

# Music for Season IV of *At Your Word Lord*

Liturgy Preparation Groups and those involved in parish music have a substantial task in Season IV of *At Your Word Lord*. Not only have they to prepare the Season of Lent and lead people to a fruitful celebration of the Easter Triduum they are also asked to deepen their understanding of the Liturgy of the Eucharist and to reflect on best practice in their parish.

Music is integral to our celebration of the Liturgy of Eucharist. It assists us in expressing our thanksgiving, in joining with choirs of heaven, in deepening our reverence for the Communion we receive.

This resource looks at the role of music in the Liturgy of the Eucharist including the Communion Rite, offers some general notes of the Sundays of Season IV and provides some music suggestions for each Sunday.

## The Liturgy of the Eucharist

The Mass has two parts which go to make it up: the Liturgy of the Word and the Liturgy of the Eucharist. Both parts are necessary and flow from one to the other. Our participation in the Liturgy of the Word prepares us to participate in the Liturgy of the Eucharist.

The structure of the Liturgy of the Eucharist is made up of three parts: Preparation of Gifts; Eucharistic Prayer; Communion Rite. Season III was concerned with the Preparation of Gifts. In Season IV the focus is on the Eucharistic Prayer and the Communion Rite.

An important theme in these sections has been that music is integral to our celebration of liturgy. It is not only that singing is one of the ways that we are invited to participate and that some parts of the Mass make more sense if they are sung rather than said. Music helps shape our celebration, it marks parts as out as more important than others, it can articulate the structure of the liturgy.

In the booklet for Season III it was put like this: Music acts as a form of punctuation in the liturgy; singing emphasises or highlights the point at which there is music. It is important, therefore, that the music reflects the flow of the liturgy. That music highlights the high points. For example, in the Liturgy of the Eucharist the

priorities for singing would be:

1. the Acclamations in the Eucharistic Prayer (Holy, holy; Memorial Acclamation; Amen),
2. the Lamb of God—Communion Processional Song,
3. a song for the Preparation of Gifts.

## The Eucharistic Prayer

Now the centre and summit of the entire celebration begins: the Eucharistic Prayer, a prayer of thanksgiving and sanctification. (GIRM 78)

### *The structure of the Eucharistic Prayer*

A fuller description of the structure of the Eucharistic Prayer is given in Chapter 3.

#### **Preface Dialogue**

Preface

#### **Sanctus**

Thanksgiving

Institution Narrative

#### **Memorial Acclamation**

Intercession

Doxology

#### **Amen**

It is important to recognise the unity of the Eucharistic Prayer. It begins with the Preface Dialogue and ends with the Amen. As is noted in Chapter 3 our common understanding of the word 'Preface' may lead us to regard the Preface as of lesser importance to the rest of the prayer. It is in the Preface that the assembly is invited to participate in the prayer, that the theme of thanksgiving is first proclaimed and the whole prayer is put in the context of our worship joining the worship of heaven. This overall unity of the prayer has implications for the music that is chosen.

The Eucharistic Prayer is often mistakenly seen as something that the priest 'does'. The General Instruction begins its section on the Prayer with the following sentence highlighting the role of the entire assembly. 'The priest invites the people to lift up their hearts to the Lord in prayer and thanksgiving; he unites them with himself in the prayer which, in the name of the entire community, he addresses to God the Father through Jesus Christ in the Holy Spirit.' (GIRM 78)

The above structure suggests that Eucharistic Prayer has a pattern. With 11 Eucharistic Prayers

(see Chapter 3) it is hard to provide a structure that fits all but the broad outline is true. All would recognise that the Institution Narrative comes at towards the centre of each prayer. It is useful for musicians to recognise the other parts too so that one can recognise the rhythm of the prayer so that instead of frantically following the prayer in a Missal or anxiously finding the next piece of music musicians can join in the prayer. It is necessary that the musicians are ready to play their part – the flow of the prayer should not be interrupted by a pause while the musicians get ready. The musical settings should be familiar enough that the singers can participate without necessarily needing music.

The priest prays in the name of the entire assembly – it is our thanksgiving, our intercession. Music, the acclamations, comes at significant points in the structure and so, as mentioned before, articulate the structure. Of course, they do more than that, they are our expressed participation in the prayer. The responses can be seen as our responses to what the priest has said, a dialogue between priest and people but that would be to misunderstand the nature of the prayer and our role within it. A better musical analogy would be solo and chorus. Priest and people are not addressing one another, both are addressing, praying to, God. The acclamations are statements of affirmation and assent responding to the priest's proclamation of the prayer.

## Music in the Eucharistic Prayer

### *Acclamations*

The Acclamations in the Eucharistic Prayer are Sanctus (Holy, Holy), Memorial Acclamation (Christ has died etc.) and Amen. They are, with the Gospel Acclamation, a priority for singing in any celebration of Mass, Sunday or Weekday. They are a priority for singing because they are the assembly's participation in the Eucharistic Prayer, 'the source and summit of the celebration' and because singing better articulates acclamation, affirmation, assent.

### **Sanctus**

The introduction to the Sanctus at the end of the Preface is the point in the liturgy where it is most explicit that in our worship we are joined with heaven. The text is derived from Isaiah's vision of God in temple (Isaiah 6) and from the quotation

of Psalm 117 (118) in the narrative of Palm Sunday (Mark 11 or Matthew 21).

Though in musical settings in recent centuries the Sanctus and Benedictus (Blessed is he) have been separated this not at all envisaged in the current Missal.

One aspect of the Sanctus musicians need to be sensitive to is how the musical setting fits into the prayer. Does it seem to be an interruption to the preface or where it is naturally leading to? What is the effect when the length of the musical setting seems longer than the rest of prayer and so upsets the balance between the various parts?

### **Memorial Acclamation**

There are 4 acclamations in the Missal. They follow the Institution Narrative and Consecration and introduced by an invitatory acclamation 'Let us proclaim the mystery of faith'. They are addressed to Christ and speak of his Paschal Mystery. They express a past, present and future.

They should not be replaced by other texts even where they follow the pattern given above.

To substitute with a text about adoration is to misunderstand the purpose of the acclamation and indeed the whole prayer.

Also to be avoided is 'Let us proclaim Mystery of Faith number 3 on page 27'. The use of a musical setting should anyway obviate the need for such statements.

It is good if a parish's chosen musical setting offers version of all 4 acclamations. Not only is an assembly being deprived if it only ever sings 'Christ has died' but different Acclamations may be more suited to the Season or the particular Sunday. Some would suggest that 'Lord, by your cross and resurrection' is the most suitable acclamation for Lent. Another example might be to sing 'When we eat this bread' on Maundy Thursday.

### **Amen**

The Amen is our assent to the whole of the Eucharistic Prayer. A mumbled Amen said as people are getting up from kneeling is not enough. A sung Amen joins voices together and gives significance and space to the moment. It helps when the doxology (Through him, with him...) is sung by the priest. Where the priest is unused to singing he may need to work out with the musicians how to enable this important acclamation to be sung. This maybe by how he paces his proclamation of the doxology; by



Mass of Peace – Bodley  
Eucharistic Acclamations – Farrell  
Mass of Creation – Haugen  
Coventry Acclamations – Inwood (not in Lent)  
Gathering Mass – Inwood  
St Anne’s Mass – MacMillan  
Sanctus XVIII or Missa de Angelis  
with Memorial Acclamation (*Mortem tuam*)  
– Plainchant  
German Mass - Schubert  
Celtic Liturgy – Walker

### Other Resources

The collections *Music for the Mass I & II* (Chapman) provide numerous settings. Other settings that may be worth seeking out:

Burntwood Mass – CJM (Rejoice 'n' Sing 1)  
Soli Mass – CJM (Rejoice 'n' Sing 1)  
Lenten Eucharistic Acclamations – Farrell  
Mass of Remembrance – Haugen (Octavo)  
Millennium Mass – Inwood  
No Greater Love – Joncas (Octavo - needs adaptation for use in Lent)  
Celtic Mass - Walker  
Festival Mass – Walker

### Eucharistic Prayers for Masses with Children

These Prayers include additional acclamations for singing. To be effective these prayers need careful presentation and consistent use. They will need rehearsal of the priest and musicians so that the flow between spoken and sung text is managed seamlessly. Settings can be found in *Music for the Mass I & II*, *Calling the Children* (Walker), *Young at Heart* (Inwood), *Share the Light* (Farrell).

### Other Acclamations

The General Instruction on the Roman Missal (147) allows for additional acclamations in the Eucharistic Prayer which must have been approved by the Bishops’ Conference and received *recognitio* of the Holy See. This may happen with the forthcoming new translation of the Missal. These optional acclamations would help to further articulate the structure of the prayer.

### Preface Dialogue

The purpose of the preface dialogue is to draw all, priest and people, together so that the priest can pray to the Father in the name of the whole community. Though it need not be sung at every Mass communities should be familiar with the tone given in the Missal.

In the context of complete Eucharistic Prayer settings composers have provided settings but it should always be possible to use the Missal chant.

The value of singing the dialogue is that it clearly marks the beginning of the Prayer. Through singing it should be possible to bring out that sense in the dialogue that we are being called to order - both our attention and our unity as one body.

## *Singing the Eucharistic Prayer*

### Preface

Singing the Preface is another way both of marking the beginning of the Prayer and suggesting solemnity. The Roman Missal provides a setting of all the Prefaces to a simple tone. Composers have provided settings of prefaces in the context of complete settings of the Eucharistic Prayer. The Celtic Liturgy (Walker) provides a sung setting of the end of the preface as an introduction to the Sanctus.

### Eucharistic Prayer

The General Instruction (147) encourages that the Eucharistic Prayer be sung. It is an extremely effective way of expressing solemnity and is also very appropriate at concelebrated Masses. The Roman Missal provides simple chant settings of Eucharistic Prayers I-IV.

There are also published settings by composers. Care should be taken that the musical setting allows the text to be well proclaimed and that music does not provide an interpretation of the text. There is also an issue where the Eucharistic Prayer set (such as Eucharistic Prayer II) may not be suitable to the occasion. The advantage of many composed settings is that they provide an accompaniment to support the singing of the presider. This is not in contradiction of GIRM 32 which refers to the one time practice of some organists (particularly in the French tradition) to play over the Eucharistic Prayer. The once similar practice of singing *Sanctus* and *Benedictus* over the quietly spoken Eucharistic Prayer is similarly repudiated. It is encouraged that the Prayer be sung: if provision of unobtrusive support helps this to happen it should be provided. The problem is when the accompaniment becomes the dominant partner.

Roman Missal  
Eucharistic Prayer II – Gaisford  
Celtic Liturgy – Walker



## Communion Rite

### Structure

The Lord's Prayer  
 Rite of Peace  
 Breaking of the Bread  
 Communion  
 Period of Silence or Song of Praise  
 Prayer after Communion

When preparing music for the Communion Rite care needs to be taken to preserve the flow of the rite from the Amen at the Eucharistic Prayer to the Distribution of Communion. Neither music or liturgical action should unduly prolong this movement.

### The Lord's Prayer

There are a number of opinions as to whether the Lord's Prayer should be regularly sung at Mass or not. It is perhaps best to offer some of the reasons for and against.

**For** Singing is a sign of unity and so singing the Lord's Prayer is a sign of our communion. Church documents encourage that the faithful should be able to sing the Lord's Prayer in Latin to simple chant so that they can participate in international gatherings.

**Against** As the common prayer of all the baptised should all present including visitors be able to participate which singing it may preclude working against the desired unity. As a prayer it is not a natural form for singing – the settings which work best are chant settings that allow the natural rhythm of the words to dictate the sung rhythm. Most settings using a regular metre distort the text in some way. If it is sung care needs to be taken that the flow of the liturgy is not distorted. As the Great Amen should have been sung it may be more appropriate to adopt the 'Orans' posture and encourage prayerful recitation rather than have a succession of musical highpoints.

If the Lord's Prayer is sung its doxology (For the kingdom...) should also be sung. Singing the Lord's Prayer may be more appropriate at Morning and Evening Prayer.

Roman Missal  
 Bévenot  
 Duffy  
 Rimsky-Korsakov (Russian)

### Rite of Peace

There is no need to sing anything during the sign of peace and it is discouraged. In looking at types of music in Season III it was noted that music can

accompany a liturgical action the problem with singing at the sign of peace is that it can be music getting in the way of the liturgical action! It is difficult to offer peace to those around one and sing at the same time. More importantly singing at this point will both prolong the sign and give it an inappropriate emphasis within the Communion Rite.

### Breaking of Bread

The disciples on the road to Emmaus recognised Jesus in the breaking of the bread; the phrase is used as one of the earliest names for the Mass. In Sunday Mass would we actually recognise the breaking of bread?

The Lamb of God is the text which accompanies the liturgical action. The Missal suggests that it should be prolonged if necessary to cover the action. The form of the text is a litany which can easily be extended. The approval by the Bishops' Conference to use of the ICET text (Jesus, bearer of our sins) when sung has led to other settings which provide tropes expanding the titles of Christ at this moment.

There are often issues of current practice for liturgy groups and musicians to review here. Because we do not often use one bread broken for everyone for Mass the time taken to break the consecrated host is not long. Therefore in some place the singing of the Lamb of God has been used to bring an end to the sign of peace, accompany the liturgical action of the breaking of bread and cover the approach of the lay commissioned ministers of Holy Communion. This is not what is intended. The relationship between music and the liturgical action needs consideration. We perhaps need the eyes of an outsider to see what we are giving emphasis to and compare that with the liturgical rite.

As noted many settings of the Lamb of God provide ways of extending the text. Some settings make a link with communion procession to provide a unified piece of music that makes the connection between the action of breaking and sharing. As music that accompanies a liturgical action the music and text should be such that people do not need to resort to books or leaflets to participate.

Agnus XVIII – plainchant  
 O Lamb of God – Berthier (may be used with *Eat this bread*)  
 Jesus, Lamb of God – Duffy  
 Jesus, Lamb of God – Farrell

Communion Song – Foster  
Mass of Creation – Haugen  
Litany for the Breaking of Bread  
(Communion Song 3) – Inwood  
Jesus, Lamb of God  
(Communion Song 4) – Inwood  
Holy Name Communion Song – Sands  
Litany for the Breaking of Bread – Schiavone

### Communion

How Church documents describe the place of music during communion would surprise many people particularly in contrast to the usual practice of many parishes. The priority for singing is the Communion Procession, which may be followed by a silence or a song of thanksgiving. The use of music helps both to express and support what is going on but also helps us to participate in and to deepen our understanding of communion.

In Season IV it is a particular challenge to liturgy preparation groups how communion is organised so that it is experienced as both a reverent and communal action (see Chapter 3) and for parish musicians to develop how to enable and support this action through music.

### Communion Procession

During the priest's reception of the Sacrament the Communion chant is begun. This singing is meant to express the communicants' union in spirit by means of the unity of their voices, to give evidence of joy of heart, and to highlight more the "communitarian" nature of the Communion procession. The singing continues for as long as the faithful are receiving the Sacrament. (GIRM 86)

During the Communion Procession the role of music is more than accompany the liturgical action it is to be an integral part of that action. Singing starts at the Priest's communion and continues as long as people are receiving. This makes particular demands on musicians – how they sustain music during this time while managing also to receive communion themselves.

It is intend that people will sing as they approach communion reverently in procession. This means that whatever is used should be able to be sung without recourse to sheets or books so people are unencumbered as they process. The use of an ostinato refrain or a refrain with verses sung by cantor or choir will be among the possibilities. This is how the Communion antiphon is meant to be used: a refrain with psalm verses. There are, however, few settings of the antiphons available

and the present texts have been criticised as being unmusical but they do provide a model.

Singing while processing, which is a very Catholic thing to do during the liturgy, is more than just giving people something to do while they stand in a queue. We receive communion not as group of individuals, the whole of Mass has being drawing us together to form one body and it as the body of Christ that we go to receive the Body of Christ. Music helps to unify as we sing with one voice. If the text and music is chosen well it can help those who are processing express their faith in what they are about received and those who have already received reflect on the mystery in which they have participated.

In many parishes to introduce a singing in the communion procession will be a challenge. People tend regard communion as a private moment that music would interrupt. Often the use of music will reinforce this view by being either non participatory or using a text that is more suitable to Eucharistic adoration. Like many aspects the renewed liturgy we are beginning to understand the implications of its vision. Much of the music that is shaped by that vision is still waiting to be written, to inspired by the Holy Spirit. Even if this is not where we are we need to know that it is where we hope to be.

Introducing liturgical change needs consistency of practice. What is done one week needs to be continued the week after and the week after that. Just introducing music will not be enough, people will need to be invited to participate, there will need to be catechesis on the nature of communion. Music also exists as a part of the liturgy. Introducing a song for communion procession should take place in a context of how communion is distributed and received within Mass so change is seen as organic. The reason for such a change needs always to be kept in mind – above all to enable participation, to enable participation in so great a mystery, the gift of Christ himself.

Music for the Communion Procession falls into three categories: Psalms, ostinato refrains (such as Taizé *Eat this bread*) or songs with refrains sung by all and verses that can be sung by cantors or choir. Some also recommend that the Lamb of God (with multiple verses) is continued and accompanies the procession.

Settings of Psalm 115 (116) (*The Blessing Cup*) Δ  
Settings of Psalm 33 (34) (*Taste and See*) Δ  
Behold the Lamb of God – Bell

This is the body of Christ – Bell  
 We will take what you offer – Bell  
 Bread of Life – CJM  
 Holy Gifts – Dean  
 One bread we break – Dean  
 The bread that we break – Dean  
 Bread of Life – Farrell  
 One bread, one body – Foley  
 Unless a grain of wheat – Farrell  
 Amen, amen so shall it be – Foster  
 Now we remain – Haas  
 Song of the Body of Christ – Haas  
 Come and eat this bread – Haugen  
 Now in this banquet – Haugen  
 Happy are those who are invited – Russian  
 O how blest – Schiavone  
 Eat this bread – Taizé  
 One in body, heart and mind – Walker  
 Come Christ's beloved – Walsh & Foster

#### After Communion

When the distribution of Communion is finished, as circumstances allow, the priest and faithful spend some time praying privately. If desired, a psalm or other canticle of praise or a hymn may also be sung by the entire congregation. (GIRM 88)

Silence will often be the preferable option to more music. If there is to be silence it should be observed by all ministers and not be broken by announcements, collections or devotional readings.

Where a song is chosen it should be remembered that the Roman Rite does not envisage that there will be a final song at the end of Mass. It should also be borne in mind that many Eucharistic Hymns of the last two centuries were not written to sung at Mass, where hymns would not have been sung, but for Benediction. They were therefore written for a different situation, for Eucharistic Adoration rather than reflection on reception of communion and being sent forth.

There is a wide choice of suitable music for thanksgiving after communion. It can take many forms: hymns, psalms, verse and refrains or ostinato chants. The theme does not only have to be thanksgiving for communion but can be praise and thanksgiving for the wonderful works of God.

#### Motets

Many choirs like to sing motets during Communion. They are more appropriate after Communion rather than accompanying the procession. Care should be taken that the text is appropriate to the celebration, the liturgical season or the particular Sunday. As with hymns

motets that were written to accompany exposition of the Blessed Sacrament should be avoided. The texts of many Latin motets derive from the Communion antiphon. Where possible a translation of Latin motets should be made available to people in the Mass leaflet.

Solo pieces that have highly personal or devotional text should be avoided.

Instrumental music may also be appropriate. It is the tradition of the Church, however, that instruments are only used to sustain singing in the Season of Lent.

## Music for Season IV

### Seasonal Music

*The following notes are adapted from those provided for Season II. The whole of the music section for Season II can be found on the Liturgy Office website ([www.liturgyoffice.org.uk](http://www.liturgyoffice.org.uk)/AYWL)*

One of the reasons that music is important in liturgy is that music creates memories and associations. This is as true in our daily lives as it is when we celebrate liturgy— we can remember and connect with events and times of our lives through music.

A task and responsibility of parish musicians is to build up a repertoire that makes connections. How does Advent sound different to Ordinary Time; Easter to Lent. It may not just be the choice of Eucharistic Acclamations that is different but the sound of the music itself. In Lent, for example, some music may be unaccompanied or without additional instruments.

In preparing liturgy it is important to have an overview of the whole season. Choosing music what will be consistent at each celebration; what will change. Particularly in Lent there should be some idea of where the season is heading. Lent is a time of preparation to celebrate worthily the Easter Triduum (Holy Thursday, Good Friday, Easter Sunday). The 50 days of the Easter season that follow are an overflowing of Paschal joy – days above all for singing the Alleluia. For those involved in Liturgy Preparation two long term questions are how will our celebration of Lent prepare us to celebrate the Triduum and how will celebrations of the Sundays of Easter be different from not only Lent but the rest of the year.

In the Liturgy of the Word there is the Gospel

Acclamation which is unique to Lent, The same setting could be used at all parish Masses. The notes for Season II gave great detail about the Common Responsorial Psalms one of which could be used on all the Lenten Sundays. Other ideas for marking the season musically include: a song, chant or psalm repeated over the Sundays at the Entrance or Communion Procession; the singing of the Penitential Rite; a sung response to the Intercessions; a particular settings of the Eucharistic Acclamations that are only used by the parish in Lent (perhaps one that includes settings of 'Lord, by your cross' and/or 'Dying you destroyed our death'; ending the Mass in silence rather than a closing hymn.

### *Psalms for Season IV*

*For guidance on psalms see the extensive notes provided for Season II ([www.liturgyoffice.org.uk/AYWL](http://www.liturgyoffice.org.uk/AYWL)). These notes included details of resources for singing the psalms.*

### *Common Responsorial Psalms*

*Musical suggestions will be found in Season II.*

#### **Psalm 50**

*Have mercy on us, Lord, for we have sinned.*  
Use of psalm in Lectionary: Ash Wednesday, Lent Sunday 1 Year A

#### **Psalm 90**

*Be with me, Lord, in my distress.*  
Use of psalm in Lectionary: Lent Sunday 1 Year C

#### **Psalm 129**

*With the Lord there is mercy and fullness of redemption*  
Use of psalm in Lectionary: Lent Sunday 5 Year A, OT Sunday 10 Year B

### *Sunday Psalms*

#### **5<sup>th</sup> Sunday in Ordinary Time**

Psalm 111

*The good man is a light in the darkness for the upright. or Alleluia!*  
This is the only time this psalm occurs in the Sunday Lectionary – consult the usual psalm resources.

#### **Lent Sunday 1 Year A**

Psalm 50 – see above

#### **Lent Sunday 2 Year A**

Psalm 32

*May your love be upon us, O Lord, as we place all our hope in you.*

Jubilate Deo – Lécot

May your love be upon us – Ward

Usual psalm resources

#### **Lent Sunday 3 Year A**

Psalm 94

*O that today you would listen to his voice: 'Harden not your hearts.'*

#### **Lent Sunday 4 Year A**

Psalm 22

*The Lord is my shepherd; there is nothing I shall want.*

#### **Lent Sunday 5 Year A**

Psalm 129 – see above.

### *Music for the Rite of Christian Initiation of Adults*

See material prepared for Season II

### *Music for Reconciliation*

See Liturgy Office website

([www.liturgyoffice.org.uk/Resources](http://www.liturgyoffice.org.uk/Resources))

### *Core repertoire*

In this material texts were identified which can form a core repertoire for a parish's music. The texts, such as the *Magnificat* and the Beatitudes, are familiar, key passages of scripture and our tradition and as can be seen in the following lists they regularly find echoes within the Sunday readings. These are core texts to be sung on people's lips and prayed in their hearts. In the case of some texts it may be appropriate to know more than one setting—we do not always want to sing the Beatitudes at the top of our voices!

A compendium of suggested texts is available on the Liturgy Office website. Included is a 'long list' of other texts that might be part of the repertoire.

For this Season three psalms texts are highlighted: psalm 33, 115 and 147. These psalms are commonly used as Communion to accompany the processions.

#### **Psalm 33**

Regularly used in the Liturgy of the Word Psalm 33 is also a core text for the communion procession – *Taste and see that the Lord is good.* A psalm of blessing, of appeal to God who answers our cry.



The variety of responses suggest different uses for the psalm.

*Taste and See* – Dean, Moore, Richards, Walker (Psalm Songs)  
*Look towards the Lord* – Glynn (Psalm Songs)  
*The Cry of the Poor* – Foley

**Psalm 115**

Used as the Responsorial Psalm on Holy Thursday with the response from the earliest account of the Last Supper in 1 Corinthians. *The blessing cup that we bless is a communion with the blood of Christ.*

*The Blessing Cup* – Walker  
*Our Blessing Cup* – Hurd  
*How can I repay* – Dean  
*Lord, how can we repay* – Glynn

**Psalm 147**

One of the sequence of praise psalms found at the end of the psalter. It uses the image of God feeding us with finest wheat.

*Lauda Jerusalem* – Lourdes

**Music Lists for Sundays**

Once again lists of suggested music is provided for the Sundays of Season. It is hoped that communities will be identify pieces they know in the list. It is always important to question why a piece has been suggested for a particular Sunday, to see what connection there is with the readings etc. and identify your own reasons for the choice rather than regard the list as a variety pack of choices. It is worthwhile looking over all 6 weeks to start with. As the readings from the Lectionary are connected from Sunday to Sunday you will find that some pieces occur on a number of Sundays. Now you may want to repeat a piece to make the connections between the weeks but also you find yourself choosing a piece one week to find that it would be perfect for the week after. The lists are not exhaustive there may be pieces you know which are more suitable. One of the dangers of such lists is that imply choosing hymns is the only choice that is necessary for providing music for Mass. Always establish Mass settings and psalm first.

There are magazines that provide music suggestions over the whole year, as well as other ideas for the overall liturgy, which are listed in the Bibliography.

**Making Choices**

In 1973 the US bishops issued a document ‘Music

in Catholic Worship’ which gave some principles to help with the choice of music. It offered 3 judgements to use when choosing music for the liturgy. A musical, liturgical and pastoral judgement. Musical – is this good music and text? Liturgical – is this appropriate for the liturgy? Pastoral – is this right for this community? These are related questions to the ones used to describe music above. These 3 principles need to be held together. No one piece likely to totally fulfil all criteria but what it guides against is just choosing music that we think is good or something which right for the liturgy but not appropriate for this community. This is a helpful tool it reminds that to choose music we need to know not only about music and liturgy but our community too.

This list has been compiled from what is available in the common Catholic hymnbooks in use in England and Wales (Celebration Hymnal for Everyone; Hymns Old and New and Laudate). Items marked § are not in any of these hymn books and can be obtained from suppliers of liturgical music such as Decani Music (0845 456 8392) or McCrimmons bookshop at London Colney (01727 827 612).

§ Not in hymnbook

Δ Core repertoire

**5<sup>th</sup> Sunday in Ordinary Time – Year A**

Awake, awake, fling off the night  
 Bread for the world  
 Bring forth the Kingdom  
 Christ be our light  
 Come, Lord Jesus, come  
 Father, hear the prayer we offer  
 Forth in the peace of Christ  
 He who would valiant be  
 Out of darkness  
 Return to God  
 Seek ye first  
 Take my hands  
 The gift of the Holy Spirit  
 The kingdom of God  
 Thou (God) whose almighty Word  
 What does the Lord require?  
 When I survey

**1<sup>st</sup> Sunday of Lent – Year A**

Settings of the *Litany of Saints*  
 Attend and keep this happy fast  
 Be not afraid  
 Behold the Lamb of God  
 Forty days and forty nights  
 From ashes to the living font  
 Gather your people  
 God of Abraham

Δ

Guide me, O thou great Redeemer  
Hear us, almighty Lord (Attende Domine)  
In the land there is a hunger  
Lead us, heavenly Father, lead us  
Led by the Spirit  
Lord Jesus, think on me  
O God, I seek you (Your love is finer than life)  
Praise to the holiest  
Praise to you, O Christ our Saviour  
Return to God  
This is the time of fulfilment  
When Satan speaks

**2<sup>nd</sup> Sunday of Lent**

Adoramus te, Domine  
At the name of Jesus  
Be still and know  
Be still for the presence of the Lord  
Be thou my vision  
Blest be the Lord  
Christ be our light  
Christ is the world's light  
Come back to me  
Eye has not seen  
God, your glory we have seen  
Immortal, invisible  
The light of Christ  
The Lord is my light  
We behold the splendour of God  
We walk by faith

**3<sup>rd</sup> Sunday of Lent – Year A**

Settings of Isaiah 12 Δ  
As earth that is dry  
As the deer longs  
Grant to us, O Lord  
Guide me, O thou great Redeemer  
I heard the voice of Jesus say  
O come to the water  
O God, I seek you (Your love is finer than life)  
O let all who thirst  
O living water  
Our Father, we have wandered  
Vaster far than any ocean  
Yahweh, I know you are near

**4<sup>th</sup> Sunday of Lent – Year A**

Settings of Psalm 22 Δ  
Amazing grace  
Awake, awake, fling of the night  
Be light for our eyes  
Be thou my vision  
Christ be our light  
Do not be afraid  
Gather us in  
God (Thou), whose almighty word  
God has chosen me  
God of our journeys  
He healed the darkness  
I heard the voice of Jesus say  
Love divine

Out of darkness  
The kingdom of God  
The light of Christ

**5<sup>th</sup> Sunday of Lent – Year A**

Bless the Lord, my soul  
Brother, sister let me serve you (Will you let me  
be your servant - Servant Song)  
Deep within  
Grant to us, O Lord  
I am the bread of life  
I have loved you  
Praise the Lord! Ye heavens adore him.  
This day God gives me  
Unless a grain