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Music in Our Liturgy
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This Bulletin is primarily pastoral in scope, and is prepared for members of parish liturgy committees, readers, musicians, singers, teachers, religious, seminarians, and clergy, and for all who are involved in preparing and celebrating the community liturgy.

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MUSIC IN OUR LITURGY

Bulletin 72 sets out to accomplish three tasks:

• To discuss the role of music in our liturgy, especially on the Lord's day;

• To introduce Catholic Book of Worship II to the Church in Canada; and

• To give special attention to the importance and celebration of morning and evening prayer by the people of God.

May God continue to guide us as we sing psalms, hymns, and spiritual canticles to his glory (see Col. 3: 16).
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A NEW DECADE OF WORSHIP

The beginning of a new year always offers us the vista of another stage in our pilgrimage with and to the Lord. It is another year to spend with love in his service. It is a further opportunity for us to receive his graces and develop the gifts he has showered on us. A new year brings us — as individuals and as Church — closer to the great invitation to enter into the joy of the Lord.

The beginning of a new decade, the 1980s, offers us an unsurpassed challenge from the Lord: another ten years, a significant portion of our personal life, to be used in building up the kingdom and in living the gospel.

Looking back: The past three decades have been unique in the life and worship of the Church:

• The 1950s were a decade of beginnings: the Spirit was preparing us for renewal in our liturgy, with the Easter vigil, the restored Holy Week, and the call by Pius XII for fuller participation in the Sunday eucharist. Pope John XXIII completed the decade by announcing a new ecumenical Council.

• The 1960s were exciting years. The Second Vatican Council prayed and debated, and gave us a blueprint for renewal of Catholic life, worship, and witness; scriptures and liturgy were brought more closely together to become the basis of a more vigorous Church, one more open to the work of the Spirit in ourselves and in others. In 1969, Paul VI promulgated the new lectionary, the reformed order of Mass, the rite of baptizing children, and the rite of funerals.

• The 1970s were not easy years. In many ways we were like adolescents, awkward and stumbling as we tried to adapt ourselves to the frequent changes in our established patterns of worship. We had to digest rite after rite, go beyond the texts and rubrics to grasp the meaning of the renewed worship, and begin to assimilate the new approaches in our prayer, thinking, and pastoral practice. Two new popes toward the end of the decade reaffirmed their commitment to the teachings and spirit of Vatican II.

As we enter the 1980s, we need to deepen our understanding of the renewed liturgy, and to conform our lives to its spirit: we must listen more intently to God’s word, and see his hand more clearly in all his creation. We have to work, with God’s grace, to become ever more like Jesus: obedient to his Father’s will, looking to serve others in gentle love, giving praise to the Father’s glory.

Our main task for the 1980s is to let the spirit of the liturgy — which is Jesus’ Spirit — penetrate and renew our lives for our Father.

* * *

A prayer for a new decade is suggested on page 43, below.
MUSIC IN THE LITURGY

EIGHTY YEARS OF PROGRESS

A brief review of our progress in liturgy and in the use of music in worship during the twentieth century helps us to remain in perspective as we continue to keep music as an important element in our liturgy.

Early developments: In 1903, St. Pius X called for a reform and renewal in Church music, so that participation in the liturgy would be the first and indispensable source of the Christian spirit for God's people. Pius XI issued an apostolic constitution in 1928 to continue the renewal begun by Pius X.

Before the Council: In 1945, Pius XII issued the new Latin psalter for use in the liturgy of the hours. Two years later, his encyclical Mediator Dei opened the way for the modern liturgical movement and eventually led to the Second Vatican Council. In 1955, he wrote an encyclical on sacred music, and renewed the rites of Holy Week, with a greater place for congregational participation. An instruction on music was issued just before his death in 1958. Pope John XXIII opened a new era in the Church's life when he said in 1959 that a new ecumenical Council would be held.

Vatican II: Following the great debates of 1962, the Constitution on the liturgy was promulgated on December 4, 1963, laying out a plan for renewal in the Church and its liturgy. Various documents followed, showing how to put the many elements of the Liturgy constitution into practice, including musical developments. The Congregation of Rites issued an instruction on music in 1967.

New liturgical books: Reforms in the liturgy and its texts began early in the 60s, and the use of the vernacular gradually grew. The new order of Mass with its important General Instruction (GI) came in 1969, and the Latin sacramentary in 1970. Since 1969, all the other sacraments and rites have been renewed, and translated into the vernacular. In 1970, the liturgy of the hours was reformed, and in 1973, the Directory for Masses with Children was issued. In each of these, music has been given its own important place.

In Canada, the bishops directed and encouraged the liturgical renewal from 1963, and strongly encouraged the use of music in the liturgy. In 1965, the National Bulletin on Liturgy and Bulletin National de Liturgie were founded, and encouraged developments in music by providing music and texts for use in vernacular celebrations, and by printing other Roman and Canadian documents. Since 1972, both Bulletins have been primarily instruments of pastoral education and formation in liturgy, including the area of liturgical music.

From 1968 to 1974, the Conference issued loose-leaf altar missals to provide up-to-date liturgical texts, with music in place, until the lectionary and sacramentary could be published. In 1972, our national hymnal, Catholic Book of Worship I, was issued. Our funeral rite (1973) and rites for the sick (1974) include pastoral notes on music. When Masses with Children/Masses of Reconciliation was published in Canada in 1975, music was composed for the acclamations and prefaces, and included in the book, showing that music in the liturgy is to be the norm.
WHERE ARE WE NOW?

This article suggests many areas that need to be taken into consideration when we speak about the present state of music in our liturgy. It is intended to be a stock-taking and a deepening of awareness more than an examination of conscience.

Some General Notes

1. Why do we sing in the liturgy? Singing is a very human way of expressing our feelings: joy, elation, happiness, sorrow, sadness, sympathy. When we sing alone, and especially when we sing with others, we can be gathered up in our song, borne along by its rhythm and power, and our feelings are intensified.

Music and song are part of our liturgy because they are beautiful, and because they help us to become one in offering our entire selves to God in our prayer and worship.

Music and song are part of our baptismal spirituality: they are appropriate in our worship because we are Christians, chosen by God, chosen in Christ, set aside to sing God’s praise. Jesus is the supreme song, the great psalmist, God’s Word of praise and glory. Through Christ we continue to sing the Father’s praise on earth. We give him glory for saving us through his Son’s dying and rising. We praise God and thank him in the name of all creation. In our liturgy and in our personal prayer, we voice the praise of the universe, and unite our voices with the Church of heaven.

We sing and dance and play music in the liturgy because God is so great and because in baptism he has made us his holy people of praise.

2. Prayerful music: Liturgy is prayer: we join with Jesus in praising God and in praying for the world. The music we use — songs, melodies, dance, and other gestures — must therefore be prayerful: leading us to praise and prayer, and helping us to praise and pray better.

Our music must encourage us to pray better, channeling our feelings and sentiments into harmony with our words and actions in the liturgy. Our music must be in tune with the spirit of the liturgy, and help us to be so too: in love with God and his people, eager to promote his kingdom of justice and peace, ready to serve as Christ served.

In the liturgy, music is not an escape from the reality of life, but rather a way of facing it more fully and of seeing it more clearly.

Prayerful music in prayerful liturgy is a foretaste of the heavenly liturgy, when we shall be one with Mary and the angels and the saints in offering our unending praise to the Father through the Son in the Holy Spirit.

3. Pastoral music: The Second Vatican Council returned the liturgy to the entire people of God, head and members. Moving out of a period when it had become a sacred drama performed by selected persons for the benefit of a passive audience, the liturgy is seen once more as the action of the whole Church. No one is an idle spectator, there is no audience; all are celebrants.

This change of vision and attitude is reflected in many ways, including architecture (see Bulletin 74, House of the Church, March 1980) and music:
Assembly: The group which celebrates the liturgy is the whole assembly — all the baptized Catholics gathered here and now — in union with the entire Church on earth and in heaven. The song of the whole community has first place in importance. Choir, cantor, and musicians, as well as priest, deacon, and other ministers, are part of this assembly, and work to support and uplift its song and its worship (see paragraphs 5-10, below).

Music and song are pastoral when they contribute to the active participation of the whole assembly in the act of worship.

Musical excellence: Music reflects the beauty, harmony, glory, and perfection of God. In his goodness, the Spirit has given the gift of music to many people. In each parish and religious community, there are persons of God-given talent: it is up to that parish to discern its needs and the gifts of the people, so that worthy worship may be offered to God by that community.

Not everyone who can find three notes on a musical instrument or play by numbers or sing in the shower should expect to be called. Parish musicians should be women and men of trained musical ability, competent persons who have spent years of hard work and practice in learning their art. They must also be people of prayer who are able to use their music at the service of the people of God.

While it may be some months yet before your choir is mistaken for the Sistine Chapel choir, there is every reason for each minister of music to strive for excellence, and for each parish or community to provide further training, facilities, and resources for those who take part in helping the community to praise God by song.

Ministers of Music

Ministry of music: The Spirit has given many gifts and talents to the people of God in order that they may contribute to and work for the building up of the body of Christ. Among these gifts are those of singing, playing music, composing, leading others, dancing, and planning celebrations.

Ministers, not performers: There is an important difference between minister and performer:

— On a concert stage, musicians and singers dominate the action, and others follow their words, rhythm, and actions. The performers and their music are at the center of what is happening; they are what is happening. It doesn’t matter to anyone what their interior thoughts or feelings are.

— In liturgy, however, the musicians are ministers or servants of the whole assembly; their role is subservient to the worship of the community, and should help all the people to give God greater praise. Their internal thoughts are important, and must be in tune with their words and actions. The ministers of music are there to intensify the spirit of prayer and worship, and not to entertain an audience. Their music is to fit into and promote the mood and action of the various parts of the rite, and to help its progress. (See Ministry of liturgical music, in Bulletin 53, pages 101-104; no. 59, page 176.)

People of faith and prayer: Those involved in the ministry of music need to be persons who believe and pray. Their public worship and their music should flow from their deep faith, from their daily lives, and from their personal prayer.
• **Learning to minister:** Musicians and singers who share their talents with the community in its worship have to learn the different attitudes and skills required if they are to involve people in prayerful music and help them to grow in faith and love as they sing. Liturgical participation is much more than a singalong in church: it is an entering with Christ and his people into their total worship of the Father.

6. **Choirs are important:**

- **Before Vatican II,** we had several strange ways of singing “high Mass.” On Sundays, usually at a late Mass, the priest would sing his parts (whether he was able to sing or not), and the choir would respond; they would also sing the rest of the Mass, often with pieces so long that priest and people would sit down until the singing finished. At weekday “high Masses,” there would often be one person playing the organ and singing the dialogue with the priest and the other “ordinary” parts. In either case, the people were silent spectators. Only at occasional gatherings like annual liturgical weeks was it thought proper to have both the people and choir sing their respective parts.

- **Not an audience but participants:** Through the guidance of the Council, Catholics — clergy, ministers, laity — began to become aware that we are one assembly, with various ministries, when we come together for worship.

- **Choir:** The choir is first of all a part of the community. Its first task is to help the community to participate more fully in its worship; its second responsibility is to add to the beauty of the celebration by singing in union with the movement of the liturgical action. A long-range goal is always to help the community to deepen its prayer and to expand its repertoire and love of liturgical music.

- **Keeping our balance:** For a short period after the Council, some communities let the pendulum swing too far, and abolished choirs or let them sing only when the community was singing (or made the community sing every time the choir should sing). Today, a calmer and more sensible balance prevails in most worshipping communities: choirs sing with the people, cantors dialogue with them, song leaders lead them; at certain times in the liturgy, the choir sings while all listen in a spirit of reflection and prayer.

7. **Cantors:** The cantor (from the Latin for “singer”) is the person who sings the responsorial psalm (GI, nos. 67, 36). The choir or cantor may sing the Alleluia in the gospel acclamation (GI, no. 37a).

- **Leader of song:** The cantor usually acts as leader of song throughout the Mass or other celebration. In the liturgy of the hours, the cantor begins the psalms and canticles, or sings them while the people respond by singing the refrain. He or she also sings the intercessions.

- **Ability:** As well as being able to sing the texts well and in a pleasing voice, the cantor needs the ability to encourage the people to join in. He or she helps them by indicating when they begin and end their parts, especially in a piece that may seem slightly complicated to people who are not musicians.

- **A man or woman of prayer:** As a minister in the liturgical celebration, the cantor is more than a good singer. He or she has to be a person who prays, who reflects on the meaning of the scriptures and of the texts we sing in the liturgy, and who tries to live the spirit of the liturgy in daily life.
8. Installing ministers of music: This rite may be adapted or adjusted to meet local needs and circumstances.

○ Preparation: It is desirable to have a period of training and spiritual formation in the meaning of ministering through music. An understanding of the Church and its mission, of worship and liturgy, needs to be developed, and candidates have to deepen their prayer life over a period of time. Several lectures or brief courses cannot impart this: it needs personal guidance and gradual growth, which take time and personal involvement. During this period of preparation, the musicians should be exercising their ministry in the Sunday liturgy.

○ Time limit: Service to God and the Church in the ministry of music should be seen as a firm and stable commitment, but not necessarily for life. After the period of formation, a musician or choir member could be installed as a minister of music for two or three years. At the end of this period, a person could prepare briefly for rededication or could retire gracefully, with the prayers and public thanks of the community. This time limit could be indicated on any certificate presented during the ceremony (see page 9).

○ Celebration: This rite may take place in a distinct liturgy of the word, or during the eucharist. During or after the homily, the priest speaks to the congregation about the role of musicians in the life and worship of the community; then he speaks briefly to the candidates about the responsibilities they are taking on.

○ Prayer: The president invites the members of the community to pray with him in silence for the persons to be installed in the ministry of music. After some moments of silent prayer, he says a suitable prayer in these or similar words:

*Loving Father,*
we give you praise and glory for all your gifts:
you have called us to follow your Son Jesus,
you have invited us to be your people of praise.
Father, we give you honor and glory.

*In your love for your Church*
you have given the gift of musical ability
to these men and women of faith.
*Bless + them as they use their talents for your glory*
and for the good of your holy people.
*Give them strength to continue their efforts*
to lead your Church in song and music.
*Fill them with joy as they carry out their ministry of praise.*

*Heavenly Father,*
we give you praise through Christ your Son
in the love of the Holy Spirit,
now and for ever.

All answer: *Amen!*

○ Installation in the ministry: The president hands each minister an appropriate symbol of his or her role in the worship of the community: a hymnal, book of music, or a musical instrument may be used. He may say these or similar words:
Mary Smith,
this is a sign of your service as a [musician].
Be worthy of the ministry you carry out
in the assembly of God's people of praise.
May the Spirit of God always guide you.

The minister may answer: Amen!

A member of the parish council or liturgy committee may present a certificate marking this occasion. This is done with a simple handshake: no further words are needed.

• After the celebration, it is fitting to invite the community to continue the spirit of the occasion by an informal gathering for coffee and donuts in the parish hall.

• Outside Mass: If the celebration takes place outside the eucharist, it consists of an opening hymn and prayer; liturgy of the word, with sung responsorial psalm and gospel acclamation; the rite, as described above; the Lord’s prayer, preferably sung; blessing of the new ministers and of the community; informal gathering in the parish hall after the service.

9. Other blessings:

• Musical instruments: An organ may be dedicated in a special celebration of prayer and music; the prayer below may be adapted according to the circumstances. Musicians, especially guitarists, may want their instruments blessed; this could be done during a brief prayer session before a regular practice. The priest or choir leader says:

    Loving Father,
    we praise you for your goodness
    in making the beauty of this world
    and for calling us to be your people.

    We thank you for all the gifts you give to your Church,
    especially the gift of music and song.
    We ask you to bless these musical instruments.
    Bless those who use them
    to give joy to your people
    and to lead them in praising you more fully.

    Father,
    we give you thanks and praise
    through Jesus Christ, our brother and our Lord,
    in the unity of your Holy Spirit,
    one God, for ever and ever.

    All answer: Amen!

• Hymnals: When a parish or community purchases a new hymnal, this is an important step in their worship life. A simple rite would consist of a gathering, opening hymn of praise, scripture reading, reflection (brief homily, discussion, or silence), prayer of blessing, Lord’s prayer (sung), conclusion. It could be followed by a hymn sing and then refreshments. This prayer of blessing may be used or adapted:
Father of light and wisdom, 
we praise you for your gifts: 
for giving us the power to see, 
and the ability to write and read 
and to use the arts of printing. 
Help us to use these crafts and skills 
for your greater honor and glory, 
and for the salvation of all your people.

Bless + these hymn books, 
and grant that we may use them to sing your praises 
and to grow in our love for one another.

Father, 
we praise you through Jesus Christ your Son 
in the love of your Holy Spirit, 
now and always and for ever.

All answer: Amen!

10. Better training for church musicians: As well as their normal training in the art of music, those who sing or play instruments need further help to understand the spirit of the liturgy and the nature of the ministry of music.

People who taught themselves to sing or play an instrument need professional guidance so that they may develop their talents further and thus contribute more to good celebration.

Competent church musicians should be willing to instruct others, and share their talents with new members of the choir or musical group.

Workshops and conferences can help musicians: see nos. 13-14, below.

A foretaste: It would be most desirable for all involved in the ministry of music to work with Catholic schools in introducing young people to good music, and to help them to be open to styles and traditions other than guitar and folk music. Helping them to appreciate beauty in all its forms, and to develop an ear for good music, will lead them to be more able to take part in the singing or to be ministers of music when they are adults. See also no. 25, on page 16.

11. Moving toward just compensation: In a large parish, the ministry of music is ample and demanding enough to require a full-time person, responsible for music, for sharing in liturgical planning, and for developing the choirs. This person's salary should meet the standards of just wages. When it is not possible to have a full-time person, consideration should be given to a part-time position.

Musicians who volunteer their services should be given some help in the purchase of books, maintenance of their instruments, and purchase and upkeep of their choir gowns or robes. As well, the parish should see that they are able to take part in workshops, study days, retreats, and other events for choirs and musicians. Several times a year, a dinner and social evening for these people and their spouses and children will be appreciated.

An occasional public expression of thanks helps the community to realize the importance and value of the choirs and musicians in the life of the parish.
12. **Encouraging composers:** The move to vernacular liturgy and folk music in the sixties has led to a great outpouring of composition. Time and taste will sort out the bad, the good, and the truly great.

Instead of calling for a moratorium on further composition until we judge everything we have at present, we see a need for *more and better* compositions by competent poets and musicians. The Second Vatican Council called their work a vocation (Liturgy constitution, no. 121).

Texts of new compositions should be from the scriptures or liturgy, or based on them (Liturgy constitution, nos. 121, 24). Noble simplicity is also of importance here (Liturgy constitution, no. 34). Participation of the people and remaining in harmony with the spirit of the liturgy are also criteria for composers (Liturgy constitution, nos. 14, 115).

13. **Role of the liturgy committee:** The liturgy committee in a parish or religious community works for better celebration of the liturgy, for liturgical education of ministers and people, and for growth in prayer life: see Bulletin 35, Parish Liturgy Committees; no. 66, Diocesan Commissions and Parish Committees. Representatives of the various musical groups and choirs should be involved as members of the liturgy committee.

In the area of music, the liturgy committee has these responsibilities:

- **Support and co-operation:** The committee supports and encourages the efforts of the choirs and musicians, and works with them to help them to improve the quality of the music in community worship.

- **Planning and evaluation:** The committee works with musicians in planning the Sunday liturgy and other celebrations. With them it also does an occasional evaluation of the liturgies.

- **Education:** Committee and musicians are concerned about helping the people to grow in their understanding of music in the liturgy, and to increase their repertoire gradually. Further training for ministers of music is also a joint concern (see no. 10, above).

14. **Role of the diocesan commission:** If there is no diocesan commission for music, its work is to be done by the liturgical commission (Liturgy constitution, nos. 45-46; Bulletin 66, pages 284-285).

- **Work of the commission:** In the area of liturgical music, the diocesan commission has the responsibilities of education and assistance to parishes. It is good for the commission to be involved in planning the music for major celebrations by the bishop.

- **Education:** The diocesan commission should promote an annual conference or workshop (centralized or in each region) for all involved in church music. This day could include some liturgical formation; separate workshops for cantors, choir leaders, and others; some exposure to new music and resources; and time for relaxing and for meeting other musicians. Some dioceses have run a school of music for a week or two during the summer.
○ Newsletter or bulletin: Some form of contact should be established with musicians in parishes and other communities. A diocesan newsletter or bulletin can be a valuable means of sharing information, news, and resources. (See Bulletin 66, pages 290-291.)

○ Assistance to parishes: The diocesan commission should be ready to help any parish when it is beginning or reorganizing its musical ministries. Some dioceses have a resource center of music, hymnals, records, and tapes that parish musicians may examine.

○ Spiritual assistance: The diocesan commission should also seek to arrange for a day of recollection or retreat for ministers of music. This is not a day for technical development, but one for reflection on their ministry, for prayer, and for personal renewal. Music and singing would have a strong part in this day of prayer.

As well, the diocesan commission should consider the other ideas and areas discussed in this article, and see in what ways they may help the people and musicians of their diocese to go forward in their worship.

Planning and Celebrating Liturgy

15. Liturgy is to be sung: Music — words united with melody — is "a necessary or integral part of the solemn liturgy" (Liturgy constitution, no. 112). Music is part of the liturgy, not merely an addition like icing on a cake. A liturgy without music is incomplete, dry, and minimal.

Music means more than a few hymns sung during the processions. Various parts of the Mass may be sung by the priest, ministers, and people. The psalm is sung after the reading, and the Alleluia before the gospel. The preface and other parts of the eucharistic prayer may be sung by the priest, and the people are encouraged to sing the three acclamations.

The past few years have seen a gradual improvement in singing the Mass and the liturgy of the hours. As this continues, greater satisfaction and enjoyment will be added to our celebrations: we will be expressing in song the joy we have as the holy people of God.

16. A plan for growth: A concerned parish, religious community, or other group will want to help all members grow in their understanding of liturgy and of the place of music in our worship and prayer. The best way to develop this is by the use of good music in the liturgy and other celebrations of prayer.

○ Who grows? It is to be hoped that all will grow. Choirs and musicians have to keep moving ahead by experiencing and learning new music, and by deepening their appreciation of the liturgy and their role in it. A yearly day of recollection and at least one workshop or conference will help them to grow (see no. 14, above).

Other ministers also need to grow in understanding their ministry, and in the way that music contributes to their role, and in the ways that they can co-operate with the ministers of music.
The other members of the community need help to grow in their appreciation of good music. This will be accomplished mostly by their experience of good music week after week in the Sunday liturgy and in other celebrations.

- **Growing each year**: The liturgy committee and the musicians should plan each year to help the community to grow in its repertoire and love of music. By gradually introducing new psalms, hymns, and forms of music, they can help the members of the community to expand their musical horizons.

- **Liturgy of the hours**: In religious communities, the daily celebration of morning and evening prayer can be a means of growing in music. Seasonal opening hymns, psalms, responsories, and many other forms of service music are contained in editions of *Christian Prayer* by Helicon and by The Liturgical Press, and in one edition by Catholic Book Publishing Company (see reviews in Bulletin 58, pages 117-120).

Parishes which celebrate morning or evening prayer at least occasionally will find a wealth of ideas for growth in CBW II, nos. 61-79, in its indexes, and in this issue of the Bulletin (see pages 35-43 and 30-32).

17. **What happened to silence?** A non-stop liturgy with no time for personal reflection and silent prayer can be oppressive. It leaves people with the feeling of being unable to pray during the liturgy.

Silence at certain moments is one of the ways in which we participate in the eucharist and other liturgies (Liturgy constitution, no. 30; see also *Silence is necessary!* in Bulletin 71, pages 204-205).

There are several points in the Mass when music sometimes rushes in and prevents silence:

- After the first reading, there is to be a moment of silent prayer before the responsorial psalm begins; similarly, silence follows the second reading, and then all stand to sing the gospel acclamation.

- During the preparation of the gifts, it is not necessary for the whole community to sing every week. The rite may be carried out in silence, or the choir may sing, or an instrumental solo may be played.

- Music is not to be played, even softly, during the presidential prayers, especially the eucharistic prayer (GI, no. 12).

- Singing by all is encouraged during the communion procession; a song with a simple refrain allows the people to participate without using a book. After communion, there may be silence or a song of praise. It isn't necessary or desirable to sing all through the time after communion every Sunday. People appreciate a time to pray quietly at this point.

The recessional may also take place in silence, or with instrumental music.

* * *

Ministers sometimes find themselves uncomfortable with silence because our culture sees silence as negative, as an absence of sound. Silence in a ceremony makes us think that someone has forgotten his or her lines, or is not sure what to do next.
We are surrounded and bathed in wraparound sound from portable radios, car radios, and piped-in music. Radio and TV abhor "dead air" — time when no one is talking or playing music. Commentators covering sports events and people on talk shows babble in order to fill up the time.

Catholics have to learn once more that silence is positive, not negative. It is a time for us to be active in personal reflection and prayer, as well as a time when the Holy Spirit may speak to our hearts.

18. Some guidelines: Since music is so important in the celebration of good liturgy, the Church has developed guidelines to help musicians, liturgy planners, and ministers. These are contained in the General Instruction of the Roman Missal (GI), and in the pastoral introductions to the other rites.

A summary of these is contained in CBW II, under the heading "Guidelines for Music in the Mass" (nos. 80-103). Notes for other rites are given in place. See page 21, below.

These guidelines are not restrictive, but rather open us to the many ways of using music more effectively in our celebrations.

19. Meaning of the words: At a campfire, we can sing songs even though we have never been working on the railroad or had a darling named Clementine. In the liturgy and other prayer services, however, the words we sing are important: they express and shape our faith.

For this reason, the Church has always been concerned that the words used do truly express what we believe as Christians. The scriptures and liturgical texts are considered the main sources for the words of hymns (Liturgy constitution, nos. 121, 24). We are encouraged to sing the psalms as models for our praise.

If any of the hymns we sing express an inadequate theology of Christ, the Church, or human nature, they need to be reworded or dropped. Constant emphasis on one side (e.g., how sinful we are) without the balance of the other (God has first loved us and given us Christ as our savior) will warp our faith and attitudes.

The words we sing have a strong impact on our faith. This is one of the reasons why songs from the stage, screen, or hit parade are not sung by Catholics in church. "Sunrise, sunset" does not proclaim or strengthen the Christian faith, but simply ignores it.

In planning music, care must always be taken to make sure that our hymns are expressing and strengthening our faith and building up the body of Christ.

20. Variety and stability: The Catholic liturgy provides a sensible balance between stability and variety. The eucharist has the same basic format whether celebrated in St. Peter's by the pope, in the cathedral by the bishop, in a parish by the pastor, or in a thatched hut by a missionary. Week after week, the order of Mass uses the same texts, with variable prayers and readings for each Sunday. On great feasts, special texts and rites are used.

Similarly, the music used in the Mass reflects this healthy interplay between stability and variety:
• **Order of Mass:** The music for the order of Mass — *Lord, have mercy; Glory to God; Alleluia;* short responses; acclamations during the eucharistic prayer; *Lord’s prayer; Lamb of God* — remains fairly stable from week to week. As a parish grows musically, it can gradually learn new pieces to add variety to these parts. The seasonal responsorial psalm may be sung for several weeks.

• **Weekly variety:** Within the stable framework of the order of Mass, there is room for much variety. The responsorial psalm, the verse of the gospel acclamation, and the processional hymns may be varied; the choir may sing before and after the celebration, and may sing the *Lamb of God* and at the preparation of the gifts. Solo instrumental music may be played at appropriate times.

• **Special celebrations:** On greater feasts, during Holy Week, and in celebrations of the sacraments, the music may be suited to the occasion. Resources and guidelines are offered for these occasions in CBW II.

A similar interplay between variety and stability is found in the liturgy of the hours and in other celebrations.

21. **Copyrights and justice:** The person who composes words or music owns the composition, and has the right in justice to be paid for its use by others. During the seventies a growing awareness of this right — called copyright — has led to a more just approach.

Copyright owners make various arrangements for those who want to use their music, ranging from free use to set fees to refusal of permission.

One of the values of a hymnal like CBW II is that parish musicians do not need to worry about negotiating copyrights for the basic body of music they need. The hymnal contains enough music for years to come.

Notes on copyright are contained in previous issues of the Bulletin: see no. 33, pages 104-106; no. 39, pages 191-192; no. 42, page 63.

22. **Records and tapes:** Some questions need to be discussed by musicians and liturgy committees:

• **A basic principle:** It is the personal element in liturgy that pleases God. It is our effort to do our human best — to praise him with our voices and our playing of musical instruments — that counts. It is not sound alone, but the fact that it is *our* sound, expressing the thoughts and feelings of our hearts, that is part of our liturgy. If sound alone pleased God, we could play a record of some famous choir, and revert back to being idle spectators, a passive audience.

The Church does not approve of recorded music during the liturgy. The human voice, accompanied by real instruments, is the music that is part of liturgy.

• **Proper use of tapes and records:** They may be used by the choir to become familiar with new pieces of music, or to examine which music they wish to purchase and learn. Young people may learn new songs and deepen their appreciation of music by listening to records and tapes.

We must always make sure that we do not take the easy way out, and let things take the place of our personal participation in the liturgy.
Other Concerns

23. Morning and evening prayer: The Council has invited parishes to return to the celebration of the main hours of Christian prayer, especially on the Lord’s day (Liturgy constitution, nos. 100, 89a). CBW II provides a simple format for morning and evening prayer in nos. 61-79. Further help is offered in this Bulletin on pages 35-43 and 30-32, and in Bulletin 58, Day by Day We Give Him Praise.

24. Wakes and funerals: A tradition of community singing at wakes and funerals may be developed gradually in a parish. Positive suggestions for the use of music are contained in pastoral note 12 of Catholic Funeral Rite, pages 19-22. Music is also provided in Rite for a Catholic Wake. Both books are available from the Publications Service of the Canadian Conference of Catholic Bishops.

25. Gregorian chant is part of our musical heritage. When the language of the liturgy changed to the vernacular, there was need of new settings for the texts, and for new hymns to reflect the paschal mystery more fully. In the changeover, however, many set aside Gregorian chant as a thing belonging only to the past.

A balanced view realizes the need to remember our roots, but without losing sight of the fact that the use of Gregorian chant or any other kind of music has to promote participation by the members of the community.

See further notes in Gregorian music in today's liturgy, in Bulletin 60, pages 249-251. See also no. 10, on page 10, above; see also Jubilate Deo (1974, Polyglot Press, Vatican City).

26. What about Handel and Bach? The renewal in the liturgy has shown that it is the privilege and responsibility of the whole community to participate in the worship, including its music. Sacred music such as the Passion and the Mass in B Minor will remain as part of our musical heritage, but it is not used during the liturgy. These and similar pieces take the scriptures or liturgical texts as their basis, but they were intended to be concert pieces rather than liturgical music.

Some References

27. Magazines, reviews, and newsletters: Periodicals help us to keep up-to-date on developments in liturgy, and provide a perspective with which to see new trends and ideas in a balanced manner.

Assembly: Notre Dame Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556, U.S.A.

Fragments: Toronto Pastoral Center for Liturgy, 2661 Kingston Road, Scarborough, Ontario M1M 1M3.

Gemshorn: Office of Divine Worship, Box 2018, Milwaukee, WI 53201, U.S.A.

Liturgy: The Liturgical Conference, 810 Rhode Island Ave. NE, Washington, DC 20018, U.S.A.

Liturgy 80: Liturgy Training Program, 155 East Superior, Chicago, IL 60611, U.S.A.
Living Worship: The Liturgical Conference, 810 Rhode Island Ave. NE, Washington, DC 20018, U.S.A.

Modern Liturgy: Resource Publications, PO Box 444, Saratoga, CA 95070, U.S.A.


Newsletter: Bishops' Committee on Liturgy, 1312 Massachusetts Ave. NW, Washington, DC 20005, U.S.A.

Pastoral Music: 1029 Vermont Ave. NW, Washington, DC 20005, U.S.A.

Servant to the Faith Community: Liturgical Publications, Box 3554, Albuquerque, NM 87110, U.S.A.

The Wolseley House Papers: Catholic Pastoral Center, 788 Wolseley Ave., Winnipeg, Manitoba R3G 1C6.

Worship: Collegeville, MN 56321, U.S.A.

28. Other helpful reading:

Liturgical Renewal: Documents Issued by the Holy See and the Canadian Episcopate 1963-1964 (1964, CCC, 90 Parent Ave., Ottawa, Ontario K1N 7B1. First steps in applying the teaching of Vatican II.

Music in Catholic Worship (1972, Bishops' Committee on the Liturgy, 1312 Massachusetts Ave. NW, Washington, DC 20005). This 22-page document can help both liturgy committee and musicians to appreciate the place of music in the liturgy.


La Musica nella Liturgia: see Rivista Liturgica year 19, no. 2 (March-April 1972, Editrice LDC, 10096 Torino-Leumann, Italy). Interesting articles, similar to La Maison-Dieu 108.


Music for the Parish, by Sidney Green and Gordon Olgivie (1974, Grove Books, Bramcote, Notts.). This booklet contains a survey of music in the bible and in the Christian Church, ideas on what good Christian music is, and discusses local harmony and initiative.

The Liturgy and Music: A Study of the Use of the Hymn in Two Liturgical Traditions, by Robin A. Leaver (1976, Grove Books, Bramcote, Notts.). The two traditions are Anglican and Lutheran.

The Gift to Be Simple: Songs, Dances and Rituals of the American Shakers, by Edward D. Andrews (1940, 1962, Dover Publications, 180 Varick Street, New York, NY 10014). This fascinating study includes the history, rituals, songs, and music of the Shakers, who began in England in 1747, and moved to America in 1774. The songs represent a distinct folk culture based on a strange theology.

○ Official documents: Many official documents relating to music and the liturgy are contained in these collections:
  
  

WORSHIP '80: A SYMPOSIUM ON THE EUCHARIST


○ Christian community and eucharist: keynote address by Edward Schillebeeckx.

  ○ Eucharist as sacrament: E. Schillebeeckx.
  ○ Eucharist as celebration: Marion J. Hatchett.
  ○ Ecumenical discussion on the eucharist: E. Schillebeeckx.
  ○ Eucharistic convergence: William Morrison Kelly.

A special evening presentation on music in the eucharist, including music from different Christian traditions, will be part of the program.

Registration and payment must be completed by May 5, 1980. For information and registration forms, get in touch with:

The Canadian Liturgical Society
117 Bloor St. East
Toronto, Ontario
M4W 1A9 Telephone: (416) 929-0811
CBW II

The Catholic Church in English-speaking Canada is blessed to have a national hymnal as an aid to growth in the spirit of the renewing liturgy. In 1967, a committee of the National Council for Liturgy was established to develop this hymnal, which was published five years later as Catholic Book of Worship. In 1977, work began on an extensive revision, updating, and enlarging, resulting in the publication of its successor, Catholic Book of Worship II, by Easter 1980. The committee members and consultants are listed in every copy of CBW I and II.

God alone knows the labors and devotion of the many persons who worked and composed and contributed in large and small ways to the development of our national hymnals. May he bless all these women and men, and help us all to sing his praises more faithfully.

The following four articles will help musicians and planners to be more aware of the resources provided in Catholic Book of Worship II. We see how the many helps it contains may be of benefit to those who prepare and celebrate the liturgy in each parish and community.

MEETING OUR NEW HYMNAL

CBW II is an important book for encouraging fuller celebration by all who take part in the Church's liturgy. The full benefits of the hymnal will be received only when all who use it are thoroughly familiar with its purposes, design, editions, contents, and built-in helps.

Purpose: The hymnal is the book used by the community during its liturgical celebrations. With all liturgical books issued since the Second Vatican Council, the Canadian hymnal emphasizes full participation by all according to their specific roles (Liturgy constitution, nos. 14, 28). Each section of the hymnal has been designed for a specific purpose, and contributes to the full celebration of the liturgy, especially the eucharist on the Lord's day.

Two editions: There are two editions of CBW II:

- Choir edition: This is the larger edition, intended for musicians, choir members, and for those who plan the community liturgy, including priests and liturgy committee. It contains the organ accompaniment, pointed psalms, guitar chords, SATB arrangements, guidelines for music in the liturgy, liturgical directives, and extensive indexes. A spiral-bound copy that lies flat is available for organists.

- Pew edition: This is for use by members of the congregation during the celebrations. Pastoral notes help people to follow the rites and reflect on their meaning.

Carefully made: From the outset, those who planned and published CBW II have insisted that the book should be carefully prepared:

- Layout and print: The book has clear print, and is well laid out. Pages are not crammed: there is sufficient space around texts to let the page breathe. The engraving of the music has the same quality that marked CBW I.


- **Paper**: The paper is strong. The pages in the choir edition are 7 1/4 by 10 inches; in the pew edition, 5 1/8 by 7 1/2 inches.

- **Binding**: The binding is sturdy. The cover is blue.

**Section-by-Section Description**

**Contents of the book**: The material in the hymnal is placed under general headings:

- **Order of contents**:

  - Sacraments
  - Daily prayer
  - Guidelines for Music in the Mass
  - Psalms for Sundays
  - Psalms for feasts replacing Sundays
  - Mass settings
  - Psalms and canticles
  - Hymns
  - Indexes

- **Sacraments**: Outlines and texts for celebrating the sacraments with music come at the beginning of CBW II:
  
  - **Sacraments of initiation**: The first pages provide information and outlines on Christian initiation of adults (no. 1), and on reception into full communion (no. 2). The baptism of children (nos. 3-16) provides an outline, explanation, music, and suggestions for further choices. Guidance is given for music when baptism is celebrated during Mass (no. 16). Confirmation is covered fully in nos. 17-24, with proper psalms and acclamations, and many suggestions for singing and music.

  - **Eucharistic devotions** outside Mass are described (nos. 25-28), and appropriate music is suggested from the sections on hymns and psalms.

  - **Penance**: Guidance for the use of music during penance celebrations and for the second and third rites of the sacrament is found in nos. 29-32.

  - **Marriage**: Proper psalms and acclamations are included in nos. 33-40, along with suggestions on choosing appropriate music from other parts of the hymnal.

  - **Ministries and orders**: Suitable music is discussed, and index references are provided according to the nature of the celebration (no. 41).

  - **Communal anointing of the sick**: The service outline and suggestions for music are given for celebrations during and outside Mass (nos. 42-47).

  - **Funerals**: At the end of the sacramental section, music and suggestions are provided for singing at vigil services, funerals during Mass, and funerals outside Mass (nos. 48-60).

- **Daily prayer**: In response to the Vatican Council's request (Liturgy constitution, no. 100), a simple outline for morning and evening prayer is included, with music and suggestions for further development as a community grows in this form of the Church's prayer (nos. 61-79).
Guidelines for music in the Mass: see below.

Psalms for Sundays and Psalms for feasts replacing Sundays: see page 22.

Mass settings: The hymnal contains a number of complete Mass settings (with Kyrie, Gloria, Sanctus, and Agnus Dei) in English, and one in Latin. In style and difficulty, they range from simple to elaborate, and thus appropriate settings may be chosen according to the occasion and the ability of the community and the choir.

Psalms and canticles: As well as the pointed psalms included for each Sunday, major feasts, and the sacramental celebrations, there is an additional section on psalms and canticles in various styles.

Hymns are contained in the hymn section, and others are in place with the sacramental rites and daily prayer.

Indexes: See pages 22-23, below.

Guidelines for Music in the Mass

Purpose: Found in the choir edition (nos. 80-103), these guidelines provide practical help in planning and celebrating the Sunday eucharist with music. They suggest the wide variety of options and alternatives that may be used.

Based on official sources: Working together, the hymnal revision committee and the National Liturgical Office have prepared these guidelines. They are based on the Constitution on the liturgy, the General Instruction of the Roman Missal, the General Instruction of the Liturgy of the Hours (GILH), the pastoral introductions of the sacramental rites, and other Roman and Canadian documents.

Audience: The guidelines are for the use of musicians, liturgy planners, and clergy as they prepare their celebrations throughout the year.

Contents: After some general notes, the guidelines follow the order of Mass from the opening procession to the final dismissal. In each section, a variety of ways of celebrating that part of the Mass is explored. Musicians and planners are helped to see the relative importance of the different parts of the Mass, and how music fits into the celebration. Where there are several methods of doing this, the different ways are discussed and the more desirable ones are pointed out. Necessary texts and music for the order of Mass are included for the use of the choir during the celebration.

Pastoral value: The guidelines help musicians and planners to follow the mind of the Church in their use of music. Several times a year, they may read through the guidelines together, see further ways of varying or improving their celebration, and catch themselves if they are starting to wander from acceptable practices.

Further guidelines are given in the sacramental celebrations, and at the beginning of each liturgical season.

In the pew edition, the order of Mass is given in full, with necessary music for the people.
Sunday and Seasonal Texts

In the choir edition, this section (nos. 108-330) provides a brief introduction to each season, with guidelines for music during this time. Two seasonal psalms are given at the beginning of the season, and references are given for others.

Each Sunday: The choir edition provides these texts for each Sunday:

- **Responsorial psalm:** Music for the refrain, psalm tone, pointed text; or one of the seasonal psalms may be chosen.

- **Gospel acclamation:** The text for the acclamation is given for each Sunday. A selection of Alleluias and lenten acclamations with psalm tones is provided with the Mass settings.

- **Other references and notes** as needed: The sequences for Easter and Pentecost are given in place with music. For the services in Holy Week, music is also provided in place.

Feasts replacing Sundays: At the end of the Sunday sections, feasts which may replace the Sundays give the refrain with music, psalm tone, pointed text, gospel acclamation, and other necessary references (nos. 331-337).

Using the Indexes Fully

Extensive indexes are placed at the back of the hymnal. These have been compiled in order to be of service to those who use the book. Careful use of the indexes can provide planners and musicians with many useful references as they prepare the celebrations.

**Liturgical index:** This lists music appropriate for sacraments, seasons, and particular topics or themes. Some examples:

- What music is suitable for Holy Week? Look up *Holy Week*, and see many references for each of the major days and celebrations of this week.

- What hymns are appropriate for a penance service? Look up *Penance celebrations* in the index, and find suitable hymns and further cross-references.

- You are planning a bible service for Thanksgiving. Look up *Thanksgiving* in the index for useful music.

**Index of persons:** Composers, arrangers, authors, translators, and traditional sources are listed here. This index helps you to locate a text by St. Francis of Assisi, or music by Palestrina or Martin Luther; or one taken from French, Russian, American, or Sicilian traditional music; or music for the words written by St. Patrick or John Henry Newman; or words translated by J.M. Neale; or words and music by groups such as the St. Louis Jesuits or Weston Priory.

**Metrical index:** This is one of the mysteries about music that non-musicians usually do not understand. They may remember singing *Tantum ergo* and *O salutaris* to various tunes: musicians are able to find such tunes by using a metrical index.

At the top of each hymn there is a set of numbers which give its meter. *Jesu dulcis memoria* is listed as long meter: 88.88. This means that each of its four lines
has eight syllables. Other tunes with the same meter are listed together in this index. Musicians can try the music from one hymn with the words of another, and if they fit, the other words may be sung with the new tune.

This provides a useful means for singing a new hymn. Thus, the hymn at evening prayer (no. 64) may be sung to a familiar tune when a community is beginning to celebrate evening prayer; after a while, they will be ready to learn the tune given in place.

Index of hymn tunes: In the upper right corner of each hymn is the name of the hymn tune, which identifies this piece of music from any other piece in the world, no matter what words are sung to it or in which language it is sung. Thus “Old 100th” identifies the music for All people that on earth do dwell, or its doxology, Praise God from whom all blessings flow, or its French translation, Nous chanterons pour toi, Seigneur.

Titles and first lines: Many hymns take their title from their first line: you look up Holy God, we praise thy name easily. Other hymns, such as Hymn to joy, have different sets of words: you may look up either the title or the first line, and find it in this index. The same is true of a psalm that has several antiphons, such as The Lord is my shepherd.

Planners and musicians should make extensive use of all the indexes in order to become more fully aware of the resources of CBW II. In this way they will help their community to benefit by better use of music in their worship.

A Balance Between Folk and Traditional

CBW II contains music both in the traditional style and in the folk music idiom.1 In order to help folk musicians to use some traditional music, and traditional choirs to use some folk music, the hymnal offers these aids:

Folk music: A keyboard accompaniment is provided in the choir edition for a number of pieces of folk music. Thus an organ or other instruments may be used to accompany these folk tunes.

Traditional music: Guitar chords are provided in the choir edition whenever this is musically appropriate. This opens up a much broader range for folk choirs.

This broad approach means that the congregation will be able to benefit from a more balanced musical diet, remaining within the long tradition of the Church and at the same time being open to current trends.

• Rounds: Several rounds have been included in CBW II. These may be used as acclamations, and can be prolonged somewhat by repetition; they also give the congregation an opportunity for singing in parts.

1 See also Folk Music in Transition, by Timothy Schoenbachler, reviewed in Bulletin 71, page 239.
A Good Participation Aid

CBW II meets the standards expected of a suitable aid to people's active participation in the renewed liturgy.2

- **Its appearance** is appropriate, dignified, appealing. It is obviously intended to serve the community for years, rather than for a month or two. Its appearance says: *We care about good liturgy in our community.*

- **It supports the roles** of those who use it: The choir edition of the hymnal is intended to help singers and musicians to plan and carry out their special ministry in the community liturgy. The pew edition is intended for the rest of the community, giving them the music and texts they need to take part in the celebrations. No more encyclopedic, "one-book" liturgies!

- **It provides a wide variety of options:** It does not limit the community to certain responses or the presiding priest to a few specific texts. The open variety of alternatives and options in the renewed liturgy is continued in CBW II.

- **It can be used in other celebrations:** As well as in the Sunday eucharist, CBW II can be used by cantors, choir, musicians, and people in weekday eucharists, celebrations of all the sacraments, eucharistic devotions, funerals, blessings, bible services, and for morning and evening prayer throughout the year.

Mr. Schellman concludes with these words: "CBW II promises to be a good example of one of the most recent attempts to produce a congregational book which takes seriously the assumptions of the renewed liturgy, . . . and the very practical demands which it makes on our people."

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**WAYS OF USING THIS BULLETIN**

There are many ways you can use Bulletin 72 in working for better use of good music in your parish or community liturgy.

- Use this Bulletin to see where your parish or community is in regard to music in its worship.

- Use it to come to know how much CBW II can help your community to grow musically. If you have another hymnal, use this issue to measure its value.

- Use Bulletin 72 to begin or improve your celebration or morning and evening prayer.

Bulletin 72 may also be used to promote positive discussion among members of parish councils, liturgy committees, choirs, and other groups of musicians.

Extra copies may be ordered from Publications Service, 90 Parent Avenue, Ottawa, Ontario K1N 7B1.
Our celebration of the eucharist on the Lord’s day is the most important liturgical gathering of the week: when we come together, the Church is made visible most clearly (Liturgy constitution, nos. 41-42; GI, nos. 74-75). Other celebrations, such as morning and evening prayer, lead to and follow from the eucharist.

_Good music is essential to good liturgy,_ and must be seen as a part of it from the first moment of planning (see pages 5-6, above).

This article shows some of the many ways in which CBW II is useful for planning and celebrating our weekly Sunday eucharist.

**Planning Our Sunday Celebration**

**Basic help:** The _choir edition_ is used by all who plan the music for the liturgy. In this edition, two important helps for planners are the indexes at the back of the book and the Guidelines for music in the Mass (nos. 80-103).

**In every Mass:** Planners should try to make sure that there will be music during each celebration of the eucharist on Sunday. The different choirs, groups, or musicians should be involved in the planning process.

- **Ordinary parts of the Mass that are always sung, if possible:** _Alleluia_ or gospel acclamation, _Sanctus_, memorial acclamation, great _Amen_, _Agnus Dei_. Once familiar to the people at a particular Mass, they should not be varied too frequently: see pages 14-15, above. These may be chosen from the Masses and parts of Masses beginning at no. 338. Notes on their best use are given in the Guidelines.

- **Responsorial psalm:** There is a proper psalm and refrain, with music, assigned to each Sunday; one of several seasonal psalms may replace the Sunday psalm, permitting the same one to be sung on several Sundays and in other celebrations during a season; in this way, the people may become more familiar with this psalm, and gradually add it to their present repertoire. Acceptable methods of singing the responsorial psalm are described in the Guidelines, no. 85.

- **Processions:** The entrance procession, procession with the gifts, communion procession; sometimes, the recessional. Appropriate types of music are discussed in the Guidelines; seasonal music is also appropriate. The gospel procession takes place during the singing of the gospel acclamation.

- **Entrance rite:** In the light of the music used at other points in the celebration, will the penitential rite, _Kyrie_, or _Gloria_ be sung in this celebration? See Guidelines, nos. 81-84.

- **Other music:** Will the choir be singing something before or after the celebration, during the collection or preparation of the gifts, or during communion? Will there be an instrumental solo at any of these times? Will there be some time of silence, when all may just relax and reflect? The musical importance of these moments is described in the Guidelines.

**Gospel theme:** The basic tone for a particular Sunday’s celebration is set by the gospel passage. After reading the text and praying about it — something that the
whole planning group should do together — the planners may suggest a suitable hymn that reflects this theme; here the topical index is often of great help. Such a hymn may be sung at the entrance if it is familiar to the community; or by the choir during the preparation of the gifts or during communion.

If no hymn is found that relates to the particular gospel passage or to one of the other readings, there is no need to fret: it is the responsibility of the one who preaches the homily to make the connection between the gospel and the life and prayer of the community.

Understanding the spirit of the season: Each session of the liturgical year has a particular character, which influences the kind of music that is appropriate at this time. A brief introduction to the season is given in the Sunday section of the choir edition of CBW II, and various types of music and further index references are mentioned.

Further help in understanding the spirit of each season is given in these resources: Bulletin 67, Planning Our Year of Worship; Bulletin 70, Liturgical Year and Spirituality; and Guidelines for Pastoral Liturgy — Liturgical Calendar: current edition.

Planning the list of music: After considering the points mentioned above, the planners list the music that will be sung at each of the Masses. Then each group of singers and musicians is responsible for practising it, and for placing hymn numbers on the board at their particular celebration.

Stability and variety: In seeking a balance between stability and variety, it is not difficult to reject the two extreme positions: singing the same music, week after week, and never changing; and singing a completely new set of music each week.

○ Stability: A community needs some stability in its repertoire. The parts which the people sing — Kyrie, Gloria, Our Father, Agnus Dei — should be familiar to all. Over a period of several years, a community can come to know several settings, and then these may be varied.

○ Variety: Hymns sung by the people should be reasonably familiar. They will vary according to the seasons and the type of rite being celebrated. Too many new or unfamiliar pieces of music in one celebration or within a period of a few weeks can tend to dampen the ardor of people who are not talented musically.

○ Learning new music: Musicians and planners should set some definite goals for helping the community to enlarge its repertoire gradually. As well as the seasonal psalms, the people could learn a few basic hymns that may be used on many occasions. In planning the new music to be learned in this year, musicians should also be thinking of what can be done in the following year.

○ Occasionally, it is good for the musicians and planners to review the music that the people already know, and to see if there are some areas that need more attention.
Planners and Musicians

Team effort: Liturgy cannot be planned by a liturgy group or by musicians in isolation; both groups must work together. They need to plan each celebration, as well as make some plans for future growth in participation and learning new music; in this way, they will gradually improve the Sunday celebration. Many good ideas are discussed in Planning music, in Bulletin 67, pages 12-17.

Praying together: Planning the community's worship is not just a matter of technical skill. It needs to be planned in a spirit of prayer and reverence. Planning groups who listen to the gospel in faith as a proclamation of the words of Jesus to them, and then spend a few minutes praying about it, will find that they are more aware of how Christ wants his people to grow in prayer and love during their Sunday worship. Some planning groups may wish to begin or end their preparation by celebrating a brief form of morning or evening prayer from CBW II.

Celebrating Eucharist

During the celebration of the Sunday eucharist, CBW II is used in these ways:

- **Singers:** The singers use the choir edition.
- **Musicians** use the choir edition, or may use the spiral-bound copy that lies flat on a music stand.
- **People:** The rest of the community, including priest, ministers, and congregation, use the pew edition.

After the Celebration

After each celebration, a brief evaluation of the music may be made. During the next planning meeting, the points needing further improvement could be discussed. At least twice or three times a year, the planning group and musicians should read through the Guidelines for music in the Mass, and judge the progress of their community celebrations.

* • • *

A prayer that musicians may use:

*All praise and glory are yours, heavenly Father:*
*you have called us to be your holy people, and have set us aside to sing your praise.*

*Teach us to use our talents and voices for your glory and for strengthening the faith of your Church.*
*Help us to persevere in practice and prayer, so that we may show your love to others and lead them closer to you.*
*Fill us with your Spirit of praise and love, and let us live always for you.*

*All praise and thanks are yours, Father, through Jesus our brother and our Lord. Amen!*
Holy Week is the most important week of the year, containing the end of Lent, the Easter triduum, and the beginning of the Easter season.

The choir edition of CBW II recognizes the importance of Holy Week, and provides both music and guidance to help the choir and musicians prepare and celebrate it well; extensive indexes are useful for Holy Week as well as for all other times of the year. The pew edition contains all the music and texts needed by the people for their full participation. These notes refer to the choir edition.

**Introduction:** The meaning of Holy Week, and general suggestions for music during this week, are given in no. 152.

**Passion Sunday:** Holy Week begins:
- **Introduction:** no. 153.
- **Psalms:** music and guidance for the blessing of the palms and the procession: nos. 154-155.
- **Music for the Mass:** responsorial psalm, gospel acclamation: nos. 156-158.
- **Morning and evening prayer I, II:** Notes on using CBW II are given on page 30 of this article.

**Monday, Tuesday, Wednesday:** These are celebrated as ordinary weekdays, a quiet period between Passion Sunday and Holy Thursday evening.
- **Morning and evening prayer:** Ideas for parish celebrations are described on page 31 of this Bulletin.
- **Penance celebrations:** See pages 33-34, below.

**Chrism Mass:** For those who take part in the chrism Mass on Holy Thursday morning or sometime earlier before Easter, CBW II provides music and guidance:
- **Introduction:** no. 159.
- **Responsorial psalm:** no. 160.
- **Gospel acclamation and renewal of commitment:** no. 161.
- **Hymn for the procession with the oils:** no. 162.
- **Other notes:** no. 163.

**Holy Thursday evening:** The Easter triduum begins with the Mass of the Lord's supper:
- **Introduction:** nos. 164-165.
- **Responsorial psalm:** no. 166.
- **Gospel acclamation:** no. 167.
- **Eucharistic procession:** no. 168.
- **Thursday morning prayer:** see page 31, below.

**Good Friday:**
- **Introduction:** nos. 169-170.
- **Responsorial psalm, gospel acclamation:** no. 171.
- **Solemn general intercessions:** no. 172.
- **Unveiling and veneration of the cross:** nos. 173-174.
- **Morning prayer:** see page 31 in this Bulletin.
Holy Saturday:

• *Morning and evening prayer:* see page 32, below.

**Easter vigil:** This is the most important liturgical celebration in the year. Full music and assistance are provided in CBW II:

- *Introduction:* no. 175.
- *Service of light:* nos. 176-179.
- *Responsorial psalm for all readings:* nos. 180-190.
- *Solemn alleluia and psalm:* no. 191.
- *Blessing of baptismal water,* with litany: nos. 192-195.
- *Renewal of baptismal vows:* no. 196.
- *Music suggestions* for the rest of the Mass: nos. 196-197.
- *Morning and evening prayer:* see page 32, below.

**Easter Sunday:**

- *Music during the Easter season:* no. 198.
- *Seasonal psalms:* nos. 199-200.
- *Responsorial psalm:* no. 199.
- *Gospel acclamation:* no. 203.
- *Morning and evening prayer:* Suggestions for using CBW II for these celebrations are given below, on page 32.

**Practice**

Dedicated choir members and musicians work hard and give a lot of time as they prepare for the Holy Week celebrations. Their prolonged efforts make it possible for the community to have excellent liturgy, and thus help the people to give better worship to God.

**Planning:** Musicians have to be closely involved in the overall planning for the week. CBW II helps them to point out the moments for music. This planning should take place early in January, so that all have plenty of time to prepare adequately.

**Timetable for practices:** Once the musical requirements are established, the choir and musicians will be able to begin to practice. The persons in charge of music should organize a suitable timetable that will allow all to be familiar with all the music in good time for Holy Week, while at the same time carrying out their normal musical responsibilities during Lent.

**Understanding its meaning:** Before beginning to practise a new day or celebration for Holy Week, musicians and singer should read over the brief introductory notes in CBW II, and reflect on the meaning of this day in the prayer life of God's people.

**Prayer:** Choir members should pray that they will be able to give greater praise to God by their singing, and help the people to participate as fully as possible. A musician's prayer is suggested on page 27 of this Bulletin.

**After Easter,** planners and musicians should meet together to evaluate the celebration of Holy Week, and to make suggestions for an even better celebration next year.
Morning and Evening Prayer

According to local circumstances, the parish celebration of Holy Week may be deepened by the celebration of morning or evening prayer on one or more days of the week. These outlines offer suggestions for each day of the week.

As noted on pages 37 and 41 of this Bulletin, the basic framework of morning and evening prayer has five main sections: introductory rites, psalms, the word of God, praise and intercession, and concluding rites.

Passion Sunday: The triumph of the procession with palms changes to a more somber mood during the reading of the passion narrative at Sunday Mass.

○ Evening prayer I (Saturday evening):

— Introductory rites: Crown him with many crowns, or another hymn honoring Christ as King (remembering, however, that hymns with alleluia are not sung this week).
— Psalms: The responsorial psalm for this Sunday is taken from Ps. 22 (no. 157). This may be used with a psalm of praise, such as Ps. 100, 117, or 150.
— Word of God: 1 Pet. 1: 18-21 (see LH II,1 page 414) or one of the first two readings from the Sunday Mass (Is. 50: 4-7; Phil 2: 6-11 — lectionary, no. 38), or another of the servant songs of Isaiah (see lectionary, nos. 258-260, 41).
— Intercessions: See LH II, page 415; these should be developed further.
— Concluding rites: The alternative prayer (sacramentary, page 210, LH II, page 416) may be used. A prayer over the people (sacramentary, page 637, no. 6) or a solemn blessing (sacramentary, page 627, no. 5) may be chosen.

○ Morning prayer:

— Introductory rites: Hymn in honor of Christ the King: see index, but avoid hymns with alleluia.
— Psalms: See feast of Christ the King (nos. 328-330); a psalm of praise (see evening prayer I) would be appropriate.
— Intercessions: See LH II, page 423; these should be developed further.
— Concluding rites: See evening prayer I.

○ Evening prayer II (Sunday evening):

— Introductory rites: Hymn in honor of the cross or of Christ's passion: see index.
— Psalms: Ps. 22 (no. 157); Ps. 130; Ps. 117.
— Word of God: A selection from Jn. 10 (lectionary, nos. 50-52); or Phil. 2: 6-11 (lectionary, no. 38); another reading may be chosen.
— Intercessions: See LH II, page 428; these should be developed further.
— Concluding rites: See evening prayer I.

1 LH II: This refers to Liturgy of the Hours, vol. 2 (1976, Catholic Book Publishing Co., New York).
Monday, Tuesday, Wednesday in Holy Week:

- **Morning prayer:**
  - Introductory rites: Hymn: see index, *Cross, passion.*
  - Psalms: Ps. 22 (no. 157); one of the penitential psalms (see Ps. 32, Ps. 51, Ps. 130); psalm of praise.
  - Intercessions: See LH II, pages 435, 443-444, 452-453; these should be developed further.
  - Concluding rites: Prayer over the people (sacramentary, page 639, no. 17).

- **Evening prayer:**
  - Introductory rites: Hymn: see index, *Cross, passion.*
  - Psalms: Ps. 141; see also morning prayer.
  - Intercessions: LH II, pages 438, 446-447, 456; these should be developed further.

**Holy Thursday:**

- **Morning prayer:** Texts should not be taken from the chrism Mass, which has little to do with Holy Week or its rhythm.²
  - Introductory rites: Hymn: see index, *Cross, passion.*
  - Psalms: Ps. 63 is the morning psalm; Ps. 80 and Ps. 81 are appropriate; Ps. 22 is the common psalm for the first part of Holy Week.
  - Intercessions: LH II, page 461; these should be developed further.
  - Concluding rites: Prayer over the people (sacramentary, page 639, no. 17).

- **Evening prayer** is not celebrated by those who take part in the solemn evening celebration of the Lord’s supper. Persons unable to take part in this celebration may celebrate evening prayer according to the *Liturgy of the Hours,* vol. II, or *Christian Prayer.*

**Good Friday:**

- **Morning prayer:**
  - Introductory rites: Hymn: Were you there? or see index: *Cross, passion, Good Friday.*
  - Psalms: Ps. 51; Ps. 22; Ps. 147.
  - Intercessions: LH II, page 480; these should be developed further.
  - Concluding rites: Prayer over the people (sacramentary, page 639, no. 17).

Evening prayer is not celebrated by those who take part in the commemoration of the Lord’s passion. Persons unable to take part in this celebration may celebrate evening prayer according to the Liturgy of the Hours, vol. II, or Christian Prayer.

Holy Saturday:

Morning prayer:

— Introductory rites: God is love.
— Psalms: Psalms 63, 64, 24, 116, or 150.
— Intercessions: LH II, page 503; these should be developed further.
— Concluding rites: Prayer over the people (sacramentary, page 638, no. 12).

Evening prayer: Care should be taken that this is not held too close to the celebration of the Easter vigil. Songs with alleluia are not sung until the solemn alleluia psalm is sung during the vigil service.

— Introductory rites: O radiant light (no. 64). The Easter candle should not be used during evening prayer today: it will be blessed and used during the vigil service.
— Psalms: Ps. 116; Ps. 143; Psalms 27, 30, 76, 130, 141.
— Intercessions: LH II, pages 513-514; these should be developed further.
— Concluding rites: Simple blessing.

Easter Sunday:

Morning prayer:

— Introductory rites: Jesus Christ is risen today, or another seasonal hymn.
— Psalms: Ps. 63; Ps. 118 (no. 191); Ps. 117.
— Word of God: Rom. 6: 3-11 (lectionary, no. 42; LH II, page 521).
— Intercessions: LH II, page 525; these should be developed further.
— Concluding rites: Solemn blessing (sacramentary, page 628, no. 6).

Evening prayer:

— Introductory rites: Seasonal hymn.
— Psalms: Psalms 141, 110, 117.
— Word of God: Eph. 2: 4-6 (LH II, pages 529-530).
— Intercessions: LH II, page 534; these should be developed further.
— Concluding rites: Solemn blessing (sacramentary, page 628, no. 6).

Easter season: See page 40.
OTHER CELEBRATIONS

CBW II is designed for use in many services outside the eucharist. As at Mass, the choir edition is used by the planners, musicians, and singers, and the pew edition is used by the congregation.

Sacraments: All the sacraments are celebrations of faith. Music reflects the unique spirit of each sacrament, and helps us to deepen our faith in Christ's action in our lives. In every sacramental celebration, the people are encouraged to participate through congregational singing.

Many sacraments are celebrated within the eucharist, after the homily. Particular notes for each sacrament are given in nos. 1-47, and the Guidelines for music in the Mass, nos. 80-103, also apply. See the outline on the sacraments on page 20, above; also Sacramental celebrations, in Bulletin 66, pages 270-279.

Funerals and wakes: Guidelines, music, psalms, acclamations, cross-references, and celebration notes are given in nos. 48-60. See also page 20, above.

Bible services: Bible celebrations or services of the word have been restored to the Church's worship by the Second Vatican Council.

• Purpose: Bible services provide a way of listening to God's word and of responding to it in faith. These celebrations may be informal (at home, in small groups) or more formal (in church or chapel, larger groups).

• Occasions: These celebrations are encouraged on the day or evening before important feasts; on some weekdays during Lent and Advent; on Sundays and holy days; and in a special way in communities who do not have a priest on the Lord's day (Liturgy constitution, no. 35: 4). Other occasions include ecumenical services, wake services, eucharistic devotions, penance celebrations, and other times for worship when Mass is not possible or suitable. Brief services may also be used to open or close any meeting of Christians.

• General outline: Bible celebrations may follow the structure of the liturgy of the word at Mass in this way:
  — Introductory rites: Brief, flexible;
  — Liturgy of the word: Readings, silent reflection, sung response, acclamation, homily, intercessions, sacred action, Lord's prayer;
  — Concluding rite: Brief.

  Or these rites may follow the order of morning and evening prayer: brief introductory rites, psalms, word of God, praise and intercession, brief concluding rites: see pages 37 and 41.

• Music in bible celebrations follows the same principles as music during the eucharist: see Guidelines, nos. 80-103.

Penance celebrations are a form of bible service, leading people to repent for their sins, and to accept an invitation to celebrate the sacrament of reconciliation on this occasion or at a later time. The celebration follows the format of the usual bible service, and normally includes both an examination of conscience and a prayer for all sinners. Model penance celebrations have been provided for Advent in Bulletins 36,
41, 46, 51, 55, 61, 66, and 71; for Lent, in nos. 32, 37, 42, 47, 52, 56, 62, and 67. Another form of the examination of conscience is included in Sunday Mass Book, pages 1108-1112.

**Blessings:** As the community asks God to bless persons, places, or things, it may celebrate with readings, prayer, and song. In the blessings of places or things, we ask our Father to bless the people who use them.

- **If celebrated during Mass,** a blessing normally takes place after the homily and before the general intercessions. The music follows the usual patterns for the eucharist.
- **If celebrated outside Mass,** a blessing may follow the format of a bible service, in this way:
  - Introductory rites: brief;
  - Liturgy of the word;
  - Liturgy of the blessing;
  - Concluding rites: brief.

Appropriate music includes psalms and hymns of praise, the litany of the saints (no. 193), acclamations, and seasonal hymns and psalms.

Further notes on designing and celebrating blessings are given in Bulletin 49, Blessed Be God and His Creation.

**Morning and evening prayer:** See pages 35-43 and 30-32.

In all celebrations, it is essential that the musicians and singers be represented in the planning process from the beginning. This will enable everyone to work together to provide all that is necessary for a fitting celebration for the glory of God and the salvation of his people.

*CBW II provides adequate musical resources for all liturgical celebrations in the life of the parish and religious community.*

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**NEXT ISSUE**

*Baptizing Children* is the title of Bulletin 73, which will be ready for mailing in March.

This issue looks at the place and context of infant baptism in the Church today, and considers the importance of full preparation by all for the baptism of children.

Practical ideas for parents and godparents, priests and deacons, baptismal teams and catechists, and for other parishioners are discussed. Suggestions for preparing and celebrating the baptism of children, and for continuing pastoral care between baptism and school at five years round out this issue of the Bulletin.
MORNING AND EVENING PRAYER

A FULL CELEBRATION

Good planning and good celebration make morning or evening prayer a positive act of worship that deepens the faith and love of all who participate in it fully.

Planning: Those who plan the celebration need to consider a number of points:

• Numbers: Different dynamics are at work when we are celebrating with a small group of ten or with 1,000 people.

• Settings: A small group could celebrate in a small chapel, in the sanctuary of a church, in a comfortable room, or outdoors in good weather. A large group has different needs. The symbols mentioned on page 36 help to give the setting an atmosphere of worship and prayer.

• Season: Each season of the liturgical year has a different spirit, within which this celebration of morning or evening prayer fits. Notes at the beginning of each season are given in CBW II, and suggestions for praying throughout the year are outlined in the following two articles.

• Choices: There are many texts, psalms, hymns, and rites that may be chosen for each celebration. Planners try to make the choices that will help the prayer life of this group or community at this time.

Full celebration: Various elements go into a satisfying celebration of morning or evening prayer:

• Gestures made by all: Christians, like all humans, have bodies, and we use them to express our worship.¹ In our celebrations we bow in adoration during the doxology of each psalm or hymn; we make the sign of the cross at the beginning, during the gospel canticle, and during the closing blessing. We sit to listen to the readings, and for reflection and prayer. We stand for times of praise. We share a sign of peace at the end of our celebration.

• Ministries: The liturgy of the hours is the prayer of the whole Church, and is not reserved for clergy or religious (Liturgy constitution, nos. 83, 99, 100). A good celebration requires a leader or presider, a cantor, and a reader; acolytes, thurifer, and others may also serve the community in its prayer. Any believer may fill these roles; traditionally, when a bishop, presbyter, or deacon is present, he presides since he is ordained as a leader of the Church’s public prayer. All ministers are members of the community, called to serve the whole community in its life and its prayer.

• Vesture: In larger groups involving 30 people or more, vesture can be an aid to celebration. Simple albs or robes, with stoles worn by bishop, priests, and deacons, indicate that a community celebration of prayer is taking place; copes may be worn on more solemn occasions.

¹ See Worship Without Words, a liturgical leaflet edited by the National Liturgical Office, and available in packages of 100 from Publications Service, 90 Parent Avenue, Ottawa, Ontario K1N 7B1.
**Processions:** The celebration opens with a procession of the ministers through the community. In evening prayer, a minister may carry the lighted Easter candle, while the church, chapel or room remains in silent darkness — the only other light comes from the glimmer of the fading sky; after the candle is placed on its stand, the lights may be turned on full, and the community begins the evening hymn. Morning prayer begins with a silent procession through the community, and then the morning hymn is sung.

At the end of the celebration, after the kiss of peace, the community remains standing while the ministers leave the place of celebration in silence. A hymn would be anticlimactic at this point.

**Symbols:** The use of strong symbols expresses vividly but silently who we are, and what we are doing:

- **Light and darkness:** These natural symbols echo the creation story, Christ's victory over Satan, and our constant struggle to die to sin and live with Christ for God.

- **Incense:** Like the visible and fragrant smoke, our prayers rise like incense to God our Father: we are pleasing to him when our lives are fragrant sacrifices. (See Ps. 141: 2; Rev. 8: 3-4; Rom. 12: 1-2.)

- **Banners:** The feelings of the community, the nature of the season or feast, the time of day, or the objects of our intercessions may be expressed by banners or by carefully used images. Wordy banners do not always add to the celebration. (See *A fresh look at banners*, in Bulletin 48, pages 108-113.)

By promoting a full celebration of morning and evening prayer, a community gives greater praise to God, and comes to a growth in faith and love among those who take part fully in its celebration.

Parishes, communities, groups, and families who want to celebrate morning and evening prayer in harmony with the Church are offered practical help in *Catholic Book of Worship II* and in this issue of the Bulletin.

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**BULLETINS FOR THIS YEAR**

For 1980, the National Council for Liturgy has chosen these topics for the National Bulletin on Liturgy:

- **No. 72:** *Music in Our Liturgy*
- **No. 73:** *Baptizing Children*
- **No. 74:** *House of the Church*
- **No. 75:** *Praying the Psalms*
- **No. 76:** *Worship '80: Eucharist*

Each Bulletin has 48 pages, making a total of 240 pages a year.

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EVENING PRAYER THROUGHOUT THE YEAR

The Liturgy constitution (no. 100) invites pastors to restore morning and evening prayer — especially evening prayer — in their parishes on Sundays and the greater feasts.

In its section on daily prayer (nos. 61-79), CBW II provides practical helps for parishes, communities, and groups that wish to celebrate these hours in union with the Church around the world.

Spirit of evening prayer: This hour is a prayer of thanks, of trust, and of asking for forgiveness (see GILH, nos. 39-40). Ideally, evening prayer is celebrated at the closing of the day, as daylight is fading. In Canadian terms, it is appropriate to pray this hour before or after the evening meal. (See Bulletin 58, pages 110-111.)

Structure of Evening Prayer

A simple structure or outline is followed throughout the year. Once this is understood, many variations may be made within its framework. Ideas for A full celebration are given on pages 35-36.

- Introductory rites
- Psalms
- Word of God
- Praise and intercession
- Concluding rites.

Introductory rites: These may consist of a procession, opening verse, celebration of light, hymn, evening thanksgiving,¹ or may be simplified (see nos. 62-65).

Psalms: Three psalms may be sung (e.g., evening psalm, seasonal psalm, psalm of praise), or two, or even one. After each psalm, there is a pause for silent prayer. The person who is presiding may conclude this time of silence with a psalm prayer: a few examples are included in the choir edition of CBW II. See nos. 66-67; see also Bulletin 75, Praying the Psalms.

Word of God: Standing at the lectern, the reader may proclaim a short or longer reading from the bible or from the lectionary. The reading is chosen from the Old Testament or from the New Testament epistles; the gospel is not read at evening prayer, since the canticle of Mary or Simeon takes its place. All listen in faith, and then remain for a moment or more in silent prayer and reflection (see Bulletin 71, pages 204-205, 220-221). If desired, a sung response may follow the time of silence (no. 67).

Praise and intercession: The community stands for this part of the prayer (nos. 67-70).

- Gospel canticle: At the end of the day, the canticle of Mary (Lk. 1: 46-55) is sung; if the celebration is later in the evening, the canticle of Simeon (Lk. 2: 29-32) may be sung.

¹ An evening thanksgiving, somewhat in the style of a preface (without the concluding acclamation), may be sung by the cantor or another minister; this may come after the opening hymn. This song of thanksgiving may reflect the season or the feast, somewhat as does the preface of the eucharistic prayer.
**Intercessions:** As God's people of prayer, we present to him the needs of the Church and of the world, as well as the petitions of this community of faith. A sung form is provided in the hymnal (no. 69), but the community may add further petitions, compose its own form, or use the litany of the saints (no. 193). Other petitions may be added, and then the petition for those who have died is added in last place. (GILH, no. 186). See also Bulletin 58, pages 101-103.

A shorter version of the evening intercessions in litany form is provided as an appendix in *Liturgy of the Hours.*

**Lord's prayer:** We sing the words that Jesus taught us as we conclude this section of praise and intercession (no. 70). Any of the settings of the Lord's prayer may be used in evening prayer: see the liturgical index.

**Concluding rite:** Evening prayer concludes with a blessing (simple or solemn) by the one who presides, and with a kiss of peace shared by all (no. 71). The recessional is in silence.

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**Celebrating Evening Prayer in Different Seasons**

There are many ways of adapting evening prayer to suit the mood of the varying seasons of the liturgical year:

**Sunday:** This is always a day which celebrates the rising of the Lord Jesus and his victory over sin and death; our baptism into his death and resurrection; our new life in Christ; the Church as the people of God. As well, the spirit of each season can be reflected in Sunday evening prayer.

**Introductory rites:** The Easter candle may be carried in the procession; the opening hymn may be an evening hymn, a Sunday hymn, a seasonal one, or one reflecting the Sunday readings.

**Psalms:** Planners may choose one or more of these: Ps. 141, the evening psalm; the responsorial psalm from the Sunday eucharist; a seasonal psalm; another psalm reflecting the gospel or the other readings. A psalm of praise is always appropriate as the concluding psalm.

**Word of God:** A continuation of the second reading from the eucharist, or an expanded form of one of the readings from evening prayer in the *Liturgy of the Hours,* may be read.

**Intercessions:** Current needs of the Church and of the world are presented for the prayer of the community. People involved in recent disasters and those in particular need should be remembered. Those who are preparing for sacraments are always in need of the assembly's prayer.

**Concluding rite:** The form of the blessing may be varied. There are seasonal solemn blessings and prayers over the people in the sacramentary, at the end of the order of Mass.

Evening prayer may be followed by a parish event, such as a meeting, meal, or other gathering.
Advent: See the introductory notes, music references, and seasonal psalms in CBW II, nos. 109-111. The Sunday psalms and acclamations are given in nos. 112-123.

- **Introductory rites:** Evening hymn or seasonal hymn; a lighted Advent wreath may be carried in procession, or the appropriate number of candles may be lighted during the hymn.
- **Psalms:** Seasonal psalms, other psalms from Advent Sundays.
- **Word of God:** Reading from the Advent lectionary, Sunday or weekday, as appropriate.
- **Intercessions:** These may reflect our concern for conversion, for the coming of God's kingdom, and for peace and joy in the hearts of all. (See Bulletin 67, page 23.)
- **Concluding rites:** Seasonal solemn blessing.

Christmas season: Introductory notes, music references, and seasonal psalms are in CBW II, nos. 124-125. The Sunday and feast day psalms are given in nos. 126-132.

- **Introductory rites:** Evening hymn or seasonal hymn.
- **Psalms:** Seasonal psalm, one from the Sundays and feasts.
- **Word of God:** From the Sunday or weekday lectionary for this season.
- **Intercessions:** Prayers for the conversion and salvation of all nations by Christ our savior.
- **Concluding rites:** Seasonal solemn blessing.

Ordinary time: This season comes in two sections: between the seasons of Christmas and Lent, and between Pentecost and Advent. Introductory notes, music references, and seasonal psalms are in CBW II, nos. 229-231. The Sunday psalms are given in nos. 232-330 and 223-228.

- **Introductory rites:** Hymns of praise or thanks; on occasion, all could take part in the entrance procession and recessional.
- **Psalms:** Seasonal psalms (nos. 230-231; seven additional psalms are listed in no. 231); responsorial psalm from Sunday; psalm of praise.
- **Word of God:** Second reading from Sunday; extension of the reading given in Sunday evening prayer II.
- **Intercessions:** A form is given in CBW II, no. 69. This may be developed. Other intentions are given in Liturgy of the Hours, vols. 3 and 4, and in Christian Prayer: these need to be adapted. Brief intercessions in the form of a litany for evening prayer are contained in the appendix of each book of the four-volume edition. In order to reflect the needs and concerns of this community within the Church, other intercessions may be added, and a simpler response chosen.
- **Concluding rites:** The concluding prayer may be the opening prayer of the current Sunday.
Lent: A wealth of texts is provided in the liturgical books for each day of this season. Introductory notes and seasonal psalms: CBW II, nos. 133-135; other psalms, nos. 137-151.

- **Introductory rites:** It is suggested that the Easter candle should not be used during Lent and Holy Week. Banners reflecting the Lenten spirit may be carried in procession. The hymn is seasonal.

- **Psalms:** Seasonal, or the Sunday responsorial psalm. Ps. 141 is always appropriate. A psalm of praise may conclude the celebration.

- **Word of God:** A suitable Old Testament reading from the week's Masses; a reading from evening prayer during the week may be expanded.

- **Intercessions:** See Liturgy of the Hours, vol. 2, or Christian Prayer for intercessions during that week. These should be developed further. The community may wish to kneel during the intercessions on weekdays during Lent.

- **Concluding rites:** Prayer over the people and blessing (from the sacramentary).

Holy Week to Easter Sunday: See pages 30-32, above.

Easter season: Many texts are provided in the liturgical books for Sundays and weekdays during this season. Songs and psalms with alleluia are appropriate throughout the seven weeks between Easter and Pentecost.

- **Introductory rites:** The Easter candle is carried in the opening procession. A seasonal or evening hymn is sung.

- **Psalms:** Ps. 141, seasonal psalms, psalms with alleluia.

- **Word of God:** The readings may be chosen from the Sunday or weekday lectionaries, or expanded from one of the texts given in the daily office.

- **Intercessions:** See CBW II, no. 69. Additional petitions may be added. Many ideas are given in the daily intercessions in Liturgy of the Hours, vol. 2, or Christian Prayer, but these need to be adapted to fit the format in the hymnal.

- **Concluding rites:** For the concluding prayer, the opening prayer of the Easter season Masses may be chosen; the solemn blessing may be taken from the sacramentary.

Ordinary time resumes the day after Pentecost Sunday: page 39, above.
CELEBRATING MORNING PRAYER

Morning prayer and evening prayer are the chief hours of the Church’s daily prayer, and should be celebrated in common where this is possible (Liturgy constitution, nos. 89a, 100; GILH, nos. 37, 40).

Spirit of morning prayer: In our morning prayer, we consecrate to God the beginning of our day: our first act each day should be to turn our thoughts to God, and offer him our day's work. Morning prayer celebrates our Lord's resurrection, and is filled with its spirit: he is the light of the world (Jn. 8: 12), who shines his light in the heart of each person (Jn. 1: 9). Each morning is, as it were, a new creation, and we recall God's creating hand in our midst (see the words of Morning has broken, for example).

Basic outline: Morning and evening prayer have the same basic format, although their introductory rites may be varied and extended:

- Introductory rites
- Psalms
- Word of God
- Praise and intercessions
- Concluding rites.

Developing the Celebration

Parish celebrations of morning prayer may be developed and varied in many ways. Some are described here:

Introductory rites: These are brief, and lead us quickly into the heart of the celebration.

- Opening: The community may gather, and the ministers take their places; after a moment of silence, the celebration begins. Or the ministers may enter in silent procession through the gathered community, and then begin the prayer when they are in place.

- Hymn: The hymn may be a metrical version of the invitatory (Psalms 95, 67, 24, or 100); or this psalm may be sung in responsorial form. The hymn may also be a morning hymn, or seasonal, or another hymn of praise or call to worship.

Psalms: The psalms reflect the spirit of morning prayer. We pray in union with the risen Lord Jesus, and sing our praise to God for creation and redemption: our voices sum up and express the praise of all the universe. According to circumstances, one, two, or three psalms may be sung. The final psalm is usually one of praise.

Psalms include Psalms 5, 8, 23, 27, 36, 67, 117, 121, 122, 148-150.

At the end of each psalm, the doxology ["Glory (be) to the Father"] is sung (see Bulletin 58, pages 98-99). Then a time of silent prayer allows each member of the community to reflect on and pray about the psalm. Finally, the one who is presiding sums up the spirit of the community with a psalm prayer (see GILH, nos. 110, 112, 202).
Word of God: The reading from the word of God may be one that is suitable to the time of day or to the liturgical season. A reading about the length of the average Sunday reading seems appropriate. In church, it is desirable to proclaim this passage from the lectern as the place of God's word (see GILH, no. 259). The reader carries the bible or lectionary during the procession at the beginning and end of the celebration, as at Mass.

Response: After the reading from scripture, all pause for a period of silent reflection and prayer. Then, if desired, an acclamation or hymn may be sung here in response to the reading.

Praise and intercessions (CBW II, nos. 77-78):

Gospel canticle: The canticle of Zechariah (Lk. 1: 68-78) proclaims our thanks and praise to God who has saved us through Christ's dying and rising. Sometimes in parish celebrations, the Glory to God in the highest or Trisagion may be sung in place of the canticle.

Intercessions: Both Jewish and Christian tradition link praise and petition (see 1 Tim. 2: 1-4). Intercessions are an important part of morning and evening prayer (GILH, no. 179).

In morning prayer, the intercessions consecrate our whole day to our heavenly Father. We call on him to help us and all others to grow in his love, and to live according to the teaching of Jesus and the guidance of his Spirit. A form of this prayer is given in CBW II, no. 78; these invocations may be adapted, and others may be added.

Through the intercessions at morning and evening prayer, and the general intercessions in the eucharist, we Christians continue our privilege and responsibility of praying with and through Christ for the salvation of the world. (See Liturgy constitution, nos. 14, 83, 89; GILH, nos. 179-193.) They may be adapted for use by the particular praying community. Other variations are described in Bulletin 58, pages 101-103.

Lord's prayer: Three times a day, the Christian tradition prays this prayer solemnly in its liturgy: since the time of the Didache (around 100-135), the Church prays the Our Father at morning prayer, during the eucharist, and at evening prayer (see Didache 8; GILH, nos. 194-196). The Lord's prayer may be sung to any tune known to the community.

Concluding prayer: The collect of the day or one appropriate to the time of day may be prayed by the presider in the name of all. Many examples are given in Liturgy of the Hours and in Christian Prayer.

Concluding rites: Morning prayer ends with a blessing (simple or solemn) by the person who presides; a sharing of the kiss of peace by all; and a silent recessional (CBW II, no. 79).

Postures and gestures: We stand during the introductory rites, praise and intercession, and concluding rites. We sit during the psalms and reading; we may stand or remain seated during the psalm prayer; a community which is sensitive to the thrust of morning prayer may decide to stand for the final psalm of praise. In Lent, it would be appropriate to kneel during the intercessions on weekdays.
We make the sign of the cross at the beginning, when the canticle of Zechariah is begun, and during the final blessing. During the doxology at the end of the hymn, the psalms, and the canticle, we bow in adoration of the Trinity (GILH, nos. 174, 123-125).

These actions show that our involvement is personal and total, thus expressing and deepening our faith and love. (See GILH, nos. 263-266.)

Morning prayer during the year: The hymn, psalms, reading, intercessions, concluding prayer, and blessing may be adapted according to the season or feast. Examples of such adaptations for evening prayer are given on page 39; these may be adapted for morning prayer in a similar way.

• Holy Week: Suggestions for adapting morning prayer for the days between Passion Sunday and Easter Sunday are given on pages 30-32.

* * *


A NEW DECADE

Loving Father,
we thank you for bringing us to the beginning
of another decade in your service.
During the 1980s,
you will bring many new members into your Church.
You will lead many to give you deeper praise,
you will invite some to stand up as prophets to your people,
and you will call some of us into eternal glory.

Accept our praise and our suffering,
our prayers and our efforts,
our dying and our rising with your Son.
Listen to our prayers for peace for all,
and bless us as we bless your name.

Send your Spirit to guide us in your ways,
and lead us to you through Christ our Lord. Amen!
OTHER NOTES

MUSIC IN PAST ISSUES

The place of music in our liturgy has been discussed many times in past issues of the Bulletin. For the convenience of our readers, these references are summarized here.


1978 (volume 11):
- No. 63, *Children and Liturgy*: The principal references to music are on pages 77, 82-84, 86, 91 (questions 10, 11, 19), 99-100, 102, 118.

1979 (volume 12):
- No. 68, *Family Prayer*: See pages 55, 57, 72, 83.
- No. 70, *Liturgical Year and Spirituality*: See page 164.

Book reviews: These publications on music were reviewed in the Bulletin during 1978 and 1979:

*Pastoral Music*: Bulletin 63, page 126
*Gather 'Round, Too!* no. 63, page 126
*Jamaican Folk Mass*: no. 65, page 309
*Touchstone for Liturgical Ministries*: no. 67, page 45
*Singalive!* no. 67, page 47
*Dancing Christmas Carols*: no. 68, page 92
*Introduction to Catholic Music Ministry*: no. 68, page 93
*Folk Music in Transition*: no. 71, page 239.
BRIEF BOOK REVIEWS

Celebrating Liturgy: The Book for the Liturgy of the Word (1979, Liturgy Training Program, 155 East Superior Street, Chicago, IL 60611): paper, 8½ x 11 inches, v, 136 pages. $5.75.

Following 15 years of experience, this annual publication has been revised to give greater help to readers, liturgy teams, and homilists. An introduction to each season is followed by suggestions for use of the seasonal psalm. Each Sunday in year C, 1979-1980, is covered on two pages: one page contains the three readings in the Jerusalem and New American versions, and the other provides a page of suggestions. The readings are included for study purposes; during Mass, they are proclaimed from the lectionary.

Notes for readers suggest ways of proclaiming the texts better, including hints on words to emphasize; the pronunciation guide is reprinted from the Canadian study edition of the Sunday lectionary. Practical ideas on texts and seasonal emphases are provided for liturgy planners. For homilists, the notes suggest some good news, some bad news, and some personal questions.

Recommended to parishes who are trying to make their Sunday liturgy the best celebration they can offer to God.

All the Days of Lent, by Colane Recker, OSF (1979, Ave Maria Press, Notre Dame, IN 46556): 63 pages, illustrations, paper. $2.45.

A page on each Sunday and weekday in Lent provides a thought based on the day's liturgy, a scripture passage for reflection, and a suggestion for action that involves personal sacrifice. Recommended for families and catechists.


Fr. Krause has written a book that will help ministers, clergy, and congregation as they plan and celebrate their parish liturgies.

The author combines the theology of liturgy and community with the practical celebration needed in a parish. As well, he points out elements of creative liturgy that will lead to a better and more authentic celebration.

Clearly written, this book is recommended for liturgy committees, ministers, clergy, and seminarians.

Parish Leadership Today: A Compilation of Writings from Today's Parish (1979, Twenty-Third Publications, PO Box 180, West Mystic, CT 06388): paper, 93 pages. $2.95.

Fourteen articles present current thinking on the nature of the parish, on leadership and ministry, on parish councils, and on some of the problems we face in this time of renewal.

These articles provide the background and setting in which the community celebrates the liturgy. Since these elements strongly influence the quality of our worship, we have to understand them and see how we can discern and meet the needs in our own parish community.

Recommended for all who are involved in the life of the parish.


Many of Father Champlin's popular syndicated columns have been brought together in a book that looks at many practical aspects of parish life today. Written in an easy-to-read style, the articles flow well and offer many challenges to concerned people today.

This book can make a fine contribution to parish councils and all their committees, as well as to priests, deacons, and seminarians. Recommended.

This is a sequel to an earlier book, reviewed and recommended in Bulletin 68, page 91. The author presents ten areas of potential trouble in families (such as fighting, values, discipline, television, and roles), and discusses the situation, tensions, and psychological elements involved in them. Positive steps for making progress and many suggested references for further reading add to the value of this book.

Recommended to families and all who work with them.

* * *


These delightful booklets were written by a mother for children. Each two-page spread looks at God and life and family and the world from a child's point of view, and helps him or her to experience God in varied ways. These experiences and the attitudes underlying the pages in the book form a good basis for liturgical development in later years. More booklets are promised in this series.

Recommended for families with children ranging from preschool to 8 or 9 years of age.

* * *


This book provides a realistic and practical approach to family prayer. In the introduction, the author helps a family to learn to pray by praying at one or more of the four times best suited to family prayer: morning, evening, mealtimes, and bedtime. Prayers and ideas for praying daily and in the spirit of the liturgical seasons are given in abundance. Prayers are also suggested for saints' days and other occasional celebrations.

As a family man, the author has prepared a book that will benefit any Christian family that wants to pray in harmony with the scriptures and with the Church's liturgical year. Recommended for every family that wants to grow in prayer.

* * *


"Making space means to be quiet, . . . to be alone, . . . to take time" (page 11), in order that we may hear Christ knocking. Making symbols means that we welcome him in (Rev. 3: 20). If we seriously want to pray, we need to make space and make symbols.

Finding time for prayer in a hectic world, and making symbols that express our welcome for Christ: Fr. Clark offers positive helps for anyone who wants to grow in personal prayer — which is essential for true community worship. Recommended to all who want to deepen their personal prayer life.

* * *


This is a book about our journey toward God: the thoughts of Merton and of the author, who shared monastic life with Merton for six years, help us to benefit more from the spiritual thinking of both the East and the West. As we explore the spirituality of Merton, we are helped to become more aware of the spirituality of the people of God. Recommended.

* * *


In words and in photographs, Fr. Mooney tries to help us to experience the touch of Christ in all creation, and to lead us into prayer from this experience. Most punctuation is omitted in the blank verse which accompanies and comments on the photographs. We suggest you leaf through it before you buy it, to make sure it will be helpful to you.

* * *
When the Well Runs Dry: Prayer Beyond the Beginning, by Thomas H. Green, SJ (1979, Ave Maria Press, Notre Dame, IN 46556): paper, 175 pages. $3.50.

The author shares his efforts and successes as a spiritual director, and seeks to help those who want to go deeper in prayer, until we are able to let prayer "become less and less what we do and more what God does in us" (page 11).

This growth in prayer is possible for Christians living in the world. By sharing the insights of great mystics, especially Teresa of Avila and John of the Cross, Fr. Green offers a path for persons who want to let God teach them to pray. Recommended.


Originally developed by Fr. Juknialis as stories for homilies, these have been gathered together in one collection. They are dreamlike parables with a Christian thrust, touching events in our everyday living of the faith.

COURSES IN PASTORAL LITURGY

Good courses in liturgy are being offered in North America. Some of these are given during the summer, some during the school year, and some in shorter institutes.

Further information may be obtained by writing to the following:

- Program of Liturgical Studies
  Department of Theology
  University of Notre Dame
  Notre Dame, Indiana 46556
  U.S.A.

- The Graduate School
  St. John's University
  Collegeville, Minn. 56321
  U.S.A.

- School of Religious Studies
  The Catholic University of America
  Washington, D.C. 20064
  U.S.A.

- Program of Church Music and Liturgy
  St. Joseph's College
  Rensselaer, Indiana 47978
  U.S.A.

- Aquinas Institute
  2570 Asbury Road
  Dubuque, Iowa 52001
  U.S.A.

- The Center for Pastoral Liturgy
  The Catholic University of America
  Washington, D.C. 20064
  U.S.A.

- Irish Institute for Pastoral Liturgy, approved by the Irish hierarchy: A one-year program, commencing each September. Four areas of specialization: Church at prayer, eucharist, sacraments, theology of liturgy. The curriculum includes lectures in scriptures, theology, human sciences, music, art, and architecture.

  Applications should be made early to Rev. S. Swayne, Director, Irish Institute of Pastoral Liturgy, College St., Carlow, Ireland.
CELEBRATING LENT AND EASTER

Many articles on the seasons of Lent and Easter and on Holy Week are contained in past issues of the Bulletin. These references are listed in the index in Bulletin 61, pages 307-311.

Two issues have concentrated on the Easter cycle: Bulletin 37, Taking Lent Seriously, and no. 42, Call to Penance. The spirituality of these seasons is discussed in Bulletin 70, and planning for them in no. 67. On Lent and Easter in the home, see no. 63, pages 106-108.

Lenten penance celebrations have appeared in Bulletins 32, 37, 42, 47, 52, 56, 62, and 67. Another form of the examination of conscience is given in Sunday Mass Book, pages 1108-1112.

Living Lent is a leaflet prepared by the National Liturgical Office for distribution to parishioners.

THANKSGIVING FOR MUSIC

Blessed are you, Lord God,
king of the universe:
you have created the world in harmony
and have given us musical talents.

We praise you for giving us voices to sing with,
and ability to make musical instruments,
woodwinds, percussion, and strings.
We thank you for orchestras and choirs,
for composers and arrangers.

We thank you for giving us the ability
to make radios and records and tapes.
Help us to use all these gifts in your service,
for your glory and for our salvation.

Father of all,
we praise you and sing your glory.
Accept our music as we offer it to you
in the unity of your Spirit
through Christ our Lord. Amen!