sup> which established universal norms for the use of music in the restored liturgy.

While much of MS is echoed in PMEC, there is also some tension between the two documents. MS quotes the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC) in stating that the purpose of sacred music "is the glory of God and the sanctification of the people"<sup>5</sup> (MS,

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**"In judging the appropriateness of music for the Liturgy, one will examine its liturgical, pastoral, and musical qualities. Ultimately, however, these three judgments are but aspects of one evaluation, which answers the question: 'Is this particular piece of music appropriate for this use in the particular Liturgy?'"**

*Sing to the Lord, 126*

4). PMEC never explicitly mentions "the glory of God," however, but states that "the primary goal of all celebration is to make a humanly attractive experience."<sup>6</sup> PMEC's concern is that SC's incarnational theology of celebration through sign and symbol, hardly present in MS, be maintained: "In the liturgy, by means of signs perceptible to the senses, human sanctification is signified and brought about in ways proper to each of these signs" (SC, 7).

PMEC insists that "the signs of celebration must be accepted and received as meaningful. They must . . . open up to a genuinely human faith experience."<sup>7</sup> While MS states that musical liturgy "raises the mind more readily to heavenly realities" (MS, 5), PMEC insists that the incarnation has made heavenly realities present here and now in the people of God, the Church. PMEC makes clear that music is a symbolic language of liturgical celebration capable of expressing and nourishing the faith of the Church, which is God's presence in the world. The three judgments find their basis in the symbolic approach to ritual and liturgy fundamental to the reformed liturgy.

## Use and Discussion

Following the inclusion of the three judgments in MCW (1972), a number of official and unofficial documents commented on or reacted to these criteria for evaluation of music for the liturgy. Especially influential were *Environment and Art in Catholic Worship*<sup>8</sup> (EACW, 1978) and *Liturgical Music Today*<sup>9</sup> (LMT, 1982), both published by the U.S. bishops and intended as companions to MCW, and two documents produced by unofficial groups: *The*

*Milwaukee Symposia for Church Composers: A Ten-Year Report*<sup>10</sup> (MR, 1992) and the *Snowbird Statement on Catholic Liturgical Music*<sup>11</sup> (SS, 1995). The conversation about liturgical music that these documents represent ultimately influenced the revision of the three judgments in *Sing to the Lord*. Several salient, interrelated points can be distinguished.

**The Sacramental Context of Liturgical Music.** EACW agrees with MCW that worship traditions are “realized in each community” and assert a particular “symbol language” (EACW, 9), but it reminds us that worship is the experience of “the holy, the numinous, mystery” (EACW, 12). The reality of “incarnation, the paschal mystery, and the Holy Spirit” (EACW, 13) means that Christian worship, rather than being only cultural and immanent or only timeless and transcendent, is both immanent and transcendent

**Music Must Better Support the Rite.** Both MR and SS call for music that better expresses the nature of the rite being celebrated. MR recalls music’s ministerial role in the liturgy and that “sacred music will be the more holy the more closely it is joined to the liturgical rite” (SC, 112), advocating the approach found in *Musicam Sacram* to “joining music and texts in the enactment of rite.” This implies a “functional definition of sacred music” rather than one based on abstract criteria. MR, following LMT, contends that, beyond the text which will be sung, the ritual action associated with that text and the larger ritual structure must be considered when choosing music or deciding which texts should be sung.

**Complementarity of the Three Judgments.** MR points out that the three judgments tend to be treated as independent questions, with the pastoral and musical judgments especially opposed. MR offers several solutions: The three judgments should be viewed as complementary aspects of a single dynamic decision-making process. True cooperation among all involved in planning is necessary, and even those who are not professional musicians “have much to say about the quality of worship music” (MR, 83). All the elements of liturgy must be considered together so that the musical decision is situated in the fuller context of the entire rite. Beyond the verbal or musical text, the performative aspects of the rite must be considered. Finally, the cultural situation, analyzed without ethnocentrism, must be considered decisive.

**Aesthetic Criteria and Musical Style.** SS advocates objective standards of musical quality and beauty, and, expressing its own concern for a better integration of the three judgments, states that without consensus on what constitutes “good” music, efforts to correlate the three judgments “cannot help but remain unsatisfactory” (SS,



6). But while lamenting the “inadequate criteria” for the musical judgment in MCW, SS admits that the definition of any such criteria, including beauty, is elusive.

Which styles of music are appropriate for worship? How do we evaluate the aesthetic quality of a piece of music? The relationship between these two questions has been one of the most controverted issues for many years. One approach is to consider only the rite itself and the culture of the worshipers. Another is the belief that traditional forms of sacred music can in some way be a guide or pattern for what can be considered sacred and appropriate. In fact, starting with Pope St. Pius X’s statement *Tra le sollecitudini* (1903), most of the Church’s statements on music have expressed this tension.

### Reformulating the Judgments

Looking at the description of the three judgments in *Sing to the Lord* (STL, 126–134), we first note that much of the content of their descriptions in the older documents has been placed elsewhere in this new statement, creating a more focused presentation. However, now one must search for these relevant passages scattered throughout

STL. The introduction to the three judgments (STL, 126) calls for “cooperation, consultation, and collaboration” among “pastors, musicians, liturgists, or planners,” but more details of such cooperation are found elsewhere (STL, 47 and 122–124). The discussion of the different roles in liturgical celebrations finds expanded treatment in its own new section (STL, 15–53). Also, a new section discussing the relationship of the “ritual and spiritual dimensions” to the “cultural context” (STL, 67–71) is directly related to the three judgments.

In reflecting much of the discussion about the judgments outlined above, STL often finds a way to see opposing ideas instead as complementary ones. STL makes clear that the “three judgments are but aspects of one evaluation . . . to be considered together, and no individual judgment can be applied in isolation from the other two” (STL, 126). In decisions about style, for example, MCW places “value” and “style” in opposition to one another, while STL felicitously declares that “sufficiency of artistic expression . . . is not the same as musical style” (STL, 135). “Value,” a loaded and ultimately meaningless term, is replaced by a meaningful definition of the qualities required of sacred music regardless of style. While affirming the necessity of considering cultural factors, including local musical traditions, STL also advises that the “musicians will find guidance,” in the “treasury of sacred music” of the past (STL, 71). However, the new document also appears to suggest that “forms of musical expression that are alien” may be introduced as long as this is not done “precipitously” (STL, 132).

More fundamentally, STL returns to the purpose of music articulated in MS. The question is not merely: “Does music in the celebration enable these people to express their faith, in this place, in this age, in this culture?” (MCW, 39). Instead, taking the local cultural situation into account, it is: “Does a musical composition promote the sanctification of the members of the liturgical assembly by drawing them closer to the holy mysteries being celebrated? Does it strengthen their formation in faith by opening their hearts to the mystery being celebrated on this occasion or in this season? Is it capable of expressing the faith that God has planted in their hearts and summoned them to celebrate?” (STL, 130). This clarifies the context in which cultural factors and the symbolic language are situated: the Church’s entry into the paschal mystery.

Yet it seems that for STL it is ultimately the liturgical judgment that has priority. There are several clues that point to this conclusion. The order of the judgments has been changed from musical-liturgical-pastoral (PMEC/MCW) to liturgical-pastoral-musical (recent documents tend to honor the Roman significance of the order of items). The musical judgment, now last, is no longer described as “primary,” and it is framed in terms of “whether [a] composition . . . can bear the weight of the mysteries celebrated” (SC, 134). The liturgical judgment, now listed first, is also essentially described as “primary” in SC, 137, to which one is referred from SC, 126, for a revamped

and expanded discussion of the structure of the Mass.

In fact, though, this is a realistic response to the longstanding call from all parties for music to be better wedded to and more supportive of the structure of our liturgy. If we insist that music enhances and makes more expressive a liturgical element, why is the entrance song sung but the opening prayer is not? The entrance song has, in fact, become the opening prayer!

## Guided by the Liturgy

As our experience with the reformed liturgy grows, we gain a better and better sense of it. We perceive more and more that music can do a better job of serving the liturgy. The clarification by *Sing to the Lord* of the centrality of the mysteries actually being celebrated and the necessity for truly letting the shape of the liturgy guide musical decisions reflects the continually developing sense that liturgy is not a place for music but liturgy itself is musical. Like *Music in Catholic Worship*, *Sing to the Lord* reflects the needs perceived in its own time, taking what it finds from the past that is suitable for the concerns of the present. And like that earlier document, this new one will certainly stimulate new debates in the future.

## Notes

1. The 1972 statement *Music in Catholic Worship* was revised slightly in 1983, and that later version is available in *The Liturgy Documents: A Parish Resource*, Vol. 1, 4th ed. (Chicago: Liturgy Training Publications, 2004), 349–365. It is also in *The Music Documents* (Portland, Oregon: OCP, 1995) and in other sources.

2. Available online at <http://www.usccb.org/liturgy/SingToTheLord.pdf>.

3. BCL *Newsletter*, January-February 1968.

4. English translation in *Documents on the Liturgy 1963-1979: Conciliar, Papal, and Curial Texts* (Collegeville, Minnesota: The Liturgical Press, 1982), document no. 508.

5. Constitution on the Liturgy *Sacrosanctum Concilium*, 112. English translation in *The Liturgy Documents, Volume 1*, 3–30. Cf. SC, 7, and the *motu proprio* of Pius X, *Tra le sollecitudini* (1903), 1.

6. PMEC, Part II, subhead.

7. PMEC, Part III, paragraph 3.

8. In *The Liturgy Documents: A Parish Resource, Volume I*, 3rd ed. (Chicago, Illinois: Liturgy Training Publications, 1991), 319–338.

9. In *The Liturgy Documents: A Parish Resource, Volume I*, 4th ed. (Chicago: Liturgy Training Publications, 2004), 369–384.

10. Archdiocese of Milwaukee, *The Milwaukee Symposia for Church Composers: A Ten-Year Report* (Washington, DC, and Chicago, Illinois: The Pastoral Press/Liturgy Training Publications, 1992).

11. *The Snowbird Statement on Catholic Liturgical Music* (Salt Lake City, Utah: The Madeleine Institute, 1995).

# Firestarter: Getting Sung What Ought to Be Sung

By PAUL F. FORD

Those of us who have been working in pastoral music for a few decades have seen many changes and many shifts of emphasis, but one of the things that *hasn't* changed is the first article of Chapter VII of the *General Instruction of the Roman Missal* (GIRM), "The Choice of the Mass and Its Parts." Article 352 in the *General Instruction* 2002 is identical to Article 313 in the former edition. It reads:

The pastoral effectiveness of a celebration will be greatly increased if the texts of the readings, the prayers, and the liturgical songs correspond as closely as possible to the needs, spiritual preparation, and culture of those taking part. This is achieved by appropriate use of the wide options described below.

The priest, therefore, in planning the celebration of Mass, should have in mind the common spiritual good of the people of God, rather than his own inclinations. He should, moreover, remember that the selection of different parts is to be made in agreement with those who have some role in the celebration, including the faithful, in regard to the parts that more directly pertain to each.

Since, indeed, a variety of options is provided for the different parts of the Mass, it is necessary for the deacon, the lectors, the psalmist, the cantor, the commentator, and the choir to be completely sure before the celebration which text for which each is responsible is to be used and that nothing be improvised. Harmonious planning and carrying out of the rites will be of great assistance in disposing the faithful to participate in the Eucharist.

Article 352 has a practical focus throughout, but the frame for this practical advice is significant. The top part of the frame mentions "the needs, spiritual preparation, and culture of those taking part" as guidelines for pastoral planning, and the bottom part emphasizes the *why* of planning: "disposing the faithful to participate in the Eucharist." All the faithful—ministers and the rest of the assembly—properly disposed: This should be the aim of

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our liturgical preparation, for then there is greater possibility that "the renewal in the Eucharist of the covenant between the Lord and [humankind] draws the faithful into the compelling love of Christ and *sets them on fire*" (*Sacrosanctum Concilium*, 10, emphasis added). All we who prepare and minister the liturgy, in other words, are about setting and sustaining fires.

## Setting Fires

How do we strike the sparks to kindle the kind of fire fed by the compelling love of Christ? The way we do that is described in many passages of the *General Instruction* and echoed in other documents of the international and national liturgical renewal. These passages can be turned into assessment questions we can ask in order to evaluate the liturgies we have just celebrated. Consider some of the questions we might ask:

*The "entrance chant" (GIRM, 47)*

Did it "open the celebration"?

Did it "foster the unity of those who have been gathered"?

Did it "introduce their thoughts to the mystery of the liturgical season or festivity"?

Did it "accompany the procession of the priest and ministers"?

Of these four purposes, which seemed the most important to the people?

(*Music in Catholic Worship* [MCW], 13, says: "How the people are invited to join in a particular song may be as important as the choice of the song itself." How *were* the people invited to join this song?)

*The collect (GIRM, 54)*

Did the priest invite the people to pray?

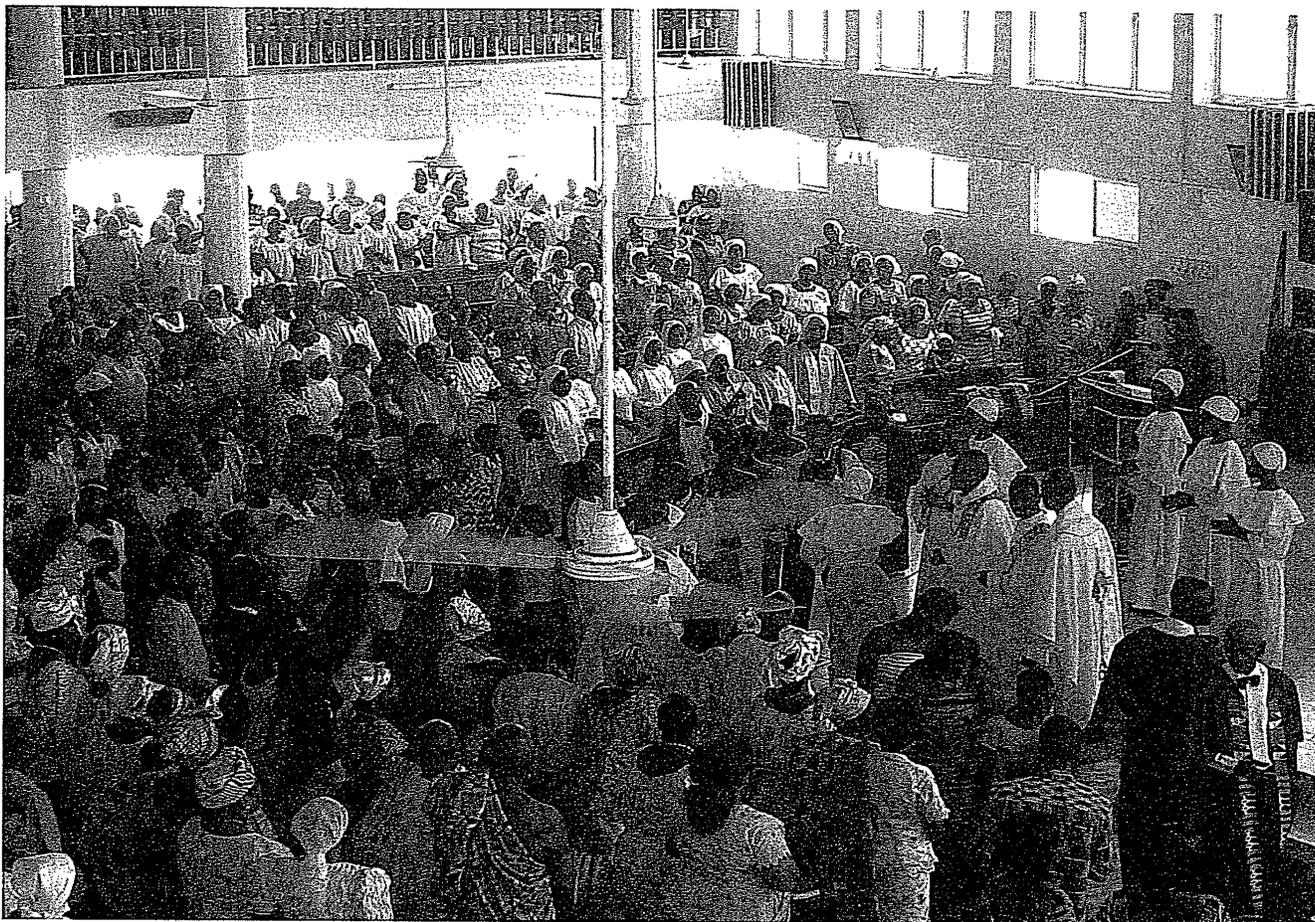
Did "all, together with the priest, observe a brief silence"?

In that silence did all seem to "be conscious of the fact that they [were] in God's presence"?

Did they seem to "formulate their petitions mentally"?

Did "the people, uniting themselves to this entreaty, make the prayer their own with the acclamation *Amen*"?

Did it sound like an acclamation?



The reception of gifts at a priest's first Mass at Holy Family Catholic Church in Accra, Ghana

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## How do we strike the sparks to kindle the kind of fire fed by the compelling love of Christ?

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### *The introductory rites in general (MCW, 44)*

Did "the parts preceding the liturgy of the Word . . . have the character of introduction and preparation"?

Did they "help the assembled people become a worshipping community and . . . prepare them for listening to God's Word and celebrating the Eucharist"?

Did "the entrance song and the opening prayer" feel "primary"?

Did "all else" feel "secondary"?

### *The responsorial psalm (GIRM, 61)*

Did all experience "the responsorial psalm" as "an integral part of the liturgy of the Word"?

Did it "foster meditation on the Word of God"?

(And the *Introduction to the Lectionary for Mass*, 19, says: "A brief remark may be helpful about the choice of the psalm and response as well as their correspondence to the readings.")

### *The acclamation before the Gospel (GIRM, 62)<sup>1</sup>*

Did the way we celebrated this acclamation seem to "constitute a rite or act in itself"?

Did "the assembly of the faithful welcome and greet the Lord who is about to speak to them in the Gospel"?

Did the assembly "profess their faith by means of the chant"?

### *The prayer over the offerings (GIRM, 77)*

Did the priest invite the people to pray?

Were their praying and the prayer of the priest experienced "as the conclusion of the preparation of the gifts and the preparation for the Eucharistic Prayer"?

Did "the people, uniting themselves to this entreaty, make the prayer their own with the acclamation *Amen*"?

Did it sound like an acclamation?

### *The Eucharistic Prayer (GIRM, 78–79 and 147)*

Was "the Eucharistic Prayer, that is, the prayer of thanksgiving and sanctification" experienced as "the center and summit of the entire celebration"?

Did the "priest invite the people to lift up their hearts to the Lord in prayer and thanksgiving"?

Did he "unite the congregation with himself in the prayer"?

Did "the entire congregation of the faithful join itself with Christ in confessing the great deeds of God and in the offering of Sacrifice"?

Did "the people, for their part, associate themselves with the priest in faith and in silence, as well as through their parts: . . . the responses in the Preface dialogue, the *Sanctus*, the acclamation after the consecration, the acclamatory *Amen* after the final doxology"?

Did "the priest sing those parts of the Eucharistic Prayer for which musical notation is provided"?

Did the "whole congregation (priest, ministers and people), joining with the heavenly powers, sing the *Sanctus*"?

Did the people's acclamation, *Amen*, "confirm and conclude the glorification of God"?

Did "the faithful not only offer this spotless Victim but also learn to offer themselves, and so day by day to be consummated, through Christ the Mediator, into unity with God and with each other, so that at last God may be all in all"?

#### *The "Communion chant" (GIRM, 86)*

Did the Communion chant "begin while the priest is receiving the Sacrament"?

Did it "express the communicants' union in spirit by means of the unity of their voices"?

Did it "show joy of heart"?

Did it "highlight more clearly the 'communitarian' nature of the procession to receive Communion"?

Did it "continue for as long as the Sacrament was being administered to the faithful"?

(And *Music in Catholic Worship*, 13, says: "How the people are invited to join in a particular song may be as important as the choice of the song itself." How were the people invited to join this song?)

#### *The prayer after Communion (GIRM, 89)*

Did the way the priest prayed this prayer seem "to bring to completion the prayer of the People of God and also to conclude the entire Communion Rite"?

Did "the people make the prayer their own with the acclamation *Amen*"?

Did it sound like an acclamation?

### **A Place to Start**

When the *Rite of Christian Initiation of Adults* was first introduced in the United States, many people felt overwhelmed at the thought of implementing this process properly. When the late Aidan Kavanagh was asked where people should begin to implement the adult initiation process, he said: "Start somewhere." Find a place where you can begin to build, in other words, and begin there.

Many priests who want to improve the singing of the liturgy are unsure where to begin. Their parish may have had a history of strong or weak hymn singing; the community may have been battered by a series of pastors and pastoral musicians with varying approaches to how to sing the liturgy or to lead liturgical song; repertoires may have been replaced as often as (or even more frequently than) the choir director. So where is that firm place on which to begin to build a solid practice of liturgical singing that will help to set people on fire with the compelling love of Christ? Though it may seem to fly in the face of all personal and much practical experience, I say: The single most important week-by-week choice a priest can help his musicians make is the choice of the Communion song.

Because Communion is the fruit of the proclaimed

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### **Where is that firm place on which to begin to build a solid practice of liturgical singing that will help to set people on fire with the compelling love of Christ?**

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Word, especially the Gospel, the Communion song ideally "quotes" the proclaimed Word, especially the Gospel. It must at least be seasonally relevant and long enough and interesting enough to bear the weight of repetition. Its style needs to be processional (more inspiring of movement than of meditation) and responsorial (sharing the burden of the text and music alternately, between the congregation and the cantor, choir, or instruments). Its texts need to have biblical density and richness so that it can reflect as fulfillment what the liturgy of the Word announced as promise.

Exercising care in this choice and mentioning it from time to time in the homily or in the priest's admonition before Communion<sup>5</sup> can shift the procession to receive Communion, which is designed to be the climax of the liturgy of the Eucharist, from another instance of singing at Mass to an instance of singing the Mass. Many people will resist such an emphasis, there is no doubt. But this is why it is important to explain the link between the liturgy of the Word and sacramental Communion and the Eucharist as our acceptance of and commitment to fidelity to the Word.

### **Sound Investments**

The single most important ongoing activity a pastor can do outside the liturgy in order to enhance the effectiveness and beauty of sung worship is to invest in the continuing liturgical and spiritual formation of the musicians, especially the cantors and psalmists. Cantors and psalmists are key liturgical ministers: They are, in a sense, the "workhorses" of liturgical song, for they are able to lead the psalmody, acclamations, intercessions, and responses

that are the foundation of the community's sung prayer because they are the dialogic parts of our worship. (And I dream of the day when a cantor, at least, will be present for and lead the community's sung participation in such significant rituals as the baptism of infants outside of Mass.)

The priest should also invest in his own continuing liturgical, spiritual, and musical formation. As well as the cantors, the priest himself is an "other" liturgical minister who engages in dialogue with the rest of the assembly.

The *General Instruction* and other documents explain and reinforce this approach to the dialogic building blocks of sung worship:

GIRM 34. Since the celebration of Mass by its nature has a "communitarian" character, both the dialogues between the priest and the faithful gathered together and the acclamations are of *great significance*; in fact, they are not simply outward signs of communal celebration but foster and bring about communion between priest and people (emphasis added).

GIRM 40. Great importance should therefore be attached to the use of singing in the celebration of the Mass, with due consideration for the culture of the people and abilities of each liturgical assembly. Although it is not always necessary (e.g., in weekday Masses) to sing all the texts that are of themselves meant to be sung, every care should be taken that singing *by the ministers and the people* is not

absent in celebrations that occur on Sundays and on holy days of obligation (emphasis added).

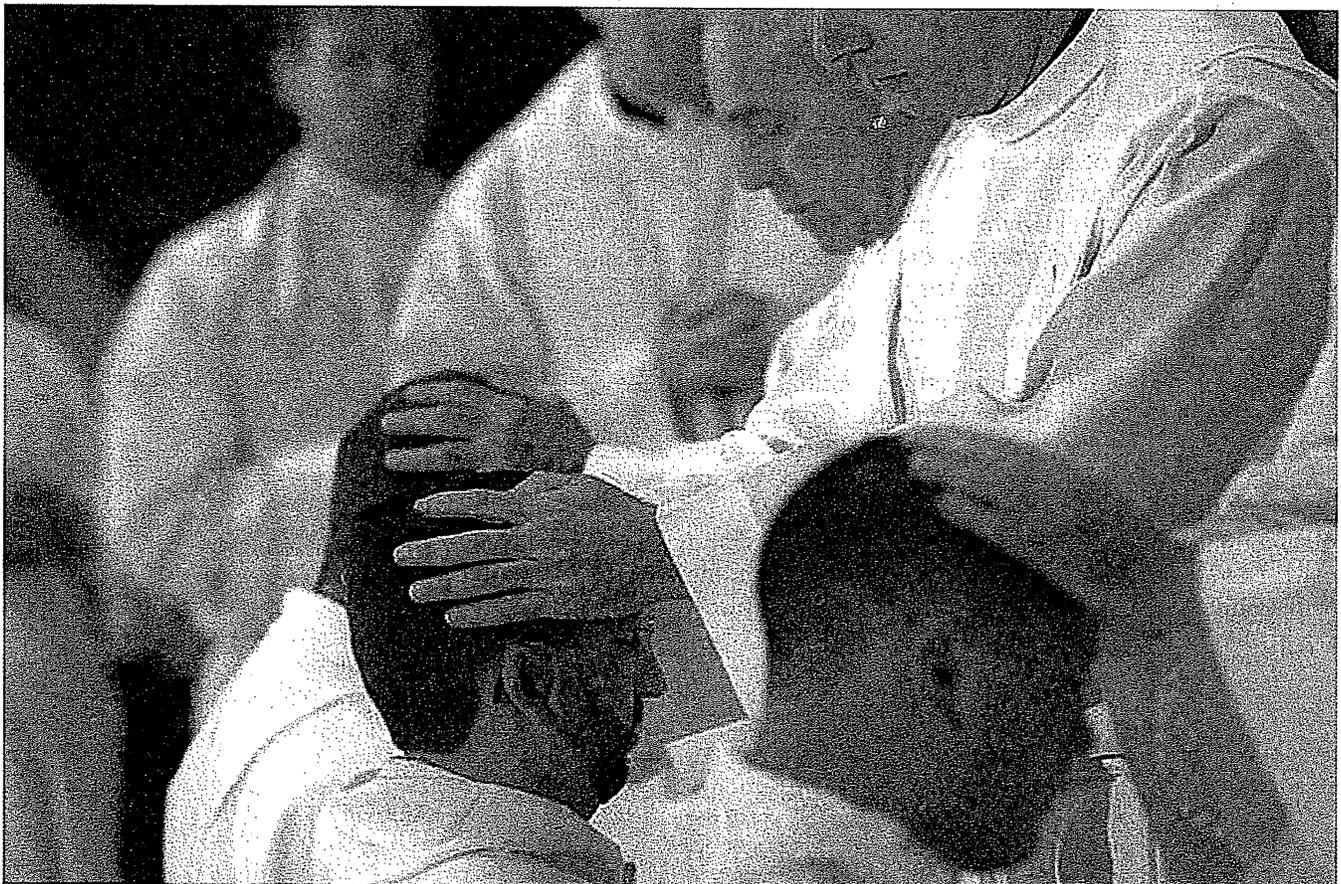
*In the choosing of the parts actually to be sung, however, preference should be given to those that are of greater importance and especially to those to be sung by the priest or the deacon or the lector, with the people responding, or by the priest and people together* (emphasis added).

On this point *Music in Catholic Worship*, 21 and 22, encourages the presider to embrace this approach and to focus particularly on the dialogues:

No other single factor affects the liturgy as much as the attitude, style, and bearing of the celebrant: his sincere faith and warmth as he welcomes the worshiping community; his human naturalness combined with dignity and seriousness as he breaks the Bread of Word and Eucharist.

The style and pattern of song ought to increase the effectiveness of a good celebrant. His role is enhanced when he is capable of rendering some of his parts in song, and he should be encouraged to do so. What he cannot sing well and effectively he ought to recite. If capable of singing, he ought, for the sake of people, to rehearse carefully the sung parts that contribute to their celebration.

Ah, yes, you may say, but what does this sentence imply: "The style and pattern of song ought to increase the effectiveness of a good celebrant"? It means that, if



Priests of the Diocese of Providence, Rhode Island, impose hands during the 2006 presbyteral ordination of Carl Fisette, Przemyslaw Lepak, and Gregory Stowe. Photo courtesy of the Diocese of Providence.

the priest's music gifts are modest, we who are musicians need to schedule music before and after his parts that does not eclipse him. What priest can "compete" with a magnificent choral *Gloria* by following it with a modest chanted collect? It is the collect that is the climax of the introductory rites, and our musical choices should both reflect that and reinforce it!

## Only One

The chants of the *Missale Romanum* presume that a singing deacon can sing an octave (re to re), but they assume that a priest can manage a pentachord (do to so, descending). Thus far in my seminary and diocesan work, I have taught 300 priests to sing, and only one of them was truly tone deaf. Nearly all priests can manage the ancient Roman collect tone, which is the solemn tone (so-la/la-so) of the *Missale Romanum*.

If the Holy Father could manage to sing the entire Eucharist Prayer at the Chrism Mass for the Diocese of Rome in 2006—and thus obey GIRM 147—then pastoral

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**Thus far in my seminary and diocesan work, I have taught 300 priests to sing, and only one of them was truly tone deaf.**

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musicians can certainly help their priests master the singing of the ancient, solemn collect tone as it is applied to the Eucharistic Prayers in the *Missale Romanum* (so-la/la-so—ascending to ti and descending to mi for the institution narrative). And priests can work with their pastoral musicians to improve their own singing skills so that they can model and lead sung worship for their assemblies. If these same priests have gifts for the through-composed modern settings of Eucharistic Prayers, so much the better!

If we start simply but build on a firm foundation that includes the building blocks of wonderful Communion hymns, well-trained cantors, priests who learn and use simple chants to emphasize the dialogic nature of our liturgy, then soon we will experience the singing of what really ought to be sung at every Sunday, solemnity, and feast. Then soon our sung worship will help to light the fire of Christ's love in us, and we will keep that fire burning in all our hearts.

## Notes

1. The following sentence in GIRM 62 is entirely *new* in the 2002 text: "An acclamation of this kind constitutes a rite or act in itself, by which the assembly of the faithful welcomes and greets the Lord who is about to speak to them in the Gospel and professes their faith by means of the chant."

## Twofold Worship

But seeing that we are composed of a visible and an invisible nature, that is to say, of a nature partly of spirit and partly of sense, we render also a twofold worship to the Creator; just as we sing both with our spirit and our bodily lips, and are baptized with both water and Spirit, and are united with the Lord in a twofold manner, being sharers in the mysteries and in the grace of the Spirit.

From John of Damascus, *Exposition of the Orthodox Faith*, Book IV, trans. S. D. F. Salmond, in *Nicene and Post-Nicene Fathers, Series Two: Hilary of Poitiers, John of Damascus*, ed. Philip Schaff (Edinburgh: T & T Clark, 1898).

2. The following sentences in the current edition of GIRM 147 are entirely *new*: "In accordance with the rubrics . . . [the priest] selects a Eucharistic Prayer from those found in the Roman Missal or approved by the Apostolic See. The Eucharistic Prayer demands, by its very nature, that the priest say it in virtue of his ordination. The people, for their part, should associate themselves with the priest in faith and in silence, as well as through their parts as prescribed in the course of the Eucharistic Prayer: namely the responses in the Preface dialogue, the *Sanctus*, the acclamation after the consecration, the acclamatory *Amen* after the final doxology, as well as other acclamations approved by the Conference of Bishops and recognized by the Holy See.

"It is very appropriate that the priest sing those parts of the Eucharistic Prayer for which musical notation is provided."

3. The following clause in GIRM 86 is entirely *new*: "to highlight more clearly the 'communitarian' nature of the procession to receive Communion."

4. The following sentence in GIRM 86 is entirely *new*: "The singing is continued for as long as the Sacrament is being administered to the faithful."

5. Mentioning admonitions reminds me to recommend the reading of an old article: "Creativity in Liturgy Today," by the Canadian liturgist Rev. Gaston Fontaine, CMC, in the Bishops' Committee on the Liturgy *Newsletter* (9:7/8 (July–August 1972). GIRM 31 says:

It is also up to the priest, in the exercise of his office of presiding over the gathered assembly, to offer certain explanations that are foreseen in the rite itself. Where it is indicated in the rubrics, the celebrant is permitted to adapt them somewhat in order that they respond to the understanding of those participating. However, he should always take care to keep to the sense of the text given in the Missal and to express them succinctly. The presiding priest is also to direct the word of God and to impart the final blessing. In addition, he may give the faithful a very brief introduction to the Mass of the day (after the initial Greeting and before the Act of Penitence), to the Liturgy of the Word (before the readings), and to the Eucharistic Prayer (before the Preface), though never during the Eucharistic Prayer itself; he may also make concluding comments to the entire sacred action before the dismissal."

# What, How, and How Much? Progressive Solemnity

By J. MICHAEL McMAHON

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There is a big difference between planning Saturday lunch for the kids, a dinner party for the neighbors, breakfast for overnight guests, and Thanksgiving dinner for extended family. Although each of these events is a common meal, each calls for a greater or lesser degree of simplicity, formality, or festivity depending on the type of meal (breakfast, lunch, dinner); the participants (children, neighbors, guests, extended family); and the occasion (ordinary day, overnight visit, Thanksgiving Day).

Lunch on Saturday is likely to be an informal affair at the kitchen table or a fast food restaurant. Thanksgiving dinner might require the addition of extra tables and chairs and the use of cloth napkins, candles, seasonal decorations, the best dishes, and lovingly prepared traditional foods.

Preparing music for liturgical celebrations requires similar attention to the occasion and the participants. Priests, musicians, and liturgy planners are quite accustomed to making choices regarding the various parts of the liturgy to be sung and about simpler or more elaborate musical settings of the various liturgical texts.

## Progressive Solemnity in Post-Vatican II Documents

Choices regarding the liturgical elements to be sung and the settings to be used are governed by the principle of progressive solemnity. This principle was first stated in the 1967 instruction *Musicam Sacram* (MS):

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. However, in selecting the parts which are to be sung, one should start with those that are by their nature of greater importance . . . .<sup>1</sup>

*Musicam Sacram* was issued in 1967 by the Sacred Congregation of Rites to help implement the clear mandate of the Second Vatican Council for full, conscious,

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**“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.”**

*Sing to the Lord*, 110

and active participation by the entire assembly.<sup>2</sup> One of the reasons for introducing the principle of progressive solemnity was to allow for greater flexibility in the older and fairly strict division between Masses that involved singing (*Missa cantata*, *Missa solemnis*) and those that didn’t (*Missa recitata*),<sup>3</sup> promoting the gradual introduction of congregational singing by encouraging planners to begin with singing the more important parts of the Mass. MS also applied this principle in relation to the occasion and circumstances, directing that “the format of the celebration and the degree of participation in it should be varied as much as possible, according to the solemnity of the day and the nature of the congregation present” (MS, 10). The instruction made some specific applications regarding the relative importance of various Mass parts, but it was issued prior to the publication of the current Order of Mass in the *Missale Romanum* of 1969, which re-structured many parts of the celebration.

Following the introduction of the new Order of Mass in 1970, the revised Liturgy of the Hours in 1971 gave this revised approach to music in the liturgy its name. In the *General Instruction of the Liturgy of the Hours* (GILH, February 2, 1971), the Sacred Congregation for Divine Worship pointed out that the “declarations of Vatican Council II on liturgical singing apply to all liturgical services . . . . Hence, in celebrating the liturgy singing is not to be regarded as an embellishment superimposed on prayer; rather it wells up from the depths of a soul intent on prayer and the praise of God and reveals in a full and complete way the community nature of Christian worship.”<sup>4</sup> While the instruction commends a fully sung liturgy, it notes that “it may be useful on occasion to apply the principle of ‘progressive solemnity,’” which it describes this way: It is a principle that “recognizes several intermediate stages between singing the office in full and just reciting all the parts. The criteria are the

particular day or hour being celebrated, the character of the individual elements comprising the office, the size and composition of the community, as well as the number of singers available in the circumstances" (GILH, 273).

The bishops of the United States issued *Music in Catholic Worship* (MCW) in 1972 to guide the continuing development of sung worship in light of the Church's universal norms and the particular situation of the Church in the United States. MCW draws on the principle of progressive solemnity, recognizing that "each feast and season has its own spirit and its own music,"<sup>5</sup> and offering guidance on "whether or not this or that part may be or should be sung in this particular celebration and under these specific circumstances" (MCW, 51). MCW proposed a schema for evaluating the relative importance of various parts beginning with acclamations and continuing with processional songs (entrance and Communion), the responsorial psalm, ordinary chants (*Kyrie, Gloria, Agnus Dei, creed*), and supplementary songs (offertory, after Communion, recessional).

### ***Sing to the Lord on Progressive Solemnity***

*Sing to the Lord: Music in Divine Worship* (STL), approved by the U.S. bishops in November 2007 to replace MCW and the 1982 document *Liturgical Music Today*, devotes an entire section to explaining and applying the principle of progressive solemnity (110–117). It follows the lead of both MS and MCW in its description of progressive solemnity as including "not only the nature and style of the music, but how many and which parts of the rite are to be sung."<sup>6</sup> It likewise takes up the concern of both documents to consider the occasion and the celebrating community in applying the principle.

At the same time, however, STL expands and refines

earlier considerations of progressive solemnity by taking into account the *General Instruction of the Roman Missal* (GIRM, 2002), other official liturgical documents, and the experience of American Catholic musicians and liturgical leaders over a period of more than thirty-five years.

STL begins with an understanding that "singing by the gathered assembly and ministers is important at all celebrations" (STL, 115) and therefore "should be considered a normal and ordinary part of the Church's liturgical life" (STL, 110). This same notion is articulated strongly in the most recent edition of the GIRM, which directs that Eucharistic celebrations should normally include at least some singing, especially on Sundays and holy days but even on weekdays.<sup>7</sup> Choices regarding the parts to be sung are not to be made arbitrarily but should take into consideration a number of factors, including the relative importance of various liturgical elements, the nature of the congregation, the occasion being celebrated, and the musical resources that are available. Some seasons and feasts call for a more festive style of music or additional instruments. Other times call for greater restraint, for example a more limited use of instruments during Advent, Lent, and portions of the Easter Triduum.

### **Which Parts Should Be Sung?**

In evaluating the relative importance of the various parts to be sung, MS and the GIRM directed that preference should be given "especially to those [parts] to be sung by the priest or the deacon or the lector, with the people responding, or by the priest and people together."<sup>8</sup>

STL applies this norm by listing the dialogues and acclamations as the first category to be considered in preparing music for the liturgy. This approach is a marked departure from MCW, which ranked acclamations as a first priority but nowhere mentioned the sung dialogues and devoted very little attention to singing by the priest.<sup>9</sup>

The dialogues are among the most important parts of the Mass to be sung because they "are not simply outward signs of communal celebration but foster and bring about communion between priest and people."<sup>10</sup> The dialogues are mostly short and simple, normally sung without accompaniment.

Implementing this guideline will require some re-thinking of musical priorities by musicians and clergy. Parish assemblies will likewise need preparation for what may be an unfamiliar style of responding to the greetings, the readings, and some other texts.





Yet these dialogues can become familiar very quickly if dioceses, parishes, and publishers commit themselves to consistent use of the official musical settings, especially the new music that will appear in the forthcoming third edition of the *Roman Missal*. In a mobile society like ours, some degree of consistency can facilitate participation in singing the responses.

Roman Catholic communities in the U.S. have been quite accustomed to singing the major acclamations at Mass—the Gospel acclamation, the *Sanctus*, the memorial acclamation (mystery of faith), and the great Amen. STL underscores the importance of these sung texts that “arise from the whole gathered assembly as assents to God’s Word and action.” The document recommends that these acclamations be sung “at any Mass, including daily Mass and any Mass with a smaller congregation” (STL, 115a).

STL outlines the other categories of sung texts as antiphons and psalms (responsorial psalm, entrance and Communion chants); refrains and repeated responses (*Kyrie*, *Agnus Dei*, prayer of the faithful); and hymns (the *Gloria*, hymns for the entrance, preparation of the gifts, Communion, and the recessional).<sup>11</sup>

## Challenges

In dealing with the choice of parts to be sung, the new guidelines challenge Catholic liturgical music leaders in

the United States in two important ways. First, the document urges that “every effort . . . be made to introduce or strengthen as a normative practice the singing of the dialogues between the priest, deacon, or lector and the people” (STL, 115a). This guideline applies not merely to more solemn liturgies or to celebrations where a choir is participating. STL instead suggests that even on weekdays and “even when musical accompaniment is not possible, every attempt should be made to sing the acclamations and dialogues” (STL, 116).

The singing of the primary dialogues is of course dependent on singing by the priest and other ministers. Formation in liturgical singing should therefore be an indispensable part of priestly formation, and practical resources need to be provided to help priests learn the dialogues and sing them with confidence.

A second challenge following from the principle of progressive solemnity concerns the use of antiphons and psalms. Worshiping communities in the United States have largely embraced the singing of the responsorial psalm, especially on Sundays and at other major celebrations. STL offers stronger encouragement to make use also of antiphons and psalms during the entrance and Communion processions. STL in no way demeans the widespread practice—clearly permitted by current liturgical norms in the U.S.A.—of choosing another “suitable liturgical song,” but it takes seriously the other three options for the entrance and Communion which include the singing

of an antiphon and psalm.<sup>12</sup> The document recommends paying particular attention to the proper antiphons found in the liturgical books. They “are to be esteemed and used especially because they are the very voice of God speaking to us in the Scriptures” (STL, 117).

This second challenge requires pastoral musicians to become better informed about the resources currently available for singing antiphons and psalms. It also provides an incentive for composers and publishers to provide more and varied musical settings for the official texts of the antiphons found in the liturgical books.

### Engaging Human Hearts

In its treatment of progressive solemnity, STL presents liturgical music leaders a valuable if challenging opportunity to re-examine the choices they make. The nature of the liturgy, of course, invites—even demands—that those who prepare and lead liturgical song are solidly grounded in the mysteries that God opens before us. As STL reminds us, the choices are aimed less at musical variety than at “engaging human hearts in the mystery of Christ that is celebrated on a particular occasion by the Church” (STL, 113).

### Notes

1. Sacred Congregation of Rites, instruction *Musicam Sacram* (March 5, 1967, hereafter MS), 7. Official English translation online at [http://www.vatican.va/archive/hist\\_councils/ii\\_vatican\\_council/documents/vat-ii\\_instr\\_19670305\\_musicam-sacram\\_en.html](http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html). Also see International Commission on English in the Liturgy, *Documents on the Liturgy 1963–1979: Conciliar, Papal, and Curial Texts* (Collegeville, Minnesota: The Liturgical Press, 1982), document 508, 4128.

2. See Vatican Council II, Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC), 14.

3. *Missa cantata*—sung Mass—was a simpler form of the *Missa solemnis* (solemn Mass). The same parts of the Mass were chanted, but the ceremonies of the *Missa cantata* were somewhat simpler (e.g., no deacon or subdeacon was required). A *Missa recitata* was a spoken Mass. Even Masses that included vernacular hymnody were referred to as *recitata*, since the actual texts of the Mass were not sung.

4. Sacred Congregation for Divine Worship, *General Instruction of the Liturgy of the Hours* (GILH, February 2, 1971), 269–270.

English translation in International Commission on English in the Liturgy, *Documents on the Liturgy 1963–1979: Conciliar, Papal, and Curial Texts* (Collegeville, Minnesota: The Liturgical Press, 1982), document 426, 3699–3700.

5. USCCB, *Music in Catholic Worship* (MCW), 19.

6. USCCB, *Sing to the Lord: Music in Divine Worship* (STL), 112.

7. See *General Instruction of the Roman Missal* (2002), no. 40.

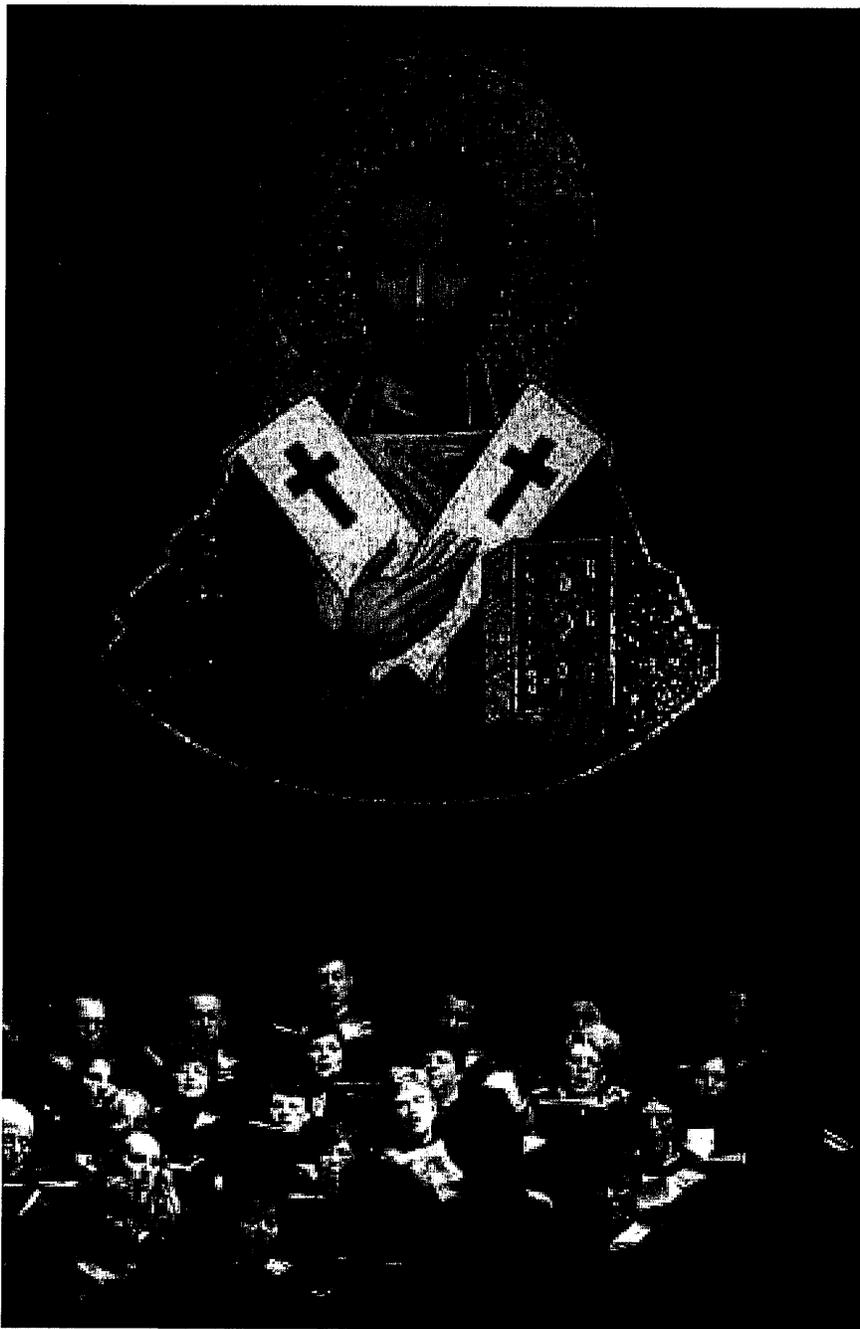
8. GIRM, 40; MS, 7 and 16.

9. See MCW, 22.

10. STL, 115a; GIRM, 34.

11. See STL, 115b, 115c, 115d.

12. See GIRM, 48, 87.



Choir for the 2004 re-dedication of the Cathedral of Christ the King, Superior, Wisconsin

# Blending the Bloodline: The Call to a More Diverse Song

BY KATHLEEN HARMON, SND DE N

In a recent "Dear Abby" column, a distraught writer described a family feud over whether or not foster children, stepchildren, adopted children, and children from previous marriages ought to be included in family photos. Some members argued that only children in the "family bloodline" belonged in the picture. Others argued that in a "blended family" such as theirs, everyone belonged in the picture. The argument was not resolved, and the family gathering ended with people going home angry, hurt, and divided.

Within the family of the Church a parallel argument ensues when it comes to celebrating the liturgy: Do we use only the language and music issuing from the "bloodline" of the western Latin Church, or do we use the multiplicity of languages and musics that mark a "blended" body of Christ? In articles 57 to 60 of *Sing to the Lord: Music for Divine Worship* (hereafter STL), the U.S. Catholic Latin Church bishops offer their strongest, clearest endorsement to date of the "blended" approach to liturgical music. In juxtaposition with a strong affirmation of the need to continue cherishing and using music flowing from the original "bloodline," they call for continued incorporation of music derived from other cultural and ethnic roots: "Even as the liturgical music of the Western European tradition is to be remembered, cherished, and used, the rich cultural and ethnic heritage of the many peoples of our country must also be recognized, fostered, and celebrated" (STL, 57).

This "both-and" stance affirms the theological truth that the salvation offered to all human beings comes in historically and culturally bound forms, that these forms are as multiple as the reach of grace, and that we cannot limit that reach by fencing it with constructions of our own making, whether these be on the side of "bloodline" or "blend."

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Two psalmists in traditional Kikuyu attire sing the responsorial psalm at the ordination of Bishop Anthony Muheria in Embu, Kenya.

## Meeting the Challenge of a Blended Bloodline

This "both-and" stance is a challenge for us, however. We are to encourage new styles of singing (STL, 60) while we also preserve the treasury of Gregorian chant (STL, 72-73). We are to use the vernacular language and to engage the people in multilingual singing (STL, 57, 60) while we also teach them to sing in Latin (STL, 74-75). We are to collaborate with one another across our diversity to prepare multicultural liturgical celebrations, while we also strive to move beyond multiculturalism to the deeper community of interculturalism (STL, 59).

*Sing to the Lord* is telling us that we cannot settle for only one answer to the question of what music is appropriate for liturgy. Nor can we settle for where our particular liturgical assembly is at this moment. We must move ourselves and our local community forward, whether that movement be in the direction of what is new or what is old, of what is from the past or what is of the present and presages the future.

The document gives us two principles to guide this movement forward, principles which are themselves another example of "both-and." First, the music we choose must be "in conformity with the norms and requirements of the rubrics" (STL, 58) and "in harmony with the theological meaning of the rites" (STL, 60). Not

all religious music is appropriate for liturgical celebration. The deciding criterion is not whether a given piece of music moves people to prayer or makes them feel close to God but whether it can support the ritual action taking place as well as the deeper meaning this ritual action embodies. This precludes, for example, using songs directed toward privatized personal prayer rather than communal liturgical prayer. This norm applies to music from every cultural or ethnic tradition, be it the Western European treasury or non-European sources. The bottom line is that we are not to choose a piece or style of music simply because of its cultural or ethnic roots; it is not a given musical tradition which is sacrosanct but the spirit of the liturgy.

The second guiding principle we are given is that the music must always be chosen “with due consideration for the culture of the people and the abilities of each liturgical assembly” (STL, 58). No matter what its cultural roots, a piece of music that is beyond the ability of a given assembly to sing or understand is not an appropriate liturgical choice. *Sing to the Lord* makes this principle explicit regarding the use of Latin (STL, 64), and we must apply this principle to any language or musical idiom that exceeds the stretch of the local community. Again, it is not the music which is sacrosanct, but that which the music serves, in this case the full, conscious, active participation of this particular community in the liturgical celebration.

### Additional Tasks

The bishops’ document calls culturally diverse parishes to engage in the dialogue and collaboration necessary to develop effective multicultural liturgical celebrations. It calls diverse cultural and ethnic groups to enrich the musical treasury of the Church with their repertoire. It calls liturgical leaders and musicians to incorporate traditional and newly composed music from various cultural roots into liturgical celebration. It calls publishers to continue making available multilingual music for liturgical use.

Responding to these calls brings additional tasks to be addressed. Those collaborating across diverse cultural and ethnic lines in musical decision making, for example, must be knowledgeable about the structure and meaning of the liturgy. A great deal of liturgical education needs to be done. Without such formation, multicultural liturgical celebrations run the risk of becoming dangerous distractions from what the liturgy is ultimately about—surrendering ourselves to what God wishes to do within and among us rather than glorifications of what we are doing for ourselves.

Furthermore, those making musical decisions must know well the people who make up their assembly, understand their cultural roots and traditions, and appreciate their spiritual strengths and needs. A great deal of sociological, cultural, and ecclesial discernment must

be pursued. Without it, multicultural celebrations can leave the people feeling bereft of their connection with the Church rather than more deeply engaged in it.

### United in the Blood of Christ

Citing their document *Welcoming the Stranger: Unity in Diversity* (2000), the U. S. bishops place this call to more culturally diverse music within the context of the broader mission of the Church to open our hearts as well as our doors to the multiplicity of immigrant peoples joining us as a nation and as a Church. In essence they are saying that an earmark of the authenticity of liturgical celebration is the willingness to worship as an intercultural community and that the music we sing together both reveals this willingness to be one family around the Lord’s Table and facilitates its happening.

The analogy with the situation detailed in the “Dear Abby” letter with which I began this essay is marred by a major flaw having to do with the notion of “bloodline.” Non-westerners whose language and culture do not derive from Latin roots are not stepchildren in the Church but full-blooded members of the community of the baptized. Immigrants who comprise so much of the American Church are not foster children permitted by the gratuity of others to sit at the table of the Lord. In the Church there is no bloodline other than the blood of Christ poured out that all members of the human family may be brought into unity.

*Sing to the Lord* directs every one of us to take steps in the direction of the unity-in-diversity we are given in Christ. We are to incorporate into our liturgical celebrations the language and songs of whatever cultural and ethnic groups comprise our assemblies. We are also to incorporate the language and music from our heritage as the Latin (Roman) Church. How we do this is to be determined at the local level and must take into consideration two balancing principles: the need to ensure the full, conscious, active participation of the particular community that has gathered to celebrate; and the need to ensure that the music selected, in whatever language or idiom, draws this particular community into the intent and spirit of the rite.

In its introductory paragraphs, *Sing to the Lord* reminds us that our very ability to sing the liturgy comes from God who first loved us into being (STL, 1–2). This same God is calling us now to become more than we have previously been: persons of many skin colors, languages, and ethnic and cultural roots who sit together at the Eucharistic banquet not as strangers but as relatives who know and cherish one another. We have much to learn from each other about our various approaches to prayer patterns and faith matters, and we struggle with the tensions this challenge generates. But we are at the table together drinking from the one Blood and giving thanks to the one God who has called all of us to become a new family.

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# MINISTERING mercy THROUGH music

**LOVE AND MERCY WAS AN EXTRAORDINARY BIOPIC** about songwriter and musician Brian Wilson, a member of the sixties musical group The Beach Boys. The movie gets its title from a fairly obscure late song of Wilson's, one that didn't even chart in the United States. What struck me about this song and its title was the contrast between most of what those of us who saw the movie saw on the screen and what we generally imagine "love and mercy" to be. While *Love and Mercy* began with happy footage and the memory-conjuring strains of the songs that many of us baby boomers grew up with—songs about summer, girls, and cars—the movie soon plunged us into the darkness of a severely troubled soul tortured by demons of mental illness, addiction, and abuse. It was difficult to watch.

And yet, when we circle back from the last frames through the story, we are able to trace the path illuminated and cut by the courageous truth-telling and the relentless solidarity that are the *gift* that we identify with mercy. *Grace* and *mercy*, the very words themselves, are semantically associated with roots that mean "free" in the sense of "unmerited" and "unexpected." Grace and mercy, signs of God's presence, are encounters of rescue in times of distress. Mercy isn't "light at the end of the tunnel." It's light *in the darkness*. Grace and *gracias* and mercy and *merci* are all tumbling together like the microwave echoes of the Big Bang, singing in the darkness of spacetime.

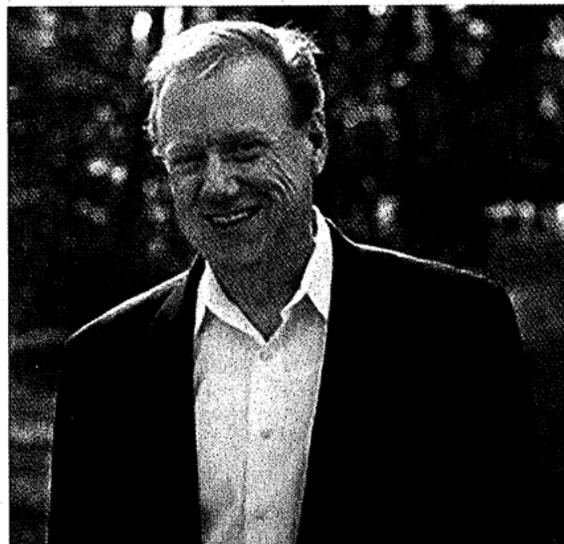
We who come to Mass on Sunday are all over the

emotional and psychosocial map when we gather to celebrate the mercy of God. We come intentionally, at least in some nascent way, because our experience of God is somehow a communal one. Our vocation may have been personally experienced, but the path down which it led us has led us to other people. Our shared experience is of a God who, stunningly, has no bone to pick with us, who has endured the worst that human beings can do to each other, and who returns to us *from the dead* to say, "That revenge you are expecting, the punishment you think you deserve—that's not me. That's you. I love you. I want you to *get that*, and *start living like that*, so that the word gets out and you all start acting with real love. Real mercy. Be like me."

We celebrate that God in Jesus Christ every time we gather for Eucharist, and the Holy Spirit of that God transforms our food and us as we take it all into ourselves and go back outside to try to interiorize the message, and to exteriorize it. Or vice versa, which also works. And along the way, along the hour-long or so complex of words and actions that substantiate our time together, we sing. We sing mercy. How on earth does mercy sound? And how can we do it better?

One of the first examples of what this might mean came to me as I was reflecting on the times during the Mass when *mercy* (in Greek, *eleos*, its imperative verb cognate *eleison*, in Latin rendered as *miserere*) is explicitly invoked. Of course, it is often invoked

in the prayers proper to individual Sundays and feasts, but in the texts of the Mass common to every eucharistic celebration, there are specific times God's mercy is invoked, and usually repetitively, as in the Kyrie eleison, the Glory to God, and the Lamb of God. I was recalling that, as a boy and a young man into my mid-to-late teen years, we often sang the Kyrie from Mass VIII, called *De Angelis*, Mass of the Angels. This chant mass was often used on bigger feast days as I recall, but I have a memory that we sang it at the funerals of infants and children as well. Think about that, think about the pain of the cry for mercy at the death of a child, and listen to the music of that Kyrie. It is not at all what we might expect. Our ear identifies its modality as having a definitely "major key" sound, its beautiful melismas leading us upward and then back home to where we began. Perhaps *Missa de Angelis* just pulls at the nostalgic strings of my sexagenarian Catholic heart, but what I hear in those joyous melismatic phrases is the long arc of human pain that bends toward mercy, and an ancient faith that knows that "the souls of the just



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## MERCY IS NOT ABOUT OUR SINFULNESS, BUT ABOUT GOD'S BENEVOLENCE. IT'S NOT ABOUT OUR PERCEIVED INABILITY TO CHANGE, BUT ABOUT THE LOVE OF GOD THAT EMPOWERS US TO CHANGE.

are in the hands of God," that not even death can separate us from the love of God in Christ Jesus.

Mercy is not about our sinfulness, but about God's benevolence. It's not about our perceived inability to change, but about the love of God that empowers us to change. *Kyrie eleison* doesn't mean, "I'm a terrible

sinner; we're all terrible sinners. Please forgive us!" It's more like, "You have what we don't have. You're full of mercy; you *are* mercy. Show us in Jesus how to be like that. Make it obvious, especially when we're out of ideas." Let the Kyrie and its doppelgänger in the communion rite, the Lamb of God, sound like

what they are: our feeble attempt to echo the divine love song, and our longing to waken to the presence of the grace that has preceded the breath we draw to sing it.

Mercy means believing that God lives on the margins at least as much as where most of us in America are living. The Shepherd is out in the wilderness with the one, not necessarily partying with the ninety-nine. Make room for other peoples' music. We're not here to worship art. We're here to worship God, made visible in Jesus Christ, a

**KYRIE**

Music: Vatican Edition VIII; arr. by Richard Proulx, © 1995, GIA Publications, Inc.

crucified rabbi. I have to remind myself of this all the time. God is not in rivalry with anything or anyone. Nothing is even capable of rivalry with God. It's not going to make God angry if a grieving family wants to hear a recorded song or "I'll Take You Home Again, Kathleen" at a funeral, and the kingdom won't fall if a bride gets to hear "Marry Me" by Train at her wedding. *Be* mercy at these times. If God doesn't think being God is worth grasping at, then our (often) narrow categories of appropriate music certainly aren't engraved on stone tablets.

Mercy means being-for-others, like God is. Now, to be really like God, it means to be-for-others-even-enemies, but we should at least try to be-like-God to strangers. We should affirm our choir members and musicians in all their charitable efforts: working in food pantries, supporting parish outreach programs and thrift stores, PADS efforts, and Habitat for Humanity. One young woman in our youth choir calls bingo every Sunday in an assisted living facility. Other friends play music in hospitals and nursing homes for entertainment and therapy. For the last ten or fifteen years our choirs participate in the village's autumn Crop Hunger Walk, and every year the choir manages to raise a few thousand dollars that goes right to hunger relief locally and abroad. It's good to remember that Eucharist is a sacrament, which is a church word for the anthropological word *symbol*. That means that Eucharist takes its meaning from a larger context, the way that birthday candles and gifts represent time and love at a birthday party. Our participation in Eucharist is a *symbol* of our response to the gospel. God's activity and presence aren't in question. We need to be intentional about recalling that Eucharist is font and summit of Christian life, but it's neither the whole river nor mountain.

What is the *sound* of mercy? It's the sound of participation in song that is the *sacrament* of participation in God's mission to save the world. It wasn't our idea; it's not our mission. We were called into it by grace, and are renewed in it at every Eucharist. That sound, initiated by the Spirit's breath within the assembled body of Christ and then returning to us *immediately* as God's gift, sings in and through us as God's mercy-made-flesh in the world. Go. Let our song, and everything we do, be mercy. ■



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