ALLELUIA! Is the sound of Eastertime, and across the centuries musicians have given their best efforts to providing a feast for the ear, voice and heart. Lent is over – the fast is over; now let us delight in the rich fare their talent provides!

Eastertime is a season to bless our gatherings with an abundance of instrumental riches. Gather in a festive mood and leave on a wave of joyful praise.

The acclamations during the Eucharistic Prayer – use the best setting. We cannot forget the ‘sound of the season’ - the word that captures the essence of Eastertime – ALLELUIA! While it ought to be sung every time, this is the season to use the most joyful setting as it is the principal chant.

You are free to photocopy and pass this on. What about collecting them for reference?
**THE MASS**

### Introductory Rite
**Gathering God’s people**
- Becoming one in heart and voice
- Preparing to listen

### The Word
**Recalling God’s great works for us**
- Opening our hearts
- Remembering our story
- Feeling our heart burn within us
- Breaking and sharing the word
- Praying for all humanity

### The Eucharist
**From word to thanksgiving**
- Fulfilling the Lord’s command to ‘Do this in memory of me’
- Recalling his death, his resurrection, his coming again
- Becoming one with his sacrifice
- Receiving God’s gifts

### Concluding Rite
**Going in peace to love and serve the Lord**

### Opening Procession
All sing while ministers process or gather

### Greeting
Priest & people dialogue

### Penitential Rite
Priest & [Cantor] and people dialogue

### Gloria
Whole assembly participates

### Opening Prayer
Priest leads prayer; all assent with ‘Amen’

### First Reading
Reader proclaims; all listen

### Psalm
Psalmist sings; all respond

### Second Reading
Reader proclaims; all listen

### Gospel Acclamation
All sing [C. may lead] while ministers process

### THE GOSPEL
Deacon or Priest proclaims and all listen

### Homily
Priest/Deacon ‘breaks the word’ and all listen

### Profession of Faith
All recite [or sing]

### General Intercessions
Reader announces intentions; all pray in silence and then respond

### Preparation of Altar & Gifts
People bring gifts while all sing or listen

### Prayer over the Gifts
Priest leads prayer; all assent with ‘Amen’

### Eucharistic Prayer
- **Proclamation:**
  - dialogue & preface, thanksgiving, institution, intercessions, doxology
  - The priest proclaims the prayer on behalf of the whole assembly, which shows its assent by singing the acclamations
- **Assent:**
  - preface dialogue responses, Sanctus, Mem. Acc, Amen

### Lord’s Prayer
All pray together

### Peace
Priest/deacon invites and all exchange peace

### Breaking of Bread
During the breaking ‘Agnus Dei’ is sung

### COMMUNION
**Silence after communion**
- All process to communion; a song is sung
- No music or speaking!
  - [or: Thanksgiving hymn, All sing]
- [Or: 2:
  - [A song]
- Prayer after Communion
  - Priests leads prayer; all assent with ‘Amen’

### Blessing and Dismissal
Priest & [deacon] and people dialogue

### Exit Procession
All sing [or listen] while ministers depart

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... before: hearing God's call in the midst of life

<table>
<thead>
<tr>
<th>What is to be done?</th>
<th>What ritual is used?</th>
<th>What are the roles in the assembly?</th>
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<td>(Prayer of the Faithful, Bidding Prayer)</td>
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SHOUTS OF JOY!
The chart opposite was prepared by the Church Music Committee of the Bishops’ Conference to show the place of music in the Mass. Though we could sing everything at Mass (well perhaps not the homily!) it is not essential. Whatever we sing highlights the part of Mass it accompanies. So the highpoints: the gospel and the eucharistic prayer are accompanied by the most significant musical parts: the Alleluia; “Holy, Holy, Holy Lord”; Memorial Acclamation; Great Amen. They have a similar feel and known as acclamations. The acclamations are what they sound like – shouts of joy. They arise from the whole assembly as forceful and meaningful assents to God’s Word and Action. It is of their nature that they should be rhythmically sung, melodically appealing, and affirmative. The people should know the acclamations by heart in order to sing them spontaneously. The Acclamations provide the backbone to choosing music for Mass.

On the chart the Acclamations form column 1. The other columns then suggest an order of priority for singing other parts of the Mass.

Free copies of the whole leaflet are available from the Liturgy Office.

THE CLASSROOM IN EASTER…

While the Church documents talk of this “most joyful season” there is no room for a one-dimensional approach when it comes to Eastertime. Use joyful alive colours. With white (Rev 7:9) and yellow as your ‘staple diet’ look at the rainbow – the fulfilment of the ark story of Lent. Use material in more than just one dimension – let it flow – try stencilling or printing on see-through material like voile (often less than £2 mtr). There are numerous images to use. A decorated candle might be a good idea not far from water and fresh flowers? When it comes to greenery – victory laurel with it large waxy leaves is always fresh looking just now. Numerous blossoms will be breaking out – the wood of the cross comes to life!

We are the Easter people and Alleluia is our song

The paragraph above on Shouts of Joy is quite challenging. It recommends that some parts of the Mass should be sung before all others, they should sung by the whole assembly and they should be well known and singable. It is good that a school should have one setting of the Gospel Acclamation and Eucharistic Acclamations (Holy, Holy; Memorial Acclamation; Amen) that are known by all. They might also be shared with the local parish. With this foundation other settings can be added. You may wish to vary the setting according to the liturgical season. Spare and solemn for Lent; joyful and exuberant for Easter.

There are a lot of good settings around these days. Many recent hymn books include a section on Mass parts.

Gospel Acclamation: The song accompanies a procession and so the music should be strong enough to accompany a procession and capable of being taken to heart so that the procession can be seen. The Celtic Alleluia by Fintan O’Carroll may be a bit hackneyed but it is easily sung by and it is hard to sing without smiling. Once again the Gospel Acclamations that Christopher Walker wrote for Liturgy of the Word with Children are a good source of settings. Listen to Jesus from the recent collection of music for children by Bernadette Farrell — Share the Light — is another winner. The accompanying recording comes with a CDrom so that you can learn to sign the songs as well. The two Gospel Acclamations in her collection Christ, be our light are also worth looking out for. Contact Decani Music for details (01638 716 579).
52. The Eucharistic prayer is of the greatest importance in the Eucharist celebrated with children because it is the high point of the entire celebration. Much depends on the manner in which the priest proclaims this prayer and on the way the children take part by listening and making the acclamations.

The disposition of mind required for this central part of the celebration and the calm and reverence with which everything is done must make the children as attentive as possible. Their attention should be on the real presence of Christ on the altar under the elements of bread and wine, on his offering, on thanksgiving through him and with him and in him, and on the Church’s offering, which is made during the prayer and by which the faithful offer themselves and their lives with Christ to the eternal Father in the Holy Spirit.

53. When the Eucharistic prayer has ended, the Lord’s Prayer, the breaking of bread, and the invitation to communion should always follow, that is, the elements that have the principal significance in the structure of this part of the Mass.

54. Everything should be done so that the children who are properly disposed and who have already been admitted to the Eucharist may go to the holy table calmly and with recollection and thus take part fully in the Eucharistic mystery. If possible there should be singing...

The complete text of the Directory for Masses with Children is now available on the Liturgy Office web site. (www.liturgy.demon.co.uk/sos.html)

99. At the Last Supper, Christ instituted the sacrifice and paschal meal that make the sacrifice of the cross present in the Church. From the days of the apostles the Church has celebrated that sacrifice by carrying out what the Lord did and handed over to his disciples to do in his memory. Like him, it has taken bread and wine, given thanks to God over them, broken bread, and shared the bread and cup of blessing as the body and blood of Christ (see 1 Corinthians 10:16). The Church’s Eucharist, in all its rich variety of forms and traditions, has always retained this basic shape: the taking of the elements of bread and wine in the preparation of the gifts, the act of thanksgiving in the Eucharistic prayer, the breaking of the bread, the giving and sharing of the body and blood of Christ in communion.

Word Art:

For the classroom wall
TAKING
THANKSGIVING
BREAKING
SHARING

From the General Instruction on the Roman Missal.