National Bulletin on Liturgy

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Catholic Book of Worship III
Notice to Subscribers

To conform to the practice of other CCCB publications, the dating of the National Bulletin on Liturgy has been changed from March, June, September and December to Spring, Summer, Fall and Winter.

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This Bulletin is primarily pastoral in scope. It is prepared for members of parish liturgy committees, readers, musicians, singers, catechists, teachers, religious, seminarians, clergy, and diocesan liturgical commissions, and for all who are involved in preparing, celebrating, and improving the community's life of worship and prayer.

Editorial commentary in the Bulletin is the responsibility of the editor.

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The text of the Bulletin is printed on recycled paper. This reflects our concern for the environment and the conservation of our natural resources.
This issue will describe our new national hymnal, to be published in late Fall 1992. What will it contain? What principles were considered in choosing its contents? How might it be introduced to parish communities? How might we make best use of the rich resources it contains?
# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>3</td>
</tr>
<tr>
<td>The Story of CBW III</td>
<td>4</td>
</tr>
<tr>
<td>Murray J. Kroetsch</td>
<td></td>
</tr>
<tr>
<td>What the People of Canada Said About Catholic Book of Worship II</td>
<td>10</td>
</tr>
<tr>
<td>Loretta Manzara and Murray J. Kroetsch</td>
<td></td>
</tr>
<tr>
<td>Hymns in CBW III</td>
<td>13</td>
</tr>
<tr>
<td>Loretta Manzara and Murray J. Kroetsch</td>
<td></td>
</tr>
<tr>
<td>Service Music</td>
<td>33</td>
</tr>
<tr>
<td>Murray J. Kroetsch and Loretta Manzara</td>
<td></td>
</tr>
<tr>
<td>How to Introduce the New Hymnal</td>
<td>37</td>
</tr>
<tr>
<td>Loretta Manzara</td>
<td></td>
</tr>
<tr>
<td>Establishing Common Repertoire in the Parish</td>
<td>38</td>
</tr>
<tr>
<td>Loretta Manzara</td>
<td></td>
</tr>
<tr>
<td>Meet our Music Engraver</td>
<td>39</td>
</tr>
<tr>
<td>John Bird</td>
<td></td>
</tr>
<tr>
<td>Guidelines for Music in the Liturgy</td>
<td>40</td>
</tr>
<tr>
<td>John Hibbard</td>
<td></td>
</tr>
<tr>
<td>Music Serves the Expression of Faith</td>
<td>44</td>
</tr>
<tr>
<td>Helps for Aspiring Hymn Writers</td>
<td>45</td>
</tr>
<tr>
<td>Margaret Clarkson</td>
<td></td>
</tr>
<tr>
<td>Composing Music for the Assembly</td>
<td>50</td>
</tr>
<tr>
<td>Michel Guimont</td>
<td></td>
</tr>
<tr>
<td>Exploring the Rhythm of a Text</td>
<td>52</td>
</tr>
<tr>
<td>David M. Young</td>
<td></td>
</tr>
<tr>
<td>An Analysis of David Young's Tune Craigleith</td>
<td>53</td>
</tr>
<tr>
<td>Loretta Manzara</td>
<td></td>
</tr>
<tr>
<td>The Evolution of a Hymn Text</td>
<td>55</td>
</tr>
<tr>
<td>Loretta Manzara</td>
<td></td>
</tr>
<tr>
<td>Selected Readings for Musicians</td>
<td>63</td>
</tr>
<tr>
<td>Other Notes</td>
<td>32</td>
</tr>
<tr>
<td>Our Next Issue</td>
<td></td>
</tr>
<tr>
<td>Summer Courses</td>
<td>36, 43, 44</td>
</tr>
</tbody>
</table>
Introduction

Fall 1992 will bring a long-awaited event of great significance to the Roman Catholic Church in Canada: the publication of Catholic Book of Worship III (CBW III), the third edition of our national hymnal. This improved and expanded music and worship resource will serve our liturgical worship for the next decade or more. As liturgy today is normatively considered a musical experience, it is crucial to have a good hymnal – and to use it.

In Canada we are blessed by having a national hymnal published by the church. Because it is national we have a sense of unity in our worship, a common repertoire, and the best resource that the national church can produce. Because it is published by the church, we appreciate that the hymnal is a liturgical book on par with the sacramentary, lectionary and other liturgical books. We know that the bishops and the rest of the church take musical worship very seriously indeed.

This issue of the Bulletin has been prepared or supervised by two persons who played key roles in the preparation of CBW III. They bring their great expertise and here introduce the new hymnal to the rest of the church.

• The Reverend Murray Kroetsch, while Director of the National Liturgical Office also chaired the hymnal revision committee. Now a pastor in the Hamilton diocese, he continues to bring this project to completion.

• Sister Loretta Manzara, CSJ was secretary and full-time staff person for the hymnal revision committee, and knows every detail of the process. Now staff person for liturgy in the diocese of London, she has proofread all the music and text of the new hymnal.
Objectives of our national hymnal: In November, 1986, the Episcopal Commission for Liturgy and the National Council for Liturgy discussed the important role that the Catholic Book of Worship (I and II) has played in the liturgical formation of Roman Catholics in Canada since the Second Vatican Council. These committees reviewed the objectives that guided the selection committee in the preparation of the Catholic Book of Worship II during the years 1977 – 1980, and concluded that our national hymnal had met these objectives.

• Primary objective: To provide the worshipping community with a book for Sunday Mass, containing all that is required for participation in the Sunday eucharist (and feast days that may be celebrated on Sunday), and giving proper direction to the liturgical celebration;

• Secondary objective: To give the worshipping community what is required for participation in the celebration of the sacraments, Holy Week, funerals, and morning and evening prayer.

Expiry of copyright permissions: The copyright permissions to reprint the Catholic Book of Worship II were scheduled to expire in 1990. This situation posed several questions for the Episcopal Commission for Liturgy. Could the existing copyright permissions be renewed? Is it advisable to renew the existing permissions in light of the rapid developments in liturgical music since the publication of CBW II? To what extent is CBW II responding to the present pastoral needs of worshipping communities in our country? Is it time to prepare a revision of our national hymnal?

Evaluation of CBW II: A decision was made to evaluate the Catholic Book of Worship II in 1987. A questionnaire was prepared and circulated in the National Bulletin on Liturgy (Number 107: January, 1987). Dioceses were encouraged to have as many parish musicians as possible respond to this form. Musicians, members of the assembly, and liturgical committee members were asked to comment on the adequacy of repertoire for various seasons and liturgical celebrations, the frequency of use, the pitch of the hymns, and the musical styles represented in the hymnal. They were also invited to comment on the quantity and style of the responsorial psalms, sung Mass parts and music for the rites. Finally, the respondents were requested to make recommendations regarding other compositions they would like to see in a possible future edition of the Catholic Book of Worship.

Responses to the evaluation: Over two hundred responses were received at the National Liturgical Office. These replies were collated and studied in the spring of 1987. They revealed an overall satisfaction with CBW II. However, they clearly indicated a pastoral need for more repertoire than was contained in CBW II.

Decision to prepare a new hymnal: In June, 1987, the Episcopal Commission for Liturgy decided to proceed with a third edition of the Catholic Book of Wor-
ship. The objectives which guided the development of CBW II were adopted as the guiding principles for the preparation of the new edition of the hymnal.

Three stages: It was determined that the work of the revision would progress in three stages. The first stage would involve the selection of the contents of the book. This task was undertaken by the hymnal revision committee under the direction of the National Liturgical Office. The second and third stages would involve the negotiation of copyright permissions, and the engraving of music, typesetting, printing and binding respectively. At the time it was estimated that each stage would take approximately one year to complete. Hence, a publication date in late 1990 or early 1991 was envisioned.

Hymnal revision committee: With the approval of the Episcopal Commission for Liturgy, a national committee for the hymnal revision was established during the summer of 1987. It was composed of the following people:

- Rev. Murray J. Kroetsch [Chairperson]
- Sr. Loretta Manzara, CSJ [Secretary]
- Msgr. Patrick Byrne [Editorial Advisor]
- Mrs. Patricia Fowler
- Mrs. Joyce Knarr
- Mr. Mike Kurley
- Sr. Dorothy Levandosky, OSB
- Mr. Edward Mahar
- Rev. Eugene Roy
- Mr. Dan Smith
- Mr. Paul Tratnyek

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St. John's, NF
Kitchener, ON
Warburg, AB
Winnipeg, MB
Halifax, NS
Temiscaming, QC
Toronto, ON
Cambridge, ON

Six meetings were scheduled for the committee between September 1987 and November 1988. An additional meeting was held in January 1989 to review comments on a draft manuscript which were received from musicians across Canada.

Principles established: The hymnal revision committee met for the first time in October 1987 at the Motherhouse of the School Sisters of Notre Dame in Waterdown, ON. The first task of the committee was to establish the principles which would guide them in the selection of music.

- Music: Is the music of good quality?
- Text: Does the text contain biblical imagery? Is the theological content sound? Does the text use contemporary English? Is it ecumenically sensitive?
- Pastoral Usefulness: Is the music suitable for use by the assembly? Is the range appropriate for the average congregation? Is the music challenging but not too difficult?
• Durability: Will the music and text be appealing and useful 15-20 years from now?

• Liturgical Suitability: Can this piece be used during the liturgy? Can it be used several times during the liturgical year?

• Our Tradition: Is this piece in accord with our liturgical heritage and tradition?

Other concerns: The committee also noted other concerns expressed by pastoral musicians across Canada. These were kept in mind as the committee proceeded to select music for the new book.

• The Canadian bishops' policies regarding inclusive language;
• The need for accompaniments and chord progressions for each piece where possible;
• The maintenance of some of our chant heritage;
• The representation of a wide variety of musical styles;
• The inclusion of a psalm index and a scripture index;
• The inclusion of texts commonly used in the Christian churches;
• The need for more music suitable for the communion procession;
• The need for more psalms settings and additional settings for morning and evening prayer;
• The need for a companion book containing pastoral notes and other resources.

Review of CBW II: The second task of the committee was to determine the material contained in CBW II which ought to be retained in view of the comments received in the national evaluation. This discussion of every item contained in CBW II occupied the committee members for most of the first meeting.

New music welcomed: Musicians were invited through diocesan liturgy offices and commissions to submit music and texts for consideration by the revision committee prior to November 1988.

Committee meetings: The committee met on five occasions between September 1987 and December 1988. At each meeting the members examined music and texts that were recommended for particular seasons or liturgical rites. For example, one meeting was spent considering music for Advent, Christmas and Epiphany, Marian hymns, and music for reconciliation and anointing of the sick. The committee members sang through each piece of music submitted and then discussed its merits in view of the working principles established at the first meeting. All decisions were arrived at by consensus.

Music reviewed: The committee was overwhelmed by the enthusiastic response of those who submitted compositions for possible inclusion in the hymnal. In the course of its meetings the committee reviewed almost 2,000 hymns and canticles. In addition, approximately 500 responsorial psalms settings and 300 Mass parts were examined. Together with individual compositions, over 70 existing hymnals and published music collections were studied.
Consultation on draft manuscript: In November 1988 the regional liturgical conferences were invited to recommend local consultants to review a draft manuscript of the hymnal. The following people were then consulted.

Atlantic region: Sr. Donna Kelly, Sydney, NS
Mr. Claude LaChance, Lower Sackville, NS
Mrs. Rosemary Wright, Renforth, NB

Ontario region: Rev. Norman Bonneau, Ottawa, ON
Mr. Albert Dunn, Kingston, ON
Mrs. Lorraine King, Windsor, ON
Mr. Robert Palangio, North Bay, ON

Western region: Mrs. Kim Aldi, Edmonton, AB
Mrs. Joan Halmo, Saskatoon, SK
Dr. Thomas Chase, Regina, SK

North West Territories: Mr. Charles McGee, Yellowknife, NWT

In addition, the committee submitted the draft manuscript to the Rev. Barrett Armstrong (Toronto, ON), Dr. George Black (London, ON), and Dr. Elaine Rendler (Falls Church, VA).

Editorial work: After receiving comments from the consultors, the revision committee met in January 1989 to determine the final contents of CBW III.

Copyright negotiations: In 1989, Mr. John Bird began to negotiate copyright permissions on behalf of the Canadian Conference of Catholic Bishops. The Episcopal Commission for Liturgy and National Liturgical Office recommended that the copyright permissions be negotiated for a 15-20 year period and that the rights be secured for North America. Permissions were subsequently obtained for a 15 year period with an option to renew them. Unfortunately, it was not feasible to negotiate copyright permissions for North America. One music publisher in the United States made this impossible. The sale of Catholic Book of Worship III will therefore be limited to Canada and countries outside the United States.

Music engraving and typesetting: In the fall of 1990, Mr. Eric Mundinger began the process of engraving music for the hymnal. As sections of the book are completed, they are being proofread by the editorial committee. In 1991 work was begun on the rubrical texts and notes which will be included in the hymnal. In the beginning of 1992, these texts were completed and forwarded to the typesetters.

Printing and binding: Printing and binding will be completed during the fall of 1992. It is hoped that the new hymnal will be available in late fall of this same year.

Appearance of the new book: The page size of the choir edition of CBW III will be slightly smaller than the CBW II. However, because of the increased repertoire, the book will be thicker – approximately 1,100 pages. The page size of the pew edition will be the same as CBW I and CBW II.

Further work of the revision committee: Following the publication of CBW III a companion volume containing pastoral notes is planned. Many of the members of the hymnal revision committee will be available to assist dioceses with the introduction of this important liturgical resource in their worshipping communities.
Text Revision

In some cases the texts of hymns did not meet all of the criteria set out (above) for inclusion in CBW III, but minor revision would bring them in line with the rest of the collection. The principles involved in such revision of text are described briefly here.

Principles

Since the publication of CBW II, the texts of some hymns were changed by the authors or copyright holders, or alternative texts were developed. Therefore, only a limited number of changes in existing hymns were suggested by the committee, and they fall into one of six categories.

Language Concerning the People of God

Article 35 in the Pastoral Notes of the Liturgical Calendar states that all commissions of the CCCB are to be more sensitive to the use of inclusive language, and to take steps to implement such language in liturgies, homilies and hymns. The hymnal committee has been able to comply with this directive for all hymn texts, acquiring the necessary approval from living text writers and copyright holders.

Therefore, changes have been made in a few of the texts that more clearly include all persons (“In him we were perfected” instead of “In him was man perfected”; “In your strong care all nations, every race,” in place of “In your strong care the men of every race”; and “Thousands of people, faithful, true,” for “Thousands of faithful men and true,” etc.).

Sound Theological Content

Some changes have corrected theologically dubious statements, or sentiments that did not seem to belong to the Catholic tradition. For example, “Our faith would be in vain” for “Our faith had been in vain”; “Whose sacred meal binds hearts as one” for “Who teaches us by bread and wine”; and “our living Lord is seen,” for “my living Lord is seen,” etc.).

Other changes were made for greater clarity or precision in the text: (“You with the Father we adore” for “Whom with the Father we adore”; “And David’s royal son” in place of “Great David’s greater Son”; “Be by all the world adored” for “Be, by all that is adored,” etc.).

Use of Contemporary English

Changes have been made to replace archaic, precious, or contrived language: (“Who over all does reign” instead of “Who over all doth reign”; “O sons” for “ye sons”; “Guarding Christ, both Son and Lord” for “Guarding Christ, the little Lord”; and “His love poured out” for “His love doled out,” etc.).
Poetic Expressiveness

Some changes were made for musical and poetic strength: ("Dwells among us" for "is wrought in us"; "so that all who believe in him" for "so that all those who believe in him"; "To dwell in lowliness on earth" instead of "To dwell in lowliness with us," etc.).

Ecumenical Sensitivity

One category of changes was made to avoid the use of the word "Yahweh" as not in keeping with the scriptural tradition and as offensive to the Jewish people: ("O God, I know you are near" for "Yahweh, I know you are near"). Some verses were eliminated when authors would not make changes in this regard.

Language in Reference to God

The hymnal committee has tried to select new texts that offer a wide range of imagery and metaphor when speaking of God. They have been careful to assess the poetic quality and musical durability of such texts. However, a limited number of changes have been proposed to existing texts:

**Limited substitution of God for He.** Some references to God as "he...his...him" have been changed in several hymns. (One changed a reference to "his [God's] weakness"; another restored the familiar phrase, "Join in profound adoration"; several changes were made to strengthen the hymn texts.) Changes were made when there was excessive use of he/his in a hymn text.

**The removal of the title Father in a number of places.** In nine cases the title of "Father" has been removed. In most cases, the title Father continues to be used throughout the hymnal, even in hymns which were changed. A consideration is that more recent English texts had a predilection for the use of Father as a term of intimacy, to the point of putting aside the Latin liturgical tradition, with its wide variety of titles for God. (Compare, for example, the Missale Romanum to the English Sacramentary where Deus, Domine, Omnipotens sempiterne Deus, etc., often end up in English as Father.) Certainly a case can be made for a return to our tradition of a broader variety of titles. In assessing changes, the committee had to ask whether Father, even as the preeminent title of God, is most appropriate in every instance, or whether there is valid reason for another usage in a particular case.

**Change from third person singular to second person.** This was done in a few cases. Indeed, the address to God in the second person has a strong precedent in the Latin liturgical tradition, from the Te Deum, laudamus, to the Sanctus, to the Doxology concluding the Eucharistic Prayer, to the Lord's Prayer itself. In some cases the changes of this nature were made for consistency when part of the hymn already used the second person. In others such changes were made to avoid the use of Yahweh, etc. The committee feels that the change to second person usage from the third is responsible and appropriate in the given circumstances.
During the winter and spring of 1987 the National Liturgical Office collated information received from a questionnaire sent to all Canadian parishes through the National Bulletin on Liturgy.

A total of 278 responses were received: 35% of these came from the Western provinces, 36% from Ontario and English speaking Quebec, and 29% from the Atlantic provinces. Responses represented the views of members of the assembly, presiders, cantors, organists and instrumentalists. Both professional and amateur musicians responded. The majority of replies were from people who had used CBW II since 1980.

This article summarizes some of the responses received and shows how the revision committee evaluated the replies as they prepared the initial draft of CBW III.

Hymns Most Infrequently Used In Your Parish

The following hymns were least frequently used:

- #667 All My Hope On God Is Founded
- #522 Filled With The Spirit's Power
- #444 Advent Antiphon
- #720 Song Of All Seed

Specific reasons for lack of use were not given. The revision committee reviewed the appropriateness of these texts and the quality of the music to determine if they should be retained in the new hymnal.

**All My Hope On God Is Founded:** The committee recognized that Joachim Neander’s text based on Tim. 6:17 is of value but the translation by Robert Bridges using old English is not in keeping with our liturgical language. Bridges’ translation stands on its own as poetry, but a revised text would be more suitable for our corporate prayer. The tune MICHAEL possesses a strong melodic line but is a challenge for most assemblies. It is a gem to retain, particularly for cathedral settings.

**Filled With The Spirit’s Power:** The text by John Michael Peacey is a splendid call to empowerment for ministry. The tune ELING, although welcomed as a Canadian contribution, is in fact too chromatic for most assemblies. In order
to make the text accessible a simpler melody such as TOULON would be preferred.

Advent Antiphon: The sparse text may be the reason for lack of use. Additional verses would be welcome in order to retain this Canadian composition.

Song Of All Seed: Since the text is rather ambiguous in naming the subject, the inclusion of this piece in CBW III was not deemed a priority.

Hymns Eliciting A Poor Response When Tried

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<tr>
<th>Hymn</th>
<th>Mentions</th>
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<tr>
<td>#558 Lord Of The Dance</td>
<td>7%</td>
</tr>
<tr>
<td>#540 Canticle Of The Gift</td>
<td>5%</td>
</tr>
<tr>
<td>#685 I Will Sweep Away Your Transgressions</td>
<td>4%</td>
</tr>
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In percentage, very few people responded to this category. This question was therefore not helpful in evaluating the worth of these hymns.

Pitch Of Hymns In CBW II

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Description</th>
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<tr>
<td>64%</td>
<td>acceptable</td>
</tr>
<tr>
<td>35%</td>
<td>too high</td>
</tr>
<tr>
<td>.8%</td>
<td>too low</td>
</tr>
<tr>
<td>.2%</td>
<td>no response</td>
</tr>
</tbody>
</table>

Hymnbooks And Collections Of Music Suggested By Respondents


An extensive review of all major hymnals, especially those published since 1980, as well as liturgical music from the major publishing houses was considered necessary for the selection of material for CBW III.

Use Of CBW II Psalm Refrains

<table>
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<th>Percentage</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>66%</td>
<td>use them</td>
</tr>
<tr>
<td>25%</td>
<td>do not use them</td>
</tr>
<tr>
<td>9%</td>
<td>no response</td>
</tr>
</tbody>
</table>

The refrain considered the least successful was #113: “God of hosts, bring us back, let your face shine on us and we shall be saved.”
Many parishes expressed a desire for a more lyrical style of psalmody. The committee noted the value of preserving the traditional psalm tone style where the verse is recited on a chanting note concluding with a cadence. This style allows the cantor to convey the meaning of the text through the nuance of voice inflection. The text is freed from the confines of a melody. However, more lyrical settings of the psalms which require that the text take on the emotional inflection of the melody, are also desirable.

Service Music

- A high number of respondents found the number of Gloria settings in CBW II to be inadequate. An increased number of through-composed as well as refrain style settings were recommended for inclusion in CBW III.
- Recommendations were made that the eucharistic prayer with its acclamations be seen as one unified musical element. Therefore, thematic settings of the Holy, Holy, Memorial Acclamation, and Great Amen ought to be given serious consideration.
- There was a perceived need for litanic settings of the Lamb of God for use during the fraction rite.
- Mass parts quoted as being most successful for assembly participation:
  
  #371 Christ has died
  #359 Praise to you, Lord Jesus Christ
  #338c Holy, Holy

- Rituals needing more repertoire: marriage, baptism, confirmation, funerals, eucharistic devotions, reconciliation, evening prayer, morning prayer, ministries and orders, communal anointing of the sick.

The fact that morning and evening prayer are identified is a good sign that these liturgies are being celebrated on a more regular basis in parishes across Canada.

Baptism is apparently developing as a communal celebration in many parishes.

While there was a request for more repertoire for reconciliation, some comments suggested that the communal celebration of the sacrament of reconciliation is not a priority.
As of September 1991, the following hymns and acclamations are scheduled for inclusion in the Catholic Book of Worship III. Additional deletions or substitutions are foreseen as the editorial work progresses. The title of each hymn or acclamation is given together with the author’s name. The information contained in the square brackets refers to the hymn tune and/or composer of the music.

A Living Faith  
Joseph R. Alfred  
[ST. CATHERINE: James George Walton]

A Living Hope  
Michel Guimont

A Noble Flower of Judah  
Taizé  
[ES IST EIN' ROS' ENTSPRUNGEN]

Adeste Fideles  
[ADESTE FIDELES]

Adoramus Te, Domine  
Taizé  
[Jacques Berthier]

Advent Antiphon  
James Murphy

Again We Keep This Solemn Fast  
Peter Scagnelli  
[ERHALT UNS HERR]

All Creatures Of Our God And King  
William Draper  
[LASST UNS ERFREUEN]

All Glory, Praise And Honor  
John Mason Neale  
[ST. THEODULPH]

All My Hope On God Is Founded  
J. Neander and R. Bridges (alt.)  
[MICHAEL]

All People That On Earth Do Dwell  
William Kethe and Thomas Ken  
[OLD HUNDREDTH]

All Power Is Yours  
ICEL  
[CANTICLE OF THE LAMB: Howard Hughes]

All Praise To God  
Loretta Manzara  
[NEW ST. THOMAS: John F.M. Wood]

All The Ends Of The Earth  
David Hass and Marty Haugen

All Things Bright And Beautiful  
Cecil F. Alexander (alt.)  
[LAKE IOSCO: Grace Schwanda]

All You Who Seek A Comfort Sure  
Edward Caswall  
[KINGSFOLD]

Alleluia, Give Thanks To The Risen Lord  
Donald Fishel  
[ALLELUIA NO. 1]

Alleluia, Go And Teach  
Barrett Armstrong

Alleluia, Sing To Jesus  
William Chatterton Dix  
[HYFRYDOL: Rowland H. Pritchard]
Amazing Grace
John Newton (alt.)
[NEW BRITAIN]

Angels From The Realms Of Glory
James Montgomery
[LARKIN: Walter MacNutt]

Angels We Have Heard On High
John White Chadwick
[IRIS]

Apostles Of Our Ancient Faith
Dominican Friars of Toronto
[AUCTORITATE SAECULI]

Arise And Shine
Wayne Bowers
[BOWERS: David Hurd]

Arise, Come To Your God
Gelineau

Arise Jerusalem
Pamela Stotter
Gaetan de Courreges

Arise, Shine Forth Your Light Has Come
Vicki Klima
[EMMAUS: Michael Joncas]

Arise, Your Light Is Come
Ruth Duck
[FESTAL SONG: William H. Walker]

Around The Throne A Glorious Band
Rowland Hill
[OLD HUNDREDTH]

As Morning Breaks
Michael Joncas

As Saints Of Old Their First Fruits Brought
Frank von Christierson
[FOREST GREEN: Ralph Vaughan Williams]

As The Deer That Longs (Ps. 42)
David Isele

As We Gather At Your Table
Carl P. Daw
[NETTLETON]

As With Gladness Men Of Old
William Chatterton Dix
[DIX: Konrad Kocher]

At The Lamb's High Feast We Sing
Robert Campbell
[SALZBURG: Jakob Hintze]

At The Name Of Jesus
Caroline Marie Noel
[KING'S WESTON: Ralph Vaughan Williams]

Aujourd'hui, Jour de Mémoire
[LOURDES HYMN]

Avec les Saints Anges

Awake! Awake, And Greet The New Morn
Marty Haugen
[REJOICE, REJOICE: Marty Haugen]

Awake, Awake Fling Off The Night
John Raphael Peacey
[DEUS TUORUM MILITUM]

Awake, O Sleeper
M. D. Ridge

Awake, O Sleeper, Rise From Death
F. Bland Tucker
[MARSH CHAPEL: Max Miller]

Baptized In Water
Michael A. Saward
[SCHONSTER HERR JESU]

Be Glad! Sing Out!
Gabe Huck
[HORNSEY RISE: Stephen Dean]
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be Gracious, O Lord (Ps. 141)</td>
<td>John A. Melloh</td>
</tr>
<tr>
<td></td>
<td>[Russian melody]</td>
</tr>
<tr>
<td>Be Joyful, Mary, Heavenly Queen</td>
<td>[REGINA CAELI: Johann Leisentritt]</td>
</tr>
<tr>
<td>Be Light For Our Eyes</td>
<td>David Haas</td>
</tr>
<tr>
<td>Be Not Afraid</td>
<td>Bob Dufford</td>
</tr>
<tr>
<td>Be With Me Lord (Ps. 91)</td>
<td>Marty Haugen</td>
</tr>
<tr>
<td>Before The Earth Had Yet Begun</td>
<td>Herbert O’Driscoll</td>
</tr>
<tr>
<td></td>
<td>[CRAIGLEITH: David Young]</td>
</tr>
<tr>
<td>Before The Sun Burned Bright</td>
<td>Dan Schutte</td>
</tr>
<tr>
<td>Behold A Broken World, We Pray</td>
<td>Timothy Dudley-Smith</td>
</tr>
<tr>
<td></td>
<td>[RESIGNATION]</td>
</tr>
<tr>
<td>Behold The Wood</td>
<td>Dan Schutte</td>
</tr>
<tr>
<td>Bless The Lord</td>
<td>Tony Barr</td>
</tr>
<tr>
<td>Bless The Lord</td>
<td>Pat Uhl Howard</td>
</tr>
<tr>
<td>Blessed Be The God Of Israel</td>
<td>James Quinn</td>
</tr>
<tr>
<td></td>
<td>[FOREST GREEN: Ralph Vaughan Williams]</td>
</tr>
<tr>
<td>Blessed Be The God Of Israel</td>
<td>Michael Perry</td>
</tr>
<tr>
<td></td>
<td>[MERLE’S TUNE: Hal Hopson]</td>
</tr>
<tr>
<td>Blest Are The Pure In Heart</td>
<td>J. Keble and W.J. Hall</td>
</tr>
<tr>
<td></td>
<td>[FRANCONIA]</td>
</tr>
<tr>
<td>Blest Are They</td>
<td>David Haas</td>
</tr>
<tr>
<td>Blest Are Those Who Love You (Ps. 128)</td>
<td>Marty Haugen</td>
</tr>
<tr>
<td>Blest Be The Lord, The God Of Israel</td>
<td>Vicki Klima</td>
</tr>
<tr>
<td></td>
<td>[EPHRAIM: Michael Joncas]</td>
</tr>
<tr>
<td>Bread Of Life</td>
<td>Bernadette Farrell</td>
</tr>
<tr>
<td>Break Not The Circle Of Enabling Love</td>
<td>Fred Kaan</td>
</tr>
<tr>
<td></td>
<td>[ST. CLARE: David Young]</td>
</tr>
<tr>
<td>By All Your Saints Still Striving</td>
<td>Jerry D. Godwin</td>
</tr>
<tr>
<td></td>
<td>[PEARSALL]</td>
</tr>
<tr>
<td>Canticle of Our Lady</td>
<td>Gelineau</td>
</tr>
<tr>
<td>Canticle Of The Sun</td>
<td>Marty Haugen</td>
</tr>
<tr>
<td>Celtic Alleluia</td>
<td>Fintan O’Carroll and Christopher Walker</td>
</tr>
<tr>
<td>Child Of Gladness</td>
<td>Michael Perry</td>
</tr>
<tr>
<td></td>
<td>[QUEM PASTORES LAUDAVERE]</td>
</tr>
<tr>
<td>Child of Promise</td>
<td>Noël Donnelly</td>
</tr>
<tr>
<td>Chrétiens Prenez Courage</td>
<td>Jean-Louis Brouille</td>
</tr>
<tr>
<td>Christ Est Vraiment Ressuscité</td>
<td>[GELOBT SEI GOTT]</td>
</tr>
<tr>
<td>Christ From Whom All Blessings Flow</td>
<td>Charles Wesley</td>
</tr>
<tr>
<td></td>
<td>[LAUDS: John Wilson]</td>
</tr>
<tr>
<td>Christ Is Alive</td>
<td>Brian Wren</td>
</tr>
<tr>
<td></td>
<td>[TRURO]</td>
</tr>
</tbody>
</table>
Christ Is Made The Sure Foundation  John Mason Neale
[WESTMINSTER ABBEY: Henry Purcell]

Christ Is The King  George K.A. Bell
[GELOBT SEI GOTT]

Christ, Our King Before Creation  Ivor Jones
[RAQUEL: Skinner Chávez-Melo]

Christ The Lord Is Risen Today  Jane E. Leeson
[VICTIMAE PASCHALI LAUDES]

Christ, You Are The Fullness  Bert Polman
[ARIRANG]

Christians, Let Us Love One Another  A. Nigro and C. Folz
[PICARDY]

Christians, Lift Up Your Hearts  John E. Bowers
(texts for baptism and gathering)
[SAVE FESTA DIES:
Ralph Vaughan Williams]

Christians Praise The Paschal Victim  Peter Scagnelli
[MODE 1]

Church Of God  Pamela Stotter and Margaret Daly

City Of God  Dan Schutte

Come Adore  James Quinn
[ST. THOMAS: John F. Wade]

Come And Journey With A Savior  Herbert O'Driscoll
[BEACH SPRING]

Come and Sing To God Our Savior  Fred R. Anderson
(Ps. 95)  [UNSER HERRSCHER]

Come Down, O Love Divine  Richard Littledale
[DOWN AMPNEY: Ralph Vaughan Williams]

Come Holy Spirit  Edward Caswall
[LAMBILLOTTE: Louis Lambilott]

Come, Let Us Honor Those  Harriet Ilse Ziegenhals
Who Led The Way  [TOULON]

Come, Lord Jesus To This Place  Jaroslav J. Vajda
[SONG 13: Orlando Gibbons]

Come, Lord, To Our Souls Come Down  H.C.A. Gaunt
[QUEDGELEY: John Dykes Bower]

Come, O Long Expected Jesus  Charles Wesley
[STUTTGART: C.F. Witt]

Come, O Long Expected Jesus  Charles Wesley
[Dan Smith]

Come, Rejoice Before Your Maker  Michael Baughen
[STUTTGART: C.F. Witt]

Come, Sing With Joy To God (Ps. 95)  Howard Hughes

Come To The Waters  Tony Barr
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Come To Us, Creative Spirit</strong></td>
<td>David Mowbray</td>
</tr>
<tr>
<td>[CASTLEWOOD: Richard Proulx]</td>
<td></td>
</tr>
<tr>
<td><strong>Creator God, Creating Still</strong></td>
<td>Jane Parker Huber</td>
</tr>
<tr>
<td>[ST. ANNE: William Croft]</td>
<td></td>
</tr>
<tr>
<td><strong>Creator Of The Stars Of Night</strong></td>
<td>[CONDITOR ALME SIDERUM]</td>
</tr>
<tr>
<td><strong>Creator Spirit, Lord Of Grace</strong></td>
<td>James Quinn</td>
</tr>
<tr>
<td>[DUKE STREET: John Hatton]</td>
<td></td>
</tr>
<tr>
<td><strong>Crown Him With Many Crowns</strong></td>
<td>M. Bridges and G. Thring</td>
</tr>
<tr>
<td>[DIADEMATA: George Elvey]</td>
<td></td>
</tr>
<tr>
<td><strong>Cry Out With Joy (Ps. 100)</strong></td>
<td>Gelineau</td>
</tr>
<tr>
<td><strong>Darkness Has Faded</strong></td>
<td>James Quinn</td>
</tr>
<tr>
<td>[CHRISTE SANCTORUM]</td>
<td></td>
</tr>
<tr>
<td><strong>Day Is Done</strong></td>
<td>James Quinn</td>
</tr>
<tr>
<td>[AR HYD Y NOS]</td>
<td></td>
</tr>
<tr>
<td><strong>Disciple's Song</strong></td>
<td>Tony Barr</td>
</tr>
<tr>
<td><strong>Dona Nobis Pacem</strong></td>
<td>Anonymous</td>
</tr>
<tr>
<td><strong>Donne Nous, Seigneur</strong></td>
<td>Lucien Deiss</td>
</tr>
<tr>
<td><strong>Drink In The Richness Of God (Ps. 34)</strong></td>
<td>ICEL</td>
</tr>
<tr>
<td>[Howard Hughes]</td>
<td></td>
</tr>
<tr>
<td><strong>Earthen Vessels</strong></td>
<td>John B. Foley</td>
</tr>
<tr>
<td><strong>Eat This Bread</strong></td>
<td>Taizé: Adapted by Robert Batastini</td>
</tr>
<tr>
<td>[Jacques Berthier]</td>
<td></td>
</tr>
<tr>
<td><strong>Eternal Father, Strong To Save</strong></td>
<td>W. Whiting</td>
</tr>
<tr>
<td>[MELITA: John B. Dykes]</td>
<td></td>
</tr>
<tr>
<td><strong>Eternal Lord Of Love</strong></td>
<td>Thomas H. Cain</td>
</tr>
<tr>
<td>[OLD 124TH]</td>
<td></td>
</tr>
<tr>
<td><strong>Every Valley</strong></td>
<td>Bob Dufford</td>
</tr>
<tr>
<td><strong>Exodus 15</strong></td>
<td>Paul Benoît</td>
</tr>
<tr>
<td><strong>Eye Has Not Seen</strong></td>
<td>Marty Haugen</td>
</tr>
<tr>
<td><strong>Father, Lord Of Earth And Heaven</strong></td>
<td>James Quinn</td>
</tr>
<tr>
<td>[DRAKE'S BROUGHTON: Edward Elgar]</td>
<td></td>
</tr>
<tr>
<td><strong>Father, We Give You Thanks</strong></td>
<td>F. Bland Tucker</td>
</tr>
<tr>
<td>[RENDEZ À DIEU]</td>
<td></td>
</tr>
<tr>
<td><strong>Father, We Thank You</strong></td>
<td>David F. Wright</td>
</tr>
<tr>
<td>[ISTE CONFESSOR]</td>
<td></td>
</tr>
<tr>
<td><strong>Filled With The Spirit's Power</strong></td>
<td>John Raphael Peacey</td>
</tr>
<tr>
<td>[TOULON]</td>
<td></td>
</tr>
<tr>
<td><strong>For All The Saints</strong></td>
<td>William W. How (alt.)</td>
</tr>
<tr>
<td>[SINE NOMINE: Ralph Vaughan Williams]</td>
<td></td>
</tr>
<tr>
<td><strong>For The Beauty Of The Earth</strong></td>
<td>Folliott Sandford Pierpont</td>
</tr>
<tr>
<td>[DIX: Konrad Kocher]</td>
<td></td>
</tr>
<tr>
<td><strong>For The Fruit Of All Creation</strong></td>
<td>Fred Pratt Green</td>
</tr>
<tr>
<td>[AR HYD Y NOS]</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Composer</td>
</tr>
<tr>
<td>------------------------------------------------------------</td>
<td>------------------------------------</td>
</tr>
<tr>
<td>For The Healing Of The Nations</td>
<td>Fred Kaan</td>
</tr>
<tr>
<td>For You Are My God</td>
<td>John Foley</td>
</tr>
<tr>
<td>For Your Gracious Blessing</td>
<td>Anonymous</td>
</tr>
<tr>
<td>For Ever I Will Sing (Ps. 89)</td>
<td>Marty Haugen</td>
</tr>
<tr>
<td>Forgive Our Sins As We Forgive</td>
<td>Rosamund E. Herklots</td>
</tr>
<tr>
<td>Forth In The Peace Of Christ We Go</td>
<td>James Quinn</td>
</tr>
<tr>
<td>Gather Us In</td>
<td>Marty Haugen</td>
</tr>
<tr>
<td>Gather Us Together</td>
<td>Owen Alstott</td>
</tr>
<tr>
<td>Gentle Shepherd</td>
<td>Tobias Colgan</td>
</tr>
<tr>
<td>Gift Of Finest Wheat</td>
<td>Omer Westendorf</td>
</tr>
<tr>
<td>Give Praise To The Lord</td>
<td>Henry Williams Baker</td>
</tr>
<tr>
<td>Gloria III</td>
<td>Taizé</td>
</tr>
<tr>
<td>Go To The World</td>
<td>Sylvia Dunstan</td>
</tr>
<tr>
<td>God Is Alive!</td>
<td>David Haas</td>
</tr>
<tr>
<td>God Is Here! As We His People</td>
<td>Fred Pratt Green</td>
</tr>
<tr>
<td>God Is Love</td>
<td>David Haas</td>
</tr>
<tr>
<td>God Is Love! The Heavens Are Telling</td>
<td>Timothy Rees</td>
</tr>
<tr>
<td>God My God, You I Crave (Ps. 63)</td>
<td>ICEL</td>
</tr>
<tr>
<td>God Of All Creation</td>
<td>David Haas</td>
</tr>
<tr>
<td>God Of All Nations, Creator, Redeemer</td>
<td>Frank von Christierson</td>
</tr>
<tr>
<td>God Of All People</td>
<td>David Haas</td>
</tr>
<tr>
<td>God Of Day And God Of Darkness</td>
<td>Marty Haugen</td>
</tr>
<tr>
<td>God Our Help And Constant Refuge</td>
<td>Fred R. Anderson</td>
</tr>
<tr>
<td>God The Spirit Guide And Guardian</td>
<td>Carl P. Daw</td>
</tr>
<tr>
<td>Hymn</td>
<td>Composer/Source</td>
</tr>
<tr>
<td>------------------------------------------------</td>
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<tr>
<td>God Who Gives To Life Its Goodness</td>
<td>Walter Henry Farquharson [ABBOT'S LEIGH: Cyril V. Taylor]</td>
</tr>
<tr>
<td>God Who Made The Human Family</td>
<td>Walter Henry Farquharson [OMNI DEI]</td>
</tr>
<tr>
<td>God Whose Almighty Word</td>
<td>John Marriott [MOSCOW: Felici de Guardini]</td>
</tr>
<tr>
<td>God Whose Farm Is All Creation</td>
<td>John Arlott [SHIPSTON]</td>
</tr>
<tr>
<td>God Whose Glory Reigns Eternal</td>
<td>Jane Parker Huber [BEACH SPRING]</td>
</tr>
<tr>
<td>God Whose Love In Jesus Found Us</td>
<td>Fred Kaan [ERINDALE: Ron Klusmeier]</td>
</tr>
<tr>
<td>Good Christians All, Rejoice And Sing</td>
<td>Cyril A. Alington [GELOBT SEI GOTT]</td>
</tr>
<tr>
<td>Good Christian Friends, Rejoice</td>
<td>John Mason Neale [IN DULCI JUBILO]</td>
</tr>
<tr>
<td>Grafted On The Vine</td>
<td>Christopher Uehlein</td>
</tr>
<tr>
<td>Grant To Us, O Lord</td>
<td>Lucien Deiss</td>
</tr>
<tr>
<td>Great God Of Mercy</td>
<td>James Quinn [ISTE CONFESSOR]</td>
</tr>
<tr>
<td>Great God, We Lift Our Hearts</td>
<td>Miriam Theresa Putzer [EIN' FESTE BURG: Martin Luther]</td>
</tr>
<tr>
<td>Great God Whose Will Is Peace</td>
<td>Jane Parker Huber [Douglas E. Wagner]</td>
</tr>
<tr>
<td>Great Lord Of Splendor</td>
<td>Gethsemani Abbey [EISENACH: John Herman Schein]</td>
</tr>
<tr>
<td>Hail, Holy Queen, Enthroned Above</td>
<td>[SALVE REGINA CAELITUM]</td>
</tr>
<tr>
<td>Hail Our Savior's Glorious Body</td>
<td>James Quinn [PANGE LINGUA]</td>
</tr>
<tr>
<td>Hail Queen Of Heaven, The Ocean Star</td>
<td>J. Lingard and R. Lahey [STELLA]</td>
</tr>
<tr>
<td>Hail The Day That Sees Him Rise</td>
<td>Charles Wesley [LLANFAIR: Robert Williams]</td>
</tr>
<tr>
<td>Hail Thee, Festival Day</td>
<td>[SALVE FESTA DIES: Ralph Vaughan Williams]</td>
</tr>
<tr>
<td>Hark! The Herald Angels Sing</td>
<td>Charles Wesley [MENDELSSOHN: Felix Mendelssohn]</td>
</tr>
<tr>
<td>Have Mercy, Lord, On Us</td>
<td>N. Tate and N. Brady [SOUTHWELL: William Damon]</td>
</tr>
<tr>
<td>Have Mercy, Lord, Cleanse Me From All My Sins (Ps. 51)</td>
<td>Gelineau</td>
</tr>
<tr>
<td>Healer Of Our Every Ill</td>
<td>Marty Haugen</td>
</tr>
<tr>
<td>Hear Our Prayer, O Gentle Mother</td>
<td>Ralph Wright [SOLL T ES GLEICH BISWEILEN SCHEINEN]</td>
</tr>
<tr>
<td>Hymn</td>
<td>Composer</td>
</tr>
<tr>
<td>-------------------------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>Here I Am, Lord</td>
<td>Dan Schutte</td>
</tr>
<tr>
<td>Highly Favored One</td>
<td>Paul Coates</td>
</tr>
<tr>
<td>Holy God</td>
<td>James Hutton</td>
</tr>
<tr>
<td>Holy God, We Praise Your Name</td>
<td>Clarence Walworth</td>
</tr>
<tr>
<td>Holy Is God (Ps. 117)</td>
<td>Michael Joncas</td>
</tr>
<tr>
<td>Holy Is God</td>
<td>Howard Hughes</td>
</tr>
<tr>
<td>Holy Mary Full Of Grace</td>
<td>Michael Hodgetts</td>
</tr>
<tr>
<td>Holy Spirit, Lord Divine</td>
<td>Peter Scagnelli</td>
</tr>
<tr>
<td>Holy Spirit, Lord Of Love</td>
<td>W.D. MacLagan</td>
</tr>
<tr>
<td>Hosanna</td>
<td>Mary and Louis Richard</td>
</tr>
<tr>
<td>Hosanna</td>
<td>Taizé</td>
</tr>
<tr>
<td>Hosanna To The Son Of David</td>
<td>Stephen Somerville</td>
</tr>
<tr>
<td>How Great Is Your Name (Ps. 8)</td>
<td>Gelineau</td>
</tr>
<tr>
<td>How Great The Sign Of God's Love</td>
<td>Michel Guimont</td>
</tr>
<tr>
<td>For Us (Ps. 84)</td>
<td>Stephen Somerville</td>
</tr>
<tr>
<td>How Lovely Is Your Dwelling Place</td>
<td></td>
</tr>
<tr>
<td>How Shall They Hear The Word Of God</td>
<td>Michael Perry</td>
</tr>
<tr>
<td>I Am The Bread Of Life</td>
<td>Suzanne Toolan</td>
</tr>
<tr>
<td>I Am The Living Bread</td>
<td>David Haas</td>
</tr>
<tr>
<td>I Come With Joy</td>
<td>Brian Wren</td>
</tr>
<tr>
<td>I Know That My Redeemer Lives</td>
<td>T.B. Armstrong</td>
</tr>
<tr>
<td>I Know That My Redeemer Lives</td>
<td>ICEL</td>
</tr>
<tr>
<td>I Lift My Eyes To The Quiet Hills</td>
<td>Timothy Dudley-Smith</td>
</tr>
<tr>
<td>I Rejoiced When I Heard Them Say (Ps. 122)</td>
<td>Gelineau</td>
</tr>
<tr>
<td>I Shall See The Goodness Of The Lord In The Land Of The Living</td>
<td>Michel Guimont</td>
</tr>
<tr>
<td>I Sing A Maid</td>
<td>M.D. Ridge</td>
</tr>
<tr>
<td>I Sing The Mighty Power Of God</td>
<td>Isaac Watts</td>
</tr>
<tr>
<td></td>
<td>[THE FLIGHT OF EARLS]</td>
</tr>
<tr>
<td></td>
<td>[MOZART: W.A. Mozart]</td>
</tr>
</tbody>
</table>
I Will Bless The Lord (Ps. 34)  Stephen Somerville
I Will Never Forget You (Isaiah 49)  Carey Landry
I Will Rejoice In Your Saving Help, O Lord (Ps. 9)  Michel Guimont
I Will Sweep Away Your Transgressions  Laure Salo
Il Est Né, Le Divin Enfant  C. Rozier and D. Rimaud
Immaculate Mary  J. Cummings and M. Kroetsch
Immortal, Invisible, God Only Wise  Walter C. Smith
In Christ There Is No East Or West  John Oxenham (alt.)
In Deepest Night  Huub Oosterhuis
In Midnight's Stillness  Adapted by Marcel Miro
In My Mouth He Has Put A New Song (Ps. 40)  G. Black and A.G. Murray
In Paradisum  [MODE VII]
In The Rock It Was Written On Sinai  Herbert O'Driscoll
In The Sight Of The Angels (Ps. 138)  David C. Isele
In The Shadow Of Your Wings (Ps. 63)  Frank Quinn
In The Silent Hours Of Night (Ps. 134)  Howard Hughes
Incline Your Ear To Me (Ps. 102)  George Black
Into Your Hands, O Lord (Ps. 31)  George Black
Jesus Christ Is Risen Today  Lyra Davidica
Jesus, Heal Us  David Haas
Jesus Is Our King  Sherrell Prebble and Howard Clark
Jesus, Lord  Randall DeBruyn
Jesus, pastor tan dulce y pan celestial  Amador Garza
Jesus, Remember Me  Taizé
Jesus The Lord  Roc O'Connor
Joseph, Be Our Guide And Pattern  Muriel Newton-White
Joy To The World  Isaac Watts

21
<table>
<thead>
<tr>
<th>Hymn Title</th>
<th>Composer/Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joyful, Joyful, We Adore You</td>
<td>Henry van Dyke [HYMN TO JOY: Beethoven]</td>
</tr>
<tr>
<td>Joyous Light Of Heavenly Glory</td>
<td>Marty Haugen [JOYOUS LIGHT: Marty Haugen]</td>
</tr>
<tr>
<td>Jubilate Servite</td>
<td>Taizé [Jacques Berthier]</td>
</tr>
<tr>
<td>Laudate Omnes Gentes</td>
<td>Taizé [Jacques Berthier]</td>
</tr>
<tr>
<td>Les Anges Dans Nos Campagnes</td>
<td>[IRIS]</td>
</tr>
<tr>
<td>Let All Creation Bless The Lord</td>
<td>Carl P. Daw - [MIT FREUden ZART]</td>
</tr>
<tr>
<td>Let All Mortal Flesh Keep Silence</td>
<td>Gerard Moultrie [PICARDY]</td>
</tr>
<tr>
<td>Let All On Earth Their Voices Raise</td>
<td>Richard Mant [TALLIS' CANON]</td>
</tr>
<tr>
<td>Let All The Earth Cry Out (Ps. 66)</td>
<td>Stephen Warner [THE ASH GROVE]</td>
</tr>
<tr>
<td>Let All Things Now Living</td>
<td>Katherine Davis</td>
</tr>
<tr>
<td>Let Heaven Rejoice</td>
<td>Bob Dufford</td>
</tr>
<tr>
<td>Lift High The Cross</td>
<td>G. Kitchin and M. Newbolt [CRUCIFER: Sydney Hugo Nicholson]</td>
</tr>
<tr>
<td>Like A Shepherd</td>
<td>Bob Dufford</td>
</tr>
<tr>
<td>Like Burning Incense, Lord (Ps. 141)</td>
<td>Michael Joncas</td>
</tr>
<tr>
<td>Like Cedars They Shall Stand</td>
<td>Dan Schutte</td>
</tr>
<tr>
<td>Like The Deer That Yearns (Ps. 42)</td>
<td>Gelineau</td>
</tr>
<tr>
<td>Listen, My People</td>
<td>Paul-André Durocher</td>
</tr>
<tr>
<td>Lobe Den Herren</td>
<td>Joachim Neander</td>
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<tr>
<td>Lord God And Maker Of All Things</td>
<td>Benedictine Nuns of Stanbrook Abbey [AUCTORITATE SAECULI]</td>
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<tr>
<td>Lord God Of Morning And Of Night</td>
<td>Francis Turner Palgrave [FULDA: William Gardiner]</td>
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<td>Lord God, You Now Have Set Your Servant Free</td>
<td>Rae E. Whitney [SONG I: Orlando Gibbons]</td>
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<tr>
<td>Lord, Jesus Christ, Abide With Us</td>
<td>Jerome Leaman [FULDA: William Gardiner]</td>
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<tr>
<td>Lord Jesus, We Must Know You</td>
<td>Margaret Clarkson [ST. THEODULPH: Melchior Teschner]</td>
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<tr>
<td>Lord, Make Us Servants Of Your Peace</td>
<td>James Quinn [O WALY, WALY]</td>
</tr>
<tr>
<td>Lord Of All Hopefulness</td>
<td>Jan Struther [SLANE]</td>
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<tr>
<td>Title</td>
<td>Composer</td>
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<tr>
<td>Lord Of Creation To You Be All Praise</td>
<td>Jack Copley Winslow</td>
</tr>
<tr>
<td>Lord Of The Living</td>
<td>Fred Kaan</td>
</tr>
<tr>
<td>Lord We Hear Your Word With Gladness</td>
<td>Margaret Clarkson</td>
</tr>
<tr>
<td>Lord, Who At Your First Eucharist</td>
<td>William Henry Turton</td>
</tr>
<tr>
<td>Lord, Whose Love In Humble Service</td>
<td>Albert Bayly</td>
</tr>
<tr>
<td>Lord, You Have The Words Of Everlasting Life (Ps. 19)</td>
<td>Michel Guimont</td>
</tr>
<tr>
<td>Lord, You Search Me And You Know Me (Ps. 139)</td>
<td>Bernard C. Mischke</td>
</tr>
<tr>
<td>Lorsque Les Mortels, En Silence</td>
<td>G. de Lioncourt</td>
</tr>
<tr>
<td>Louons Le Créateur</td>
<td>F. du Pasquier</td>
</tr>
<tr>
<td>Love Divine, All Love's Excelling</td>
<td>Charles Wesley</td>
</tr>
<tr>
<td>Many Are The Lightbeams</td>
<td>Anders Frostenson</td>
</tr>
<tr>
<td>Mary, Mother Of Good Counsel</td>
<td>Murray Kroetsch</td>
</tr>
<tr>
<td>Mary, Woman Of The Promise</td>
<td>Mary Francis Fleischaker</td>
</tr>
<tr>
<td>May Flights Of Angels</td>
<td>James Quinn</td>
</tr>
<tr>
<td>Most Wondrous Maker Of The Light</td>
<td>Dominican Friars of Toronto</td>
</tr>
<tr>
<td>My Heart Is Firmly Fixed (Ps. 108)</td>
<td>[ST. THOMAS: Aaron Williams]</td>
</tr>
<tr>
<td>My Prayers Rise Like Incense (Ps. 141)</td>
<td>Michael Joncas</td>
</tr>
<tr>
<td>My Prayer Rises Like Incense (Ps. 141)</td>
<td>Paul Tratnyek</td>
</tr>
<tr>
<td>My Refuge, My Fortress (Ps. 91)</td>
<td>Michel Guimont</td>
</tr>
<tr>
<td>My Shepherd Is The Lord (Ps. 23)</td>
<td>Gelineau</td>
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<tr>
<td>My Soul Gives Glory To The Lord</td>
<td>J.T. Mueller</td>
</tr>
<tr>
<td>My Soul Gives Glory To You, Lord</td>
<td>Mueller</td>
</tr>
<tr>
<td>My Soul Is Thirsting For The Lord (Ps. 42)</td>
<td>Gelineau</td>
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<tr>
<td>My Soul Proclaims</td>
<td>ELLC</td>
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<tr>
<td>No Greater Love</td>
<td>Michael Joncas</td>
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</tbody>
</table>
Nocturne Sont Les Rayons
Nous-Chanterons Pour Toi, Seigneur
Now Fades All Earthly Splendor
Now From The Heavens Descending
Now In This Banquet
Now Know We Not The Meaning
Of Life's Sorrow
Now Let Us From This Table Rise
Now Thank We All Our God
Now The Evening Gives Way To Darkness
Now The Green Blade Rises
Nun Danket Alle Gott
O Bless The Lord (Ps. 148)
O Canada
O Christ The Great Foundation
O Christ The Healer
O Come All Ye Faithful
O Come Divine Messiah
O Come, O Come Emmanuel
O Comfort My People
O Cross Of Christ
O Day Of God
O Father, Listen To Our Prayer
O Father, Whose Creating Hand
O God, Almighty Father

R.Gerald Hobbs
Daniel Hameline
James Quinn
James Quinn
Marty Haugen
Margaret Clarkson
Fred Kaan
Catherine Winkworth
Tony Barr
John Crum
Martin Rinkart
John Michaels
Robert Stanley Weir (English text)
Adolphe Basile Routhier (French text)
Timothy T'ingfang Lew
Fred Pratt Green
Frederick Oakeley
Sr. Mary of St. Philip
John Mason Neale
Chrysogonus Waddell
Benedictine Nuns of Stanbrook Abbey
Robert B.Y. Scott
Patrick Byrne
Donald Wynn Hughes
John E. Rothensteiner

NUNN NOUVELET
[NOEL NOUVELET]
[FINLANDIA: Jean Sibelius]
[DEUS TUORUM MILITUM]
[NUN DANKET: Johann Cruger]
[NOEL NOUVELET]
[NOEL NOUVELET]
[DEUS TUORUM MILITUM]
[NUN DANKET: Johann Cruger]
[NOEL NOUVELET]
[NOEL NOUVELET]
[DEUS TUORUM MILITUM]
[NUN DANKET: Johann Cruger]
[NOEL NOUVELET]
O God Beyond All Praising
   Michael Perry
   [THAXTED: Gustav Holst]

O God Of All The Many Lands
   Mary S. Edgar
   [ELLACOMBE]

O God Of Earth And Space
   Jane Parker Huber
   [YIGDAL (LEONI)]

O God Of Light
   James Quinn
   [SPLENDOUR: Michael Praetorius]

O God Of Truth
   Benedictine Nuns Of St. Mary’s Abbey
   [SUANTRAI: Gaelic]

O God Of Wisdom, God Of Truth
   Becket Senchur
   [BALLERMA: F.H. Barthélémon]

O God Our Help In Ages Past
   Isaac Watts
   [ST. ANNE: William Croft]

O God Whose All-redeeming Love
   Sister Rosemary Anne
   [NEW ST. THOMAS: John F. Wood]

O Holy Spirit, By Whose Breath
   John Webster Grant
   [EISENACH: John Herman Schein]

O Holy Spirit, Come To Bless
   Henry Williams Baker
   [ST. COLUMBA: Irish]

O Jesus, Joy Of Loving Hearts
   Ray Palmer
   [FULDA: William Gardiner]

O Jesus, Lord, Increase Our Faith
   Ralph Wright
   [WINDHAM: Daniel Read]

O Laughing Light
   Sylvia Dunstan
   [PHOS HILARON: John Van Maanen]

O Let My Prayer Rise Before You
   Tony Barr
   (Ps. 141)

O Light Of Light, Love Given Birth
   Laurence Houseman
   [JESU DULCIS MEMORIA]

O Lord, Hear My Prayer (Ps. 101)
   Taizé
   [Jacques Berthier]

O Lord, Throughout These Forty Days
   Gilbert F. Doan
   [ST. FLAVIAN]

O Lord, You Died That All Might Live
   Richard F. Littledale
   [MELITA: John B. Dykes]

O Lord, You Gave Your Servant John
   Joy F. Patterson
   [ST. PATRICK’S BREASTPLATE: Irish]

O Merciful Redeemer
   I. Udulutsch
   [MELCOMBE: Samuel Webbe]

O My People, Turn To Me
   Marie J. Post
   [HOSEA: Norm Jonkman]

O Praise, My Soul, the Lord
   James Quinn
   [TERRA PATRIS: Franklin L. Sheppard]
O Praise The Lord, Sing Unto God  (Ps. 149)  Fred R. Anderson  
[ELLACOMBE]

O Radiant Light, O Sun Divine  Phos Hilaron: William G. Storey  
[David C. Isele]

O Radiant Light, O Sun Divine  Phos Hilaron: William G. Storey  
[Michael Joncas]

O Raise Your Eyes On High And See  Ralph Wright  
[MORNING SONG]

O Redeemer  James Quinn/Stephen Somerville  
[UNSER HERRSCHER: Joachim Neander]

O Sacred Head Surrounded  [PASSION CHORALE: Hans Leo Hassler]

O Salutaris Hostia  Thomas Aquinas  
[WERNER: Anthony Werner]

O Sanctissima  [O DU FRÖLICHE]

O Saving Victim  Edward Caswall  
[WERNER: Anthony Werner]

O Sing A New Song To The Lord (Ps. 96)  Helen Wright  
[Hal Hopson]

O Sing To God A Joyful Song (Ps. 96)  Fred R. Anderson  
[LASST UNS ERFREUEN]

O Sons And Daughters  John Mason Neale  
[O FILII ET FILIAE]

O Star Of Christ's Appearing  Ellinor F. Johns  
[WIE LIEBLICH IST DER MAIEN: Johann Steurlein]

O Sun Of Justice  Peter Scagnelli  
[JESU DULCIS MEMORIA]

O Sun Of Justice Fill Our Hearts  Frank Quinn  
[WAREHAM: William Knapp]

O Viens, Jésus, O Viens Emmanuel  Frère Pierre-Yves  
[VENI, VENI, EMMANUEL]

Of The Father's Love Begotten  John Mason Neale  
[DIVINUM MYSTERIUM]

On Jordan's Bank  John Chandler  
[WINCHESTER NEW]

On This Day The First Of Days  Henry Williams Baker  
[LÜBECK]

Once In Royal David's City  Cecil Frances Alexander  
[IRBY: Henry John Gauntlett]

Only This I Want  Dan Schutte

Our Blessing Cup (Ps. 115-116)  Paul Benoît

Our Daily Bread  Owen Alstott

Our God Is Good, Give Thanks (Ps. 136)  ICEL  
[Howard Hughes]
Pange Lingua [PANGE LINGUA]
Peace Prayer John Foley
Peuple Fidèle C. Rozier
Peuples, Criez de Joie Didier Rimaud
Play Before The Lord Bob Dufford
Praise And Glory Rufino Zaragoza
Praise God From Whom All Blessings Flow [OLD HUNDREDTH]
Praise His Name Michael Joncas
Praise My Soul, The King Of Heaven Henry Francis Lyte (alt.)
[LAUDA ANIMA: John Goss]
Praise The Lord, God's Glories Show Henry Francis Lyte
[LLANFAIR: Robert Williams]
Praise The Lord With The Sound Of The Trumpet Natalie Sleeth
[PRAISE THE LORD]
Praise The Lord, You Heavens Adore Him [AUSTRIA: Franz Joseph Haydn]
Praise The One Who Breaks The Darkness Rusty Edwards
[NETTLETON]
Praise To God In Heaven Above (Ps. 150) John Ylvisaker
[LLANFAIR: Robert Williams]
Praise To The Lord (Ps. 113) Ron Klusmeier
Praise To The Lord, The Almighty Catherine Winkworth
[LOBE DEN HERREN]
Praise To You, O Christ, Our Savior Bernadette Farrell
Prepare The Way Of The Lord Taizé
[Jacques Berthier]
Rejoice In God All Earthly Lands (Ps. 100) Ruth Duck
[OLD HUNDREDTH]
Rejoice, You Newly, Baptized Henry Boon
Rejoice, You Newly Baptized Daniel Currie
Remember Those, O Lord James Quinn
[FRANCONIA: William Henry Havergal]
Rest In Peace Fred Pratt Green
[MOEHR: Russell Schulz-Widmar]
Sainete Nuit A. Bail
[STILLE NACHT: Franz Gruber]
Saints Of God Albert Lafrenière
Salvator Mundi Taizé
[Jacques Berthier]
Salve Regina [SALVE REGINA]
See, To Us A Child Is Born Timothy Dudley-Smith
[David Haas]
Seed, Scattered And Sown
Send Forth Your Spirit, O Lord (Ps. 104).
Send Us Your Spirit
Sent Forth By God's Blessing
Servant Of The Word
Shelter Me, O God
Shepherd Redeemer
Silent Night
Sing A New Song
Sing A New Song To The Lord
Sing, My Tongue The Ageless Story
Sing Of One Who Walks Beside Us
Sing Out Earth And Skies
Sing Praises To The Lord
Sing To The Lord
Sing To The Lord Of Faith
Sing We Praises To The Father
Sing We Triumphant Hymns Of Praise
Sing With All The Saints In Glory
Something Which Is Known
Songs Of Thankfulness And Praise
Songs Of The Angels
Spirit Of God
Spirit Of God, Unleashed On Earth
Splendor And Honor
Stewards Of Earth
Stille Nacht
<table>
<thead>
<tr>
<th>Title</th>
<th>Author/Composer</th>
</tr>
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<tbody>
<tr>
<td>Strong Is God's Love For Us (Ps. 117)</td>
<td>David C. Isele</td>
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<tr>
<td>Surely It Is God Who Saves Me</td>
<td>Carl P. Daw [RAQUEL: Skinner Chávez-Melo]</td>
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<tr>
<td>Take And Eat</td>
<td>James Quinn [Michael Joncas]</td>
</tr>
<tr>
<td>Take Up Your Cross</td>
<td>Charles W. Everest [ERHALT UNS HERR: J. Klug]</td>
</tr>
<tr>
<td>Tantum Ergo</td>
<td>Thomas Aquinas [ST. THOMAS: John F. Wade]</td>
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<tr>
<td>Taste And See</td>
<td>James E. Moore</td>
</tr>
<tr>
<td>Tell Out My Soul</td>
<td>Timothy Dudley-Smith [WOODLANDS: Walter Greatorex]</td>
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<tr>
<td>That Eastertide With Joy Was Bright</td>
<td>John Mason Neale [LASST UNS ERFREUEN]</td>
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<td>The Advent Of Our God</td>
<td>Charles Coffin [ST. THOMAS: Aaron Williams]</td>
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<tr>
<td>The Angel Gabriel From Heaven Came</td>
<td>Sabine Baring-Gould [GABRIEL'S MESSAGE: Basque]</td>
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<tr>
<td>The Church's One Foundation</td>
<td>Samuel John Stone [AURELIA]</td>
</tr>
<tr>
<td>The Cry Of The Poor</td>
<td>John Foley</td>
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<tr>
<td>The Day You Gave Us, Lord, Is Ended</td>
<td>John Ellerton [ST. CLEMENT: Clement C. Scholefield]</td>
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<td>The First Nowell</td>
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<td>The King Shall Come When Morning Dawns</td>
<td>John Brownlie</td>
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<td>The Land Of The Living</td>
<td>David Haas</td>
</tr>
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<td>The Light Of Christ</td>
<td>Donald Fishel</td>
</tr>
<tr>
<td>The Lord Has Done Marvels For Me</td>
<td>Gelineau</td>
</tr>
<tr>
<td>The Lord Is My Light And My Salvation (Ps. 27)</td>
<td>Michel Guimont</td>
</tr>
<tr>
<td>The Lord Is My Shepherd (Ps. 23)</td>
<td>Stephen Somerville</td>
</tr>
<tr>
<td>The Lord Is Now Exalted</td>
<td>Pamela Stotter [PASSION CHORALE]</td>
</tr>
<tr>
<td>The Lord Is Tender And Caring (Ps. 103)</td>
<td>Howard Hughes</td>
</tr>
<tr>
<td>The Lord, Jesus Christ</td>
<td>Stephen Somerville</td>
</tr>
<tr>
<td>The Lord, My Shepherd, Rules My Life</td>
<td>Christopher Idle [CRIMOND: Jessie Seymour Irvine]</td>
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<tr>
<td>The Master Came To Bring Good News</td>
<td>Ralph Finn [ICH GLAUB AN GOTT]</td>
</tr>
<tr>
<td>The People Who In Darkness Walked</td>
<td>John Morrison [LOBT GOTT, IHR CHRISTEN: Nikolaus Herman]</td>
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<td>Song Title</td>
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<tr>
<td>The Sky Tells The Glory Of God (Ps. 19A)</td>
<td>Howard Hughes</td>
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<tr>
<td>The Song Of The Beatitudes</td>
<td>Lucien Deiss</td>
</tr>
<tr>
<td>The Strife Is O'er</td>
<td>Francis Pott</td>
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<td>[VICTORY: Giovanni da Palestrina]</td>
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<td>The Voice Of God</td>
<td>Luke Connaughton</td>
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<tr>
<td>[FLENTGE: Carl Schalk]</td>
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<tr>
<td>There Is One Lord</td>
<td>Taizé</td>
</tr>
<tr>
<td>[Jacques Berthier]</td>
<td></td>
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<tr>
<td>There's A Spirit In The Air</td>
<td>Brian Wren</td>
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<tr>
<td>[LAUDS: John Wilson]</td>
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<tr>
<td>There's A Wideness In God’s Mercy</td>
<td>Frederick W. Faber</td>
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<tr>
<td>[IN BABILONE]</td>
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<tr>
<td>This Day God Gives Me</td>
<td>James Quinn</td>
</tr>
<tr>
<td>[BUNESSAN]</td>
<td></td>
</tr>
<tr>
<td>This Day In New Jerusalem</td>
<td>James Bessert</td>
</tr>
<tr>
<td>This Is The Day The Lord Has Made</td>
<td>Isaac Watts</td>
</tr>
<tr>
<td>[HEATHER DEW: James Hutton]</td>
<td></td>
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<tr>
<td>This Is The Feast Of Victory</td>
<td>Richard Hillert</td>
</tr>
<tr>
<td>This Is The Wood Of The Cross</td>
<td>Albert La France</td>
</tr>
<tr>
<td>This Is The Wood Of The Cross</td>
<td>Howard Hughes</td>
</tr>
<tr>
<td>This Joyful Eastertide</td>
<td>Owen Lee</td>
</tr>
<tr>
<td>[VRUECHTEN]</td>
<td></td>
</tr>
<tr>
<td>Though In The Form Of God</td>
<td>Tony Barr</td>
</tr>
<tr>
<td>To Abraham And Sarah</td>
<td>Judy Fetter</td>
</tr>
<tr>
<td>[ST. THEODULPH: Melchior Teschner]</td>
<td></td>
</tr>
<tr>
<td>To Jesus Christ, Our Sovereign King</td>
<td>Martin B. Hellriegel</td>
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<tr>
<td>[ICH GLAUB AN GOTT]</td>
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</tr>
<tr>
<td>To People Of Goodwill</td>
<td>F. Fletcher</td>
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<tr>
<td>[VREUCHTEN]</td>
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<tr>
<td>To You, I Lift My Soul (Ps. 25)</td>
<td>Stephen Somerville</td>
</tr>
<tr>
<td>To You, Our Holy God</td>
<td>Fred R. Anderson</td>
</tr>
<tr>
<td>[DARWALL’S 148TH: John Darwall]</td>
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<tr>
<td>Tree Of Life</td>
<td>Marty Haugen</td>
</tr>
<tr>
<td>‘Twas In The Moon Of Wintertime</td>
<td>Jesse E. Middleton</td>
</tr>
<tr>
<td>[UNE JEUNE PUCELLE]</td>
<td></td>
</tr>
<tr>
<td>Ubi Caritas</td>
<td>Taizé</td>
</tr>
<tr>
<td>[Jacques Berthier]</td>
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<td>Ubi Caritas</td>
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<td>[UBI CARITAS]</td>
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<td>Veni Creator Spiritus</td>
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<td>[VENI CREATORE SPIRITUS]</td>
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<tr>
<td>Veni Sancte Spiritus</td>
<td>Christopher Walker</td>
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<td>[MODE I]</td>
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<tr>
<td>Victimae Paschali Laudes</td>
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</tbody>
</table>
Wait For The Lord
Wake From Your Sleep
We Adore You, O Christ, And We Bless You
We Give Thanks To You (Ps. 138)
We Have Been Told
We Know That Christ Is Raised
We Lift Our Eyes Unto The Hills (Ps. 121)
We Praise You, O Lord
We Praise You, Father
We Praise You, Father, For That Man
We Praise You, Lord, For Jesus Christ
We Praise You, O Lord, We Bless You
We Walk By Faith
We Who Once Were Dead
We Will Extol Your Praise (Ps. 145)
We Will Rise Again
What Child Is This
What Star Is This
When Evening Comes
When I Behold The Wondrous Cross
When In Our Music God Is Glorified
When Jesus Comes To Be Baptized
When John Baptized By Jordan's River
When Morning Fills The Skies
When Love Is Found
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
</tr>
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<tbody>
<tr>
<td>Where There Is Love</td>
<td>David Haas</td>
</tr>
<tr>
<td>Where True Love And Charity Are Found</td>
<td>Richard Proulx</td>
</tr>
<tr>
<td>Who Calls You By Name</td>
<td>David Haas</td>
</tr>
<tr>
<td>Wind Upon The Water</td>
<td>Marty Haugen</td>
</tr>
<tr>
<td>With Joy You Shall Draw Water</td>
<td>Marty Haugen</td>
</tr>
<tr>
<td>With Our God (Ps. 130)</td>
<td>Michael Joncas</td>
</tr>
<tr>
<td>Wondrous Is Your Name</td>
<td>Betty Gillis</td>
</tr>
<tr>
<td>Word Of God, Come Down On Earth</td>
<td>James Quinn</td>
</tr>
<tr>
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<td>[LIEBSTER JESU: Johann Rodolph Ahle]</td>
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<td>Word Of God, From Mary's Womb</td>
<td>James Quinn</td>
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<tr>
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<td>[LIEBSTER JESU: Johann Rodolph Ahle]</td>
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<tr>
<td>Wsrod Nocnej Ciszy</td>
<td>[Polish traditional]</td>
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<tr>
<td>You Are My God (Ps. 86)</td>
<td>Kasimira von Dragna</td>
</tr>
<tr>
<td>You Are Near</td>
<td>Dan Schutte</td>
</tr>
<tr>
<td>You Are The Voice</td>
<td>David Haas</td>
</tr>
<tr>
<td>You Are The Way</td>
<td>George Washington Doane</td>
</tr>
<tr>
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<td>[NICOLAUS: Nicholaus Herman]</td>
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<tr>
<td>You Have Looked Upon The Lowly</td>
<td>Omer Westendorf</td>
</tr>
<tr>
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<td>[EN CLARA VOX: Robert Lucas de Pearsall]</td>
</tr>
<tr>
<td>Your Love Is Finer Than Life (Ps. 63)</td>
<td>Marty Haugen</td>
</tr>
</tbody>
</table>

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**Our Next Issue**

**Sacramental Preparation:** How may young people and adults prepare well for the celebration of baptism, confirmation, first eucharist, and marriage? How can the liturgy of these sacraments be an integral part of the preparation experience from the start, rather than something that is planned at the end of the process?
As of September 1991, the following service music is scheduled for publication in the Catholic Book of Worship III.

SUNDAY EUCHARIST

Penitential Rite
Litany of Praise

Lord Have Mercy
Kyrie XVI
Lord, have mercy
Mass of Creation
New Plainsong Mass
Mass of the Holy Spirit
Lord, have mercy
Good Shepherd Mass
Notre Dame Mass
Mass in Service of Faith
French setting
Kyrie

Gloria
Gloria VIII
Mass of Creation
New Plainsong Mass
Mass of the Holy Spirit
Glory to God
Heritage Gloria
A New Mass for Congregations
Music for the Parish Communion
Glory to God
Festival Eucharist
Messe pour l’assemblée

Gospel Acclamations
Chant
Mass of Creation
Mass of the Holy Spirit
French setting
1 setting
1 setting
1 setting
2 settings
1 setting
1 setting
2 settings

CBW II – 83c

Paul Benoit
Marty Haugen
David Hurd
David Isele
David Young
Owen Alstott
David Isele
Leo Marchildon
Martel/Normand
Healey Willan

Marty Haugen
David Hurd
David Isele
David Young
Owen Alstott
Carroll Thomas Andrews
Martin How
Peter Jones
MacNeil Robinson
Claude Thompson

Marty Haugen
David Isele
R.Côté, ALPEC
Dameans
David Haas
Lea Henkes
Howard Hughes
Michael Joncas
A.G. Murray
A. Peloquin
Jacques Berthier
Lenten Gospel Acclamations
Mass of Creation
Mass in Service of Faith
1 setting
2 settings
1 setting
1 setting
Marty Haugen
Leo Marchildon
Mary Lee Mascioli
Richard Proulx
Stephen Somerville
David Young

Intercessions
Mass of Creation
O God, hear us
Jesus, Jesus hear our prayer
Lord, hear our prayer
Gracious Lord, hear us as we pray
Kyrie 1
Remember your people, Lord
Come Lord, and save us
Lord, have mercy
Lord, hear our prayer
Marty Haugen
Bob Hurd
Bob Hutmacher
Michael Joncas
Ron Krisman
Jacques Berthier
Chrysogonus Waddell
Chrysogonus Waddell
Chrysogonus Waddell
Christopher Walker

Holy, Holy; Memorial Acclamation; Great Amen
Sanctus VIII
1 setting
Mass of Creation
New Plainsong Mass
Mass of the Holy Spirit
1 setting
1 setting
Mass of the Divine Word
French setting
Assembly Mass
A Community Mass
New Good Shepherd Mass
Mass in honor of St. Andrew
Paul Benoit
Marty Haugen
David Hurd
David Isele
David Young
Dufford/Schutte
Howard Hughes
Martel/Normand
James Porter
Richard Proulx
Stephen Somerville
Jonathan Tuuk

Additional acclamations for Eucharistic Prayer for Masses with Children
Mass of Creation
Marty Haugen

Lord's Prayer
Pater Noster
1 setting
1 setting
1 setting
1 setting
Michael Joncas
Book of Alternative Services
Robert Snow
Stephen Somerville

Lamb of God
Agnus Dei XVIII
1 setting
New Plainsong Mass
Mass of the Holy Spirit
1 setting
1 setting
French setting
Assembly Mass
A Community Mass
Paul Benoit
David Hurd
David Isele
David Young
Grace Coutinho
Martel/Normand
James Porter
Richard Proulx
Fraction Rite Litany
Mass of Creation
Holy Cross Mass
Mass for the King of Glory
Morningstar Mass
Marty Haugen
David Isele
Betty Carr Pulkingham
Lynn Trapp

ACCLAMATION FOR THE RITES OF INITIATION
Blessed be God who chose you
Christ will be your strength
God is love
You are God’s work of art
You have put on Christ
Michel Guimont
Arthur Hutchings
David Haas
Michel Guimont
David Haas
Howard Hughes

Additional Acclamations
All the nations will praise you
Christopher Walker

LITURGY OF THE HOURS
Invitation to Prayer
O God, come to my assistance
Lord, open our lips
Jesus Christ is the light of the world
Light and peace in Jesus Christ our Lord
Tony Barr
Howard Hughes
Michael Joncas
CBW II
Michael Joncas
David Isele
Paul Tratnyek

Intercessions for Morning Prayer
1 setting
1 setting
1 setting
CBW II
Archdiocese of Chicago
Michael Joncas

Intercessions for Evening Prayer
1 setting
1 setting
1 setting
CBW II
Book of Alternative Services
David Haas

Concluding Rite
1 setting for morning
1 setting for evening
CBW II
CBW II

ACCLAMATIONS FOR THE EASTER VIGIL
Procession with the Paschal Candle
2 settings
1 setting
CBW II
Garfield Rochard

Exultet
1 setting
Sacramentary
Renewal of Baptismal promises
1 setting
David Haas

Gospel Acclamation
1 setting
CBW II

Litany of the Saints
1 setting
1 setting in French
CBW II
Joseph Gelineau

Acclamation after the blessing of water
1 setting
Calvin Bower

Easter Sequence
1 setting
tr. Peter Scagnelli
Chant

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How to Introduce the New Hymnal

Loretta Manzara, CSJ

The following ideas are offered to facilitate the successful introduction of CBW III in parish communities.

• Make a list of repertoire in CBW III that is already known by your community.

• The first Sunday you introduce the hymnal be sure to use hymn tunes already known, but choose at least one familiar melody with a brand new text. Of course the hymn texts need to be appropriate for the liturgy of the day. Be sure that acclamations and Mass parts are settings that are already part of the assembly’s repertoire. Let the cantor/choir or instrumentalist present something new from the hymnal at the moments when it is not essential for the assembly to sing (e.g., during the preparation of the gifts).

• Introduce one new hymn seasonally. On the first Sunday present it as a choir/cantor selection or instrumental piece. On the second Sunday use the hymn as prelude music; begin teaching it to the assembly at a practice just before the liturgy. If the musical structure is uncomplicated or includes a refrain, invite the assembly to sing the piece during the celebration. If the melody is complex and requires further rehearsal, the entire selection may be presented once again by the cantor or choir. On the third Sunday, teach the piece again and use it with the assembly during the liturgy. Continue to use the piece on a few more occasions, then put it aside, to be used at a later time.

• Always build up the confidence of the assembly. At first invite them to sing one or two verses after hearing the choir or cantor introduce the first verse. If the assembly is showing confidence invite the women and children to sing selected verses, the men alternating verses, or plan to sing a verse unaccompanied. Surprise the assembly at a later date by using another text in the hymnal which employs the same tune. (See the tune index for examples.)

• It is also helpful to briefly identify why a particular text has been chosen. This information may motivate the assembly.

• Try to use the new selection frequently throughout the year to keep the melody fresh in the mind of the assembly.

• When introducing eucharistic acclamations, present the memorial acclamation and Amen on the first Sunday. The following week, teach and use the Holy, Holy. Continue to use this setting of the acclamations for an extended period of time.
Establishing Common Repertoire in the Parish

Loretta Manzara, CSJ

The assembly gathers with a common musical instrument: its own voice. Once we recognize the potential of this common voice, the building of a common repertoire in a parish is a much easier task.

Our new hymnal provides us with a wide range of complete Mass settings, acclamations, hymns, and various other forms of liturgical music. As a parish begins to use the repertoire of CBW III it would be beneficial for the music director to consider which pieces will best serve the needs of the entire parish community.

An excellent place to begin considering common repertoire is the music used during the eucharistic prayer. The Holy, Holy, Memorial Acclamation and Great Amen form a complete musical unit during the eucharistic prayer. The Mass of Creation by Marty Haugen may be accompanied by organ, guitar, or ensemble. In addition to a consideration of the accompaniment style, one should look at the vocal requirements of a setting. Could a single cantor using this setting lead the assembly as effectively as a choir? Will the setting work with the Saturday evening assembly as well as with those who celebrate at noon on Sunday?

Harmonization: You will notice in our new edition of the Catholic Book of Worship that most selections are presented with guitar chords as well as keyboard accompaniments. Some of the harmonizations are best suited to the organ; others are distinctly piano arrangements. Not every parish has access to a piano. However, organists are encouraged to arrange the accompaniments according to their skill and instrument. With the assistance of the guitar chords this task is simplified.

Several instruments: Another approach to developing a common repertoire is to use several instruments during one liturgical celebration. Organists and guitarists may be invited to work together, each playing the selections most appropriate for their instrument.

Responsorial Psalm singing: The traditional style of psalm tone may be accompanied either by organ or guitar. The slow arpeggiation of a chord on the guitar can support the cantor in a very sensitive way. These psalm tones may also be nuanced by a choir humming the harmonic progressions under the cantillation of text without instrumental support. You will find some new and surprising progressions among the psalm tones in CBW III.

A cappella singing may sound like an austere suggestion, but what an excellent way to help the assembly own its voice. Some wonderful hymn singing will occur with the experience of hearing the quality and capabilities of the human voice without accompaniment. Try this with a well known hymn such as Let All Mortal Flesh Keep Silence. The cantor sings the first verse alone, shaping it
gently and expressively. Verse 2 is sung by all. The assembly will imitate the cantor’s musical sensitivity if presented effectively. Verse 3 is sung by men alone; verse 4 by women. The final verse builds with momentum as the full assembly sings together. Another way to help the assembly become comfortable with unaccompanied song, is to schedule one verse of a hymn a cappella on occasion.

Rounds are a wonderful technique to teach the assembly to sing in harmony. Try All Praise, All Glory, All Blessing (CBW III) as an unaccompanied entrance processional. The layering of sound as each voice thickens the texture creates a wonderful rich paeon of praise. The words and melody are quickly memorized, thus people are free to observe the movement of the procession. The gifts of a liturgical dancer would certainly provide a visual expression of praise to this moment.

Style of accompaniment: It would seem to me that one of the greatest obstacles to the development of a common repertoire in a parish is the fear of abandoning a preferred style of instrumental accompaniment. Music is meant to serve the liturgy. Our choice of music should be based on what will help the assembly participate meaningfully and purposefully in the liturgical action. Avoiding the use of a specific acclamation, psalm, or hymn because of the style of accompaniment, without considering alternative ways of presentation, limits a parish to the tyranny of instrumentation.

Meet Our Music Engraver

John Bird

Eric Mundinger was born in Germany’s Black Forest. After studying music and apprenticing as an auto mechanic he emigrated to Canada in 1929 where he performed on radio station CFRB and the CBC as an accordionist.

In 1935 he began a teaching career, writing, engraving and publishing his own teaching methods. He designed his own brand of accordion and opened three retail stores to sell his instrument, publications and other accessories.

In 1968 he decided to devote all of his efforts to music engraving. Since there were few engravers in Canada and, by then, many music publishers had been established, Eric recognized a growing market for his skills. He founded MUSICTYPE Limited and thus his former hobby evolved into a precise profession in which he continues to be actively absorbed today at age 81.

Eric still follows the centuries old rules for music engraving as set by the profession years and years ago. He has resisted the computer so far because he says he has not found a computer program that measures up to his standards. The pride he holds in his work will not permit him to compromise and cut corners to accommodate programs that do not properly deal with the intricacies of the art. This of course will be noticeable on viewing Catholic Book of Worship III.
Guidelines for Music in the Liturgy

John Hibbard

The Reverend John Hibbard is Director of the National Liturgical Office. He is a presbyter of the archdiocese of Kingston.

Since the Second Vatican Council, Catholics have sensed a shifting pattern in the style and use of liturgical music. While at one time definite patterns and styles of hymns were well known, there has been a change of emphasis. Without abandoning the unique and vital ministry that pastoral musicians have in the liturgy, an evaluation of their role is necessary to restore a renewed sense of ministry to the assembled people of God.

Active participation: It is obvious that the Church calls forth a more active participation on the part of all worshippers. Voiced are laments that the pleasure of listening to a fine choir is gone and that a certain mystery has evaporated to be replaced by more active participation. This should never be an excuse for bad music or inferior skill. Nevertheless, there is a big difference between a concert and the liturgy of the Church.

The people of God: The General Instruction of the Roman Missal, chapters I and III, give prominence to the office and function of the people of God. It reminds us that the liturgy is the prayer of the Church as whole: Liturgy ... “is the action of Christ and the people of God...” (no. 12). Thus Vatican II has sought to restore the action of the people of God to praise God and intercede for the salvation of the world. The roles of the people of God that have been assumed by other groups or ministries need to be restored to the assembly. Musicians are not performers at liturgy, but they are ministers who, with others, contribute to the prayerfulness of the celebration.

The choir: The General Instruction also speaks of the unique function of the choir (no. 63). First it is, and must be seen, as a member of the assembled people of God. It is the task of the choir “to encourage the active participation of the people in the singing” (no. 63). See also Congregation of Rites, Instruction, Musicam sacram (no. 19). The Instruction also speaks of another function of the choir which is to sing the parts proper to it. There are at least two distinctions to be made: music that belongs to the assembly as a whole (with the choir and/or cantor leading), and music which belongs to the choir or cantor.

Guidelines: In an excellent pastoral guide the Bishops’ Committee on Liturgy of the United States Conference issued the document entitled “The Place of Music in Eucharistic Celebration.” In Canada, the National Liturgical Office prepared “Guidelines For Music In The Mass.” These were printed in the choir edition of the Catholic Book of Worship II, no. 80, and will appear in an amended form, and as a separate volume, in the pastoral notes which will accompany the Catholic Book of Worship III.
**Primary and secondary:** In addition to distinguishing between those parts which belong to the people or choir, these guidelines divide the songs which belong to the people into two categories: primary and secondary. The primary parts of the eucharist should always be sung by the people (with the support of the choir) at every celebration of the eucharist, but especially on the Lord's Day.

<table>
<thead>
<tr>
<th>PRIMARY</th>
<th>SECONDARY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introductory rites</strong></td>
<td><strong>Liturgy of the Word</strong></td>
</tr>
<tr>
<td>Entrance song</td>
<td>Lord, have mercy</td>
</tr>
<tr>
<td></td>
<td>Glory to God</td>
</tr>
<tr>
<td></td>
<td><strong>Liturgy of the Eucharist</strong></td>
</tr>
<tr>
<td>Refrain of the responsorial psalm</td>
<td>Response to the Intercessions</td>
</tr>
<tr>
<td>Refrain of the gospel acclamation</td>
<td></td>
</tr>
<tr>
<td><strong>High, Holy</strong></td>
<td>Lord's Prayer</td>
</tr>
<tr>
<td>Memorial acclamation</td>
<td><strong>Liturgy of the Eucharist</strong></td>
</tr>
<tr>
<td>Great Amen</td>
<td></td>
</tr>
<tr>
<td>Refrain to communion song</td>
<td>Hymn of praise after communion</td>
</tr>
</tbody>
</table>

**More than four hymns:** The above list reflects changes in thinking and practice: abandoning the practice of singing only four hymns at Mass, and respecting the congregational nature of these sung parts. The singing of four hymns during Mass was a temporary measure introduced to accommodate singing in the language of the people without disrupting the structure of the Latin Mass. The singing of only four hymns does not reflect the fact that there were other important, sung elements of the Latin Mass. Singing should surround the more important parts of the eucharist: the response to the word of God and the eucharistic prayer. Thus present guidelines abandon the practice of singing only four hymns at Mass, and emphasize singing those parts which express and affirm our faith in God's word and activity in the assembly. These are the primary sung elements of the eucharist.

**Acclamations**

The document "Music in Catholic Worship" defines acclamations as "shouts of joy which arise from the whole assembly as forceful and meaningful assents to God's Word and Action. They are important because they make some of the most significant moments of the Mass ... stand out" (no. 53). These acclamations are the gospel acclamation, the "Holy, holy," the memorial acclamation and the great "Amen." These should be sung even if nothing else is.

**Procesional Songs**

**These are the entrance and communion hymns.** It would limit our understanding of hymns if we saw these two only as covers for movement in the
eucharist: the procession of ministers through the assembly and the procession of the assembly to the table to receive communion. The purpose of these songs is to form community; to "intensify the unity of the gathered people, lead their thoughts to the mystery..." that is being celebrated (GIRM, 25). The entrance song is the first corporate act of the assembly and is usually a hymn of praise.

The communion song also fosters unity by helping all to reflect on the meaning of the act of communion. Not only are we in union with Christ, but with the whole body of Christ, represented by those around us with whom we journey. The hymns chosen at this time should not concentrate on adoration, but on the act and meaning of communion (see "Music in Catholic Worship," no. 62). These do not always have to be hymns, but may be songs or psalms with refrains. During the communion procession, refrains may assist the active participation of the assembly since, ideally, they should not have to carry hymn books to communion.

Responsorial Psalms.

The psalm is the congregational response to the word of God in the first reading. As such, the refrain is not the response to the psalm, but the response to the preceding lesson. The psalm as a whole is a reflection on the reading. This may be a small point perhaps, but one that helps us to see the true nature of the liturgy of the word as a dialogue between God and the assembly. At least the refrain of the psalm (or a common refrain) should be sung, even if the verses are recited.

Other hymns may be sung during the Mass. Certainly there may be music, choral or instrumental, to accompany the presentation of gifts and the exiting of the ministers. These songs do not properly belong to the assembly and may be sung by the choir or cantor. At times instrumental music may be desirable, especially in place of a recessional hymn.

In the past there was a tendency to sing all the parts of the introductory rite. If this is done by the choir it means elongating a part of the Mass that is meant to be brief and preparatory. It is possible to exhaust the assembly before we encounter the main actions of the eucharist. The “Glory to God” is properly a hymn, therefore, meant to be sung. It may be sung by the entire assembly, or by the choir with a refrain for the participation of the assembly. It does not seem appropriate to sing the “Lord, have mercy” when the Gloria is sung. For this reason proposals are being studied to simplify the introductory rites. This has already been done by some European conferences, and if approved in Canada, these revisions will be reflected in new editions of the sacramentary issued after 1994.

The “Lamb of God” is not necessarily sung by the assembly. However it is a litany and all may join in the response “have mercy on us” and “grant us peace.” This song, sung during the Fraction Rite, continues as long as bread is being broken.

Hymn texts: Lastly, there needs to be a sensitivity to the words of hymns chosen for use in the liturgy of the Church. The words need to reflect who we are and what is happening and help the assembled people express their faith in
God or connect what they are doing with the meaning of the rite. In other words, music, melody, and words, must be servants of the liturgy. They must raise us to an increased level of participation that is both spiritual and incarnational. There may be many old favourites that, while they are excellent pieces of music, are no longer appropriate for use at the eucharist.

These guidelines for music in the church call forth a new evaluation and appreciation of the role of music in worship. It reminds all of the need to put aside our preferences and see our service as a ministry to enable others to worship in a prayerful environment.

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Music Serves the Expression of Faith

The following are two key sections in the United States bishops' document, Music in Catholic Worship. Musicians and other pastoral ministers need to meditate deeply on these statements.

Among the many signs and symbols used by the Church to celebrate its faith, music is of preeminent importance. As sacred song united to words it forms a necessary or integral part of the solemn liturgy. Yet the function of music is ministerial; it must serve and never dominate. Music should assist the assembled believers to express and share the gift of faith that is within them and to nourish and strengthen their interior commitment of faith. It should heighten the texts so that they speak more fully and more effectively. The quality of joy and enthusiasm which music adds to community worship cannot be gained in any other way. It imparts a sense of unity to the congregation and sets the appropriate tone for a particular celebration.

In addition to expressing texts, music can also unveil a dimension of meaning and feeling, a communication of ideas and intuitions which words alone cannot yield. This dimension is integral to the human personality and to growth in faith. It cannot be ignored if the signs of worship are to speak to the whole person. Ideally, every communal celebration of faith, including funerals and the sacraments of baptism, confirmation, penance, anointing, and matrimony, should include music and singing. Where it is possible to celebrate the Liturgy of the Hours in a community, it, too, should include music.

Helps for Aspiring
Hymn Writers

Margaret Clarkson

Margaret Clarkson is the author of seventeen books on a variety of subjects, including music, bird and nature watching, education, the meaning of suffering and other Christian topics, and several volumes of verse. Her most recent book, A Singing Heart (Hope Publishing Co.), contains her collected hymns. Clarkson is a resident of Willowdale, a northern suburb of Toronto, Ontario.

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Have you ever cherished a secret longing to write a hymn, but you haven’t known how to start? Then this article is for you.

The first requisite of any hymn writer is an imperative one: you must have a deep love for God, for God’s Word, and for God’s Kingdom, a knowledge and love of the historic hymns of the Christian faith, and a genuine desire to praise God in company with his people. This is the soil from which true hymnody springs; if you are to write hymns, this nourishment must become your own.

You begin by choosing a topic, preferably a biblical one, then thinking it through carefully. Avoid subjects that are too general in nature or have already been overworked. Try to bring some fresh biblical insight, as well as something of yourself, to the theme you have chosen. There must be something you very much want to say in your hymn, possibly something you have found for yourself in the scriptures. This should motivate your writing.

It would be wise to restrict your first texts either to three stanzas — when working with an eight-line text — or four (five at the most) when using a four-line one. Think carefully about the substance you want to put into each stanza; each should contain one or two clear points that together with your overall topic make a sequential and cohesive statement. If a few ideas come rushing to your mind at this juncture, jot them down; but don’t worry about them now, and don’t try to express them rhythmically yet. Instead, consider the type of rhythm your topic demands.

There are many rhythmic patterns from which one may choose; different rhythms express various musical moods. Choose a rhythm that seems to carry the mood of your subject in a forceful manner. For help here, turn to the metrical index in any good hymnal and study it. If it baffles you, ask your church musician to explain it to you. It is really not difficult to understand, and will prove of inestimable use in your writing.

Rhythm and rhyme are the basic tool of the hymnist and are of the utmost importance to all hymn writers. Rhythm is the more difficult and must be mas-
A faulty rhythm can ruin an otherwise useful hymn. Beginning writers usually first experience trouble with rhythm; if it is of any comfort, experienced writers also find its mastery to be the hardest and the most time-consuming discipline of hymn writing. Rhyme is considerably easier to handle.

Here again your hymn book can help you. Choose a few hymns you know and love, and examine their rhythmic patterns. Read the texts aloud, apart from any music, and see if you can distinguish the way the beats follow one another in sequence; strong-weak, strong-weak, etc. Or, in a skipping rhythm, strong-weak-weak, strong-weak-weak, and so on into other rhythms. Learn to scan several kinds of texts, marking the beats with / and - as shown above. As you see patterns emerging and pick up their feeling and movement, you will find your rhythmic sensitivity and potential developing. Scansion will help you when you come to match the rhythm of your own text to the rhythm of the tune you have chosen for it.

Hymn texts are made up of various combinations of these rhythmic beats. Each stanza in any one hymn must have exactly the same arrangement of heavy and light beats, or the hymn won’t “sing.” It is here that many hymnists — and nearly all beginners — fall short. They may sketch out correctly the rhythms they want to use, but when they try to make their own words (let alone their ideas!) fall into the same pattern, they stumble.

In order to overcome these problems, writers of hymn texts must seriously consider the relationship that exists between the rhythm of the music they are using and that of the words. The words must be modified, if necessary, to fit the rhythm of the tune. No matter how dearly you cherish the lines you have written, you must change them if the beats do not fall correctly on the words when they are sung. Good declamation (the union of words with music) is essential.

This is true whether you are writing to a familiar hymn tune or just going ahead and writing, hoping to find someone who will later set your text to music. The truth is that if you allow rhythmic irregularities between the stanzas, your words can never fit the existing tune, nor ever be set to music without distortion, for they do not keep to a regular rhythmic pattern, whereas good hymn tunes must and do. It is good for aspiring writers to know this from the first and give themselves to perfecting their use of rhythm while the words of their texts are still in formation. Hymn writers must learn to express themselves in such a way that rhythmic problems — and so distortions — do not appear in their work.

How is this possible? Let me suggest a few simple things.

First, all beginning writers would be well advised to write to well-known hymn tunes for a time. Practice in matching words to familiar music will help to strengthen the sense of rhythm and declamation, the exposure to a variety of rhythms, and the sense of musical moods in hymn tunes.

Second, new hymn writers can learn to monitor their progress by means of a simple test. Many beginning writers (and not a few more experienced ones!) fall into the trap of feeling that if their newly-written text reads well — i.e., if it sounds musical and rhythmical when read aloud — it will “sing” equally well. Sad to say, this is not always the case. Most of us are unaware that when we read verse, either silently or aloud, we tend to accommodate our rhythms, albeit unconsciously, to express the meaning of the words we are reading.
rather than to give each syllable the exact weight demanded by the unchang­
ing rhythm of a tune. Only when we sing our words to a tune do their irregulari­ties become evident. If we are serious about hymn writing, we must often rewrite parts of texts we had thought were free of distortions. It is no easy thing to search out our rhythmic errors and set about correcting them, but it is something that all aspiring hymnists must learn to do. I'm still learning after several decades of writing hymns.

Third, a knowledge of English grammar and the syllabic nature of language can help one to keep his or her work free from distortions. Strong musical beats must be matched with strong words — subjects, object, verbs, and occasional adverbs and adjectives — since these words carry forward the meaning of the text. The weaker musical beats must be matched with the lesser words — definite and indefinite articles, prepositions, conjunctions, and other connect­ing parts of speech.

Not only must the words fall on the correct musical beats, strong or weak as the case may be, but the right syllable of the word must fall there. Most words of only one syllable normally fall on weak beats — but care must be taken that a weak word is not coupled with a strong musical beat. Words of two syllables will have a strong syllable and a weak one. These too, must have correspond­ing musical beats, either “strong-weak” or “weak-strong.”

Words of three syllables are still harder to use. Words with a “strong-weak­weak” beat cannot be used with a musical “weak-strong-weak” beat, a “weak­weak-strong” beat, or a “strong-weak-strong” beat. Each of the three beats must correspond perfectly to the music. The longer the word, the harder it is to arrange this correspondence. Hymn writers must shape their words, strong or weak, multi-syllabic or single syllabic, to follow exactly the shape of the tune. The rhythm of both words and music, as well as the correct syllabic declama­tion, must coincide.

Very few words of more than three syllables can be used in hymn texts without causing serious distortions. Multi-syllabic words are almost certain to cause errors in declaration when sung, so that, as someone has said, “the em-PHA­sis falls on the wrong syl-LA-ble.” This causes distortions which distract from worshipful singing. On the wings of a good hymn a worshipping congregation can soar into the presence of God himself. But in order for this to happen, the meaning of the words must be crystal clear and instantly accessible to the people. Worshippers must not be distracted by distortions resulting from poorly written texts.

Hymns written by those who work not only with every word but also with every syllable of the text will have a smoothness of musical and rhythmic flow that will facilitate worship. Writers who confine themselves to working with simple words, at least in their early years of hymn writing, will save themselves years of frustration. Their hymns will communicate forcefully the truths that they have embodied and sent forth. Such hymns will live.

If you think I have placed undue emphasis on rhythm, it is because rhythm is the backbone of good hymn writing. Good texts cannot be written without a mastery of the nuances of rhythm. Rhythm is a natural part of life itself. Our heartbeats, our pulses, our breathing, our responses to the seasons, to day and night — all are part of the rhythm of the universe. But now let's move on.
Rhyme has always been the second component of song, and is more obvious than rhythm. Rhyme lends charm to our rhythms, beguiling our ears with harmony. Rhyme helps us to remember what we sing; is it not easier to remember rhyming verse than prose, hymns than creeds? People can absorb and remember the Christian teaching in a hymn more easily than they can recall the points of a sermon, largely because of the rhyme and rhythm used to present it.

Rhyme contains few of the problems that beset the writer who struggles to come to terms with rhythm— it is fairly straightforward. If the endings of two or more words sound exactly alike, they are rhyming words. There are many fascinating ways to use rhyme in your writing, none of them very difficult. Only one rhyme scheme and one rhythmic pattern, however, can be used in any one hymn. This is a rule that cannot be broken. You can’t change horses in mid-stream!

In a four-line stanza—called a quatrain—the rhyme must be placed in couplets, the first two lines and the last two forming rhyming pairs. Each couplet will have its own rhyming sound. You may rhyme lines two and four of your quatrain with or without rhyming lines one and three as well. Eight-line stanzas are made up of two quatrains, although they are connected and progressive in thought. They may be rhymed either in couplets or as quatrains. Particular rhymes should be used only once in one stanza, and generally do not occur again within the hymn.

One of the few pitfalls inherent in rhyming is what I call “false” rhyming—using words that almost rhyme but actually don’t. “Dove” does not rhyme with “rove,” nor “done” with “gone,” “home” with “from,” “face” with “graze,” and so on. True rhymes sound exactly alike. A good rhyming dictionary will help you here. That and a good thesaurus are worth their weight in gold to the serious hymn writer.

Make a point of studying the rhyming schemes you find in good hymnals; their scope and variety will surprise and delight you. I can still remember the almost overwhelming excitement I experienced when, at about age 7, I first encountered the penultimate rhymes in the hymn we all love:

From heaven he came and sought her
to be his holy bride;
with his own blood he bought her,
and for her life he died.

I traced that rhyme scheme through the whole hymn, and set about finding as many other similar hymns as I could. To this day I love to sing such words. Don’t stick to couplets and easy rhymes! Be innovative. Work out other pleasing rhymes and rhythms, and enjoy your work! Writing a hymn may not be easy, but it is richly rewarding.

The real essence of a hymn, of course, lies in its content. The words you use must express your meaning so clearly that at first sight average singers and readers can grasp it and understand it. When sung, your lines must move along at the pace of the music, with no time for a backward glance. Hence your progression of thought must flow smoothly from start to finish, uninterrupted by any extraneous word or idea. Your thinking must be crystal clear, your words totally accessible.
The words of a hymn are not written in isolation from its other components, but in conjunction with them. Your perception of the topic is apt to be vague and incomplete at first; nevertheless, it is the germ from which to start. In my experience, the content of a hymn grows along with its form – not growing longer, but clearer, deeper, richer. If I can get three or four – or even two! – good lines to make a clear statement that scans, is rhythmic, pertinent, and has about it something of a pleasing grace, I know that it has life. I can put it aside for a time and return later, refreshed and able to carry it a step further. The writer’s work is not always best done at a desk, but should be done in heart and mind.

I usually work on all the stanzas of a text simultaneously and not necessarily in sequence. Little by little, my thoughts, words, rhythms, rhymes, and prayers weave themselves together until slowly they begin to take shape as a sequential and cohesive whole. If I am unable to make progress at one spot, I simply leave it blank, to be filled in later, and move on to another. Or I may turn to some routine task for a while. It is surprising how a change of pace or scene will crystalize my thinking. Gradually, blanks are filled in, thoughts are sharpened or subdued, language is refined, rhythmical problems are overcome. I find this more productive than trying to force myself to linger overlong at a trouble spot. The solution may take me by surprise when I am washing dishes or trying to get to sleep at midnight! This is an experience common to many writers.

Learn to be critical of your own work, to weigh every thought, word, rhyme, and rhythm painstakingly and objectively. Don’t try to hurry. It takes time to write a good hymn. Live with your hymn over a period of weeks, even months, seeking to improve it from every possible standpoint. Work it through one metamorphosis after another until (if you’re like me) you may find you scarcely recognize your final version in comparison to the earlier one. And you will be glad you persevered, for the end result will be a better hymn.

Writing a hymn is a great adventure in spiritual growth – after all, you are working in company with the Creator of the Universe. Whether your work is eventually published or not, you will have grown in spiritual stature and been blessed in your soul in seeking to share your creativity with your creative God.

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Third World Solidarity Day

Liturgical resources for Share Lent and for Third World Solidarity Day, the Fifth Sunday of Lent, are now available from:

Canadian Catholic Organization for Development and Peace
3028 Danforth Avenue
Toronto, Ontario M4C 1N2

This booklet includes planning suggestions and texts for the Sunday eucharist, intercessions for the third scrutiny of the RCIA, a way of the cross, prayers and reflections, meal prayers, music suggestions, and other aids.
Composing Music for the Assembly

Michel Guimont was born in 1950 and has received bachelor degrees in both psychology and music and holds a master of music degree. He has been a choir director in Montreal since 1975 and is currently Director of Music at Notre Dame Cathedral in Ottawa where he conducts the diocesan choir and the French and English Cathedral choirs. Michel Guimont's compositions have been published by GIA and Novalis. He is presently preparing a Wedding Song Book and Volume 6 of Psalms for the Church Year, to be published by GIA.

In our attempt to redefine liturgical music in the light of the documents of Vatican II, church musicians and liturgists have explored a number of musical styles and avenues in search of a music that would be reflective of the times. As the windows of the church were flung open, everything was becoming possible. This was good, this was healthy. Music was brought down from the choir loft to find a new life in the voices of the people. Well, at least, that was the idea. However, twenty-seven years later, in most Canadian churches the voice of the people of God can still barely be heard during the entrance song. I believe that there is a lot to be learned from the experiences of these last two decades and that it is time for all of us -- musicians, liturgists, presiders and assemblies -- to take a serious look at why Catholics are still not singing and to consider carefully how can we begin to remedy this situation.

Of the various musical styles that existed in the years following Vatican II, a few remain that seem to have won the favour of the assembly. However, opinions are still quite divergent regarding those which have proven appropriate for liturgical celebrations. There is a sort of "tug of war" going on between the advocates of the different musical styles. I believe that we are wasting our time discussing the most appropriate musical style, the most efficient, or the most prayerful. Various musical styles can be used in our liturgies. We should begin to concentrate on the qualities or attributes that are common so that no matter which style (traditional or modern), or what instrument (organ, piano, guitar or tuba), tonal or atonal language is preferred, the song of the people of God will still be heard.

Let me propose what I believe some of these common attributes to be. These are some of the criteria which I set for myself as I am about to write a melody for a given text. The pastoral musician may use these same criteria when looking for music to be sung by a particular assembly.

First and foremost, take a careful look at the relation of text and melody. The most important question should be: "Does this melody truly reflect the spirit of this particular text?" When singing a melody to the text "my spirit rejoices in God, my Savior", do I sense great inner joy? As I am singing "so my soul longs for you, my God", do I experience deep yearning for God? The text is the
essence of any melody: it dictates and it commands its shape. The music then supports what the text wants to say.

It is possible to write a text over a melody but it remains a very difficult task, one that often requires compromises. Some time must be spent with the text before assigning it a melody: keep repeating it to yourself to discover the feeling that it conveys. Once the melody is assigned, sing it repeatedly with the text to ensure that the shape reflects the text.

Truly poetic texts are rich in images and the composer can use these images while writing a melody. A text like “I will rise” certainly suggests a movement of ascending motion, and so perhaps, an ascending interval. Similarly, the text “to those who are bowed down” may suggest a descending interval. These imaginative ways of enhancing particular words of a text help the singer to fully experience the feeling underlying the words.

A melody should be able to stand on its own, to have its own life, without relying on the accompaniment. Too many melodies are composed with the help of the keyboard or the guitar; although these melodies might sound good when accompanied by the instrument with which they were composed, they often become impoverished, if not meaningless, when sung without accompaniment. As far as congregational singing is concerned, the melody should never depend on the accompaniment.

If we want melodies to be easily retained or memorized by assemblies, they will have to provide a sense of direction, both melodically and harmonically. Melodies that revolve constantly around the same pitches or around the same harmonies are much harder to retain because they fail to provide a sense of onward movement. There needs to be different focal points through the melody and these ought not to coincide with the same pitches. Nebulous harmonic progressions that don’t say anything or that don’t go anywhere are to be avoided.

An excessive use of syncopations is to be avoided. There is nothing wrong with an occasional use of syncopated rhythm, for example in a short acclamation like Alleluia. However, experience suggests that songs or acclamations that have made an extensive use of syncopations generally have a very short lifespan. Generally speaking, assemblies sing them poorly. If syncopations are desirable for a particular effect, they are best left to the accompaniment.

These very basic principles should apply to the composition of all music used in regular parish liturgies. These same principles are critical particularly when writing music for a one time only use. Adherence to these principles will foster the song of God’s people.
Exploring the Rhythm of a Text

Dr. David M. Young

Dr. David Young lives in Sarnia, Ontario and has worked as a choir director and organist for more than twenty-five years. He recently was awarded with the Bene Merenti papal medal for his musical services to the parish, diocese, and the Church in Canada. Dr. Young was an active member of the national revision committee for Catholic Book of Worship II. He has composed many psalm refrains, tones, and most recently a Mass setting.

Dr. Healey Willan once said that if we had no religious words, there would be no need for church music. The words come first: the music beautifies the words and enriches their meaning. But for this to happen, the music must closely match the words. Gifted song writers do this instinctively, but for many musicians it is an acquired skill.

The first step is to analyze the text to discover its natural rhythm. Read it aloud and write the rhythm down in the form of a monotone, using music notation. Write the words under the notes and speak or sing them to check how well the rhythmic pattern fits the natural flow of the words.

The English language has many strongly accented syllables which the music should faithfully capture. Smoothing out these “bumps” will rob the language of its vitality.

Next, decide on a suitable time signature. If the text is in regular verse this is fairly simple, but if it is irregular or in prose, more than one time signature may be required. Changing the time signature every few measures would complicate the music, so some compromise may be needed.

Finally, mark the locations of the cadences and the climax of the text – the point where the melody usually rises to its highest note.

With this rhythmic blueprint completed, you are now ready to write the melody. This is a real challenge for your creative talents!
An Analysis of David Young’s Tune Craigleith

Loretta Manzara, CSJ

In light of David Young’s article, the following analysis may help us to appreciate the task of setting a text to music.

We will consider David’s tune CRAIGLEITH composed for the text of the Canadian hymn text writer, Herbert O’Driscoll: “Before the Earth Had Yet Begun”.

Before the Earth Had Yet Begun

Capo 3 (A7) (D) (Em) (G7) (Asus) (A) (B7)

(C7) F Gm Bb7 Csus C D7

1. Before the earth had yet begun Her journey
2. In that bright dawn ing of the world, Ere ocean
3. Thus when creation’s Lord did take The clay of
4. For us who would this God attend, No earthly

(Em) (Am) (C7) (B7)

(Gm) Cm Eb7 D7

round the burning sun, Before a seed of life had
surged or wind un-furled, The vaults of heaven with praises
earth our form to make, God willed that to our race be-
mind can com-pre-hend Eternal glory; praise a-

53
For our purposes we will consider only the first verse. The first phrase "Before the earth had yet begun" is structured melodically in an arch shape, beginning on middle C, climaxing to A, then returning down to E. Stress is achieved on the word "earth" by the rhythmic pattern which contrasts with the preceding quarter note movement.

"Earth" is highlighted by its position as the first word of the measure, and also by the leaping figure from F to A.

"Her journey round the burning sun," Here we have a sequence of the preceding arch pattern. This time the melody begins one whole step higher on D. The same melodic and rhythmic accent occurs on the third word of the phrase "round".

Text: © Herbert O'Driscoll
Tune: CRAIGLEITH, 8 8 8 8; © 1986 David M. Young. Used with permission.
“Sun” is particularly nuanced by the addition of a moving alto and tenor harmony, which propels this phrase into the next.

“Before a seed of life had stirred,”. The melody takes on a different shape: an initial leap followed by descending step-wise quarter notes.

This time “seed” is the focused word, achieved by its position on the first beat of the measure and its pitch Bb. In the second phrase the Bb was approached by a rising line D E F# G Bb. In this third phrase the approach is reversed: A D C Bb. Once again the third phrase is propelled into the fourth phrase by the harmonic movement, this time of the alto and bass voices.

In phrase four the choice has been to affect the word “creating”. It is done by rhythmic contrast. The phrase is given energy by the establishment of a movement of quarter notes slowing into the half-note cadence pattern.

The use of a variety of rhythmic patterns appears to be a major technique in the crafting of this melody. In addition one may note the melodic shaping.

Such an analysis is only of value once a melody has been welcomed into a repertoire through use. Don’t let this one pass you by!
Yes, hymn texts do pass through an evolutionary process. This might best be understood by reflecting on some of the changes that have occurred with a well known hymn text.

One of the first hymns introduced into parish repertoire was “Praise to the Lord, the Almighty”. With fond memory one may recall the strength and vigor of this German choral tune of 1665 being sung 300 years later in 1965 by the members of your local parish. Unfortunately by overuse and sometimes anaemic, tremulant organ accompaniment, the grandeur and magnificence of the tune was lost to our ears.

Not only did we misinterpret the tune with reticent accompaniment, but we actually provided people with a “catholicized” version of the text. The original is a German text written by Joachim Neander (1650 – 1680). Catherine Winkworth translated this into English in the 19th century. Her translation of verse 2 reads:

Praise to the Lord! Who o'er all things so wondrously reigneth,  
Shielding thee gently from harm and from fainting sustaineth;  
Hast thou not seen how thy desires have been  
Granted in what He ordaineth?

In many of our Catholic hymnals this text has been omitted, with the following by Percy Dearmer (1867 – 1936) introduced in its place.

Praise to the Lord, let us offer our gifts at the altar.  
Let not our sins and offences now cause us to falter.  
Christ the high priest, bids us all join in his feast,  
Victims with him on the altar.

The images of Dearmer’s text reflect the eucharistic theology of sacrifice and banquet, the petitioner’s self-offering and awareness of sin. Newer liturgical theology has taught us that only one offering occurs during the eucharist, that being the memorial of the offering of Christ during the eucharistic prayer. We no longer identify the “little offertory” and the “canon”. We present the gifts of the people to be offered in the eucharistic prayer.

The theology of Winkworth’s translation caused problems for other singing bodies. Paul Schilling in his book, *The Faith We Sing* speaks about hymn texts that present questionable views with regard to God’s providence.

Some devout Christians hold that all events of our lives, even those distressing to us, are ordained by the omnipotent God who rules all that happens in both nature and human life in accord with his holy purposes.
Various hymnbook editors detected a lack of realism in the implied answer to Neander’s question “Hast thou not seen how thy desires have been / Granted in what He ordaineth?” Other editors chose simply to omit this particular verse because of the realization that God does not pre-ordain life’s experiences.

More obvious evolutionary details of the text “Praise to the Lord, the Almighty” may be discovered by comparing each phrase with multiple sources. In examining the accompanying charts one notices:

• a movement away from old English
• focus away from altar and temple to the gathering of God’s people for worship (verse 1, line 3)
• a shift toward the corporate sense of community and away from an individual piety (verse 4, line 1)

Even an examination of the questionable verse 2 shows a wide variety of translations in its treatment of images:

Shielding thee gently from harm (#1,5,9)  
Keeping us safe at his side (#6,10)  
Sheltering you under his wings (#11)  
Borne as on eagle’s wings (#8)  
And, as on wings of an eagle (#3)  
Who, as on wings of an eagle (#2)

The numbers in parenthesis indicate the specific hymnal in which the text is found. See Chart no. 1.

For purposes of this article, fourteen hymnals were considered, all published since 1974, but some representing early translations of the Neander text (e.g., Hymnal 1940).

Editing of hymn texts has occurred throughout the history of hymnody, with each body of believers adapting original texts to express their particular beliefs. This is not a new phenomenon in this age of the hymnal boom. Just as the language of communication changes to reflect the changing nuance and understanding of particular words, so our hymn texts are evolving to reflect more accurately the heart of the Church’s prayer.

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Hymnals Reviewed

   (World Council of Churches)  
   tr. Catherine Winkworth, 1858

2. *Worship II* (1975) RC  
   (GIA Publications)  
   tr. C. Winkworth

   (Augsburg Publishing House)  
   tr. C. Winkworth, altered
Comparison, Line by Line

Verse 1, line 1
Praise to the Lord, the Almighty, the King of creation
#1,2,3,4,5,6,7,8,9,10,11,12,13,14

Verse 1, line 2
O my soul praise him, for he is thy health and salvation!
#1,2,5,7,8,9

O my soul praise him, for he is your health and salvation.
#3,4,6,10,11,12,13,14
Verse 1, line 3

All ye who hear, now to his temple draw near, #1,5,9
Join the great throng, psaltery, organ and song, #2,8
Let all who hear now to his temple draw near, #3
All you who hear, now to the altar draw near; #4
Come, all who hear: brothers and sisters draw near, #6,10,11,14
All ye who hear, now to his altar draw near, #7
All you who hear, now to his altar draw near; #12
Come all who hear; now to his altar draw near, #13

Verse 1, line 4

Serve him in glad adoration! #1
Sounding in glad adoration. #2,8
Joining in glad adoration. #3,5,7,9,13
Join in profound adoration. #4,12,14
Praise him in glad adoration! #6,10
Join me in glad adoration! #11

Verse 2 - omitted: #7,13,14

Verse 2, line 1

Praise to the Lord! Who o'er all things so wondrously reigneth! #1,2,5,9
Praise to the Lord, who o'er all things is wondrously reigning #3,11
Praise to the Lord, let us offer our gifts at the altar. #4,12
Praise to the Lord, above all things so mightily reigning; #6,10
Praise to the Lord, over all things he gloriously reigneth;

Verse 2, line 2
Shielding thee gently from harm and from fainting sustaineth:
Who, as on wings of an eagle uplifted, sustaineth.
And as on wings of an eagle, uplifting, sustaining.
Let not our sins and offences now cause us to falter.
Shielding thee gently from harm, or when fainting sustaineth:
Keeping us safe at his side, and so gently sustaining.
Borne as on eagle wings, safely his saints he sustaineth.
Sheltering you under his wings, oh, so gently sustaining.

Verse 2, line 3
Hast thou not seen how thy desires have been
Hast thou not seen? All that is needful has been
Have you not seen all that is needful has been
Christ the high priest, bids us all join in his feast,
Hast thou not seen how thy heart's wishes have been
Have you not seen all you have needed has been
Hast thou not seen how all thou needest hath been

Verse 2, line 4
Granted in what He ordaineth?
Sent by his gracious ordaining?
Victims with him on the altar.
Met by his gracious ordaining?

Verse 3, line 1

Praise to the Lord! Who doth prosper thy work and defend thee,

Verse 3, line 2

Surely his goodness and mercy here daily attend thee;

Verse 3, line 3

Ponder anew what the almighty can do,

Verse 3, line 4

If with his love he befriended thee!

#6,10

#1,2,5,7,8,9

#3,11

#4,14

#6,10,13

#12

#1,2,5,7,8,9

#3,11

#4,6,10,13,14

#5,7,9

#8

#6,10,12,13

#1,2,3,4,5,6,7,8,9,10,11,12,13,14

#1,3

#2,7,8,9

#4

#5

#6,10,12,13
As with his love he befriends you.
#11
Who with divine love befriends us.
#14

Verse 4, line 1
Praise to the Lord! Oh let all that is in me adore Him!
#1,2,3,5,6,7,8,9,11
Praise to the Lord! O let all that is in us adore him!
#4,10,12,13,14

Verse 4, line 2
All that hath life and breath come now with praises before him!
#1,2,5,8,9
All that has life and breath, come now with praises before him!
#3,6,10,11,13,14
All that has life and breath come now rejoicing before him.
#4
All that has life and breath come now in praises before him.
#7,12

Verse 4, line 3
Let the “Amen” sound from his people again.
#1,2,3,4,5,6,7,8,9,10,11,12,13
Let the “Amen” sound from God’s people again.
#14

Verse 4, line 4
Gladly for aye we adore him.
#1,2,5,9
Gladly for ever adore him.
#3,8,11
As we here worship before him.
#4,7
Gladly with praise we adore him.
#6,10,14
Now as we worship before him.
#12,13
Selected Reading for Musicians

Liturgical musicians will want to read both about liturgical music and about the liturgy in general. Here are a few suggestions.

Official Documents


Other Reading About Liturgical Music

The National Association of Pastoral Musicians

The NPM is an important publisher in this area. Its address is 225 Sheridan Street NW, Washington, DC 20011-1492. Among its publications are the following:


**Anthologies of articles previously published** in *Pastoral Music*:


*Pastoral Music in Practice: Children, Liturgy, and Music*, ed. V.C. Funk

*Pastoral Music in Practice: Celebrations: Weddings, Funerals, Liturgy of the Hours*, ed. V.C. Funk

*Pastoral Music in Practice: Celebrations: Initiation*, ed. V.C. Funk

*Pastoral Music in Practice 5: The Pastoral Musician*, ed. V.C. Funk (1990)


Other Publications:


Jeanne Hunt, Choir Prayers (1986)

Jeanne Hunt, More Choir Prayers (1990)


Other Publishers


Lucien Deiss, Spirit and Song of the New Liturgy (Cincinnati: World Library of Sacred Music 1970)


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The following back issues are still available:

<table>
<thead>
<tr>
<th>Issue</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>Celebration and Growth</td>
</tr>
<tr>
<td>35</td>
<td>Parish Liturgy Committees</td>
</tr>
<tr>
<td>36</td>
<td>Advent and Christmas</td>
</tr>
<tr>
<td>38</td>
<td>Growth in Liturgy</td>
</tr>
<tr>
<td>39</td>
<td>Summer and Liturgy</td>
</tr>
<tr>
<td>40</td>
<td>Called to Sing His Praise</td>
</tr>
<tr>
<td>41</td>
<td>Advent Unlimited</td>
</tr>
<tr>
<td>42</td>
<td>Call to Penance</td>
</tr>
<tr>
<td>43</td>
<td>Sunday Belongs to the Lord</td>
</tr>
<tr>
<td>44</td>
<td>People of Prayer</td>
</tr>
<tr>
<td>45</td>
<td>Learning about Liturgy</td>
</tr>
<tr>
<td>46</td>
<td>Celebration and Proclamation</td>
</tr>
<tr>
<td>48</td>
<td>Liturgy and Life</td>
</tr>
<tr>
<td>49</td>
<td>Blessed be God</td>
</tr>
<tr>
<td>50</td>
<td>Reading God’s Word: the Lectionary</td>
</tr>
<tr>
<td>51</td>
<td>Christian Initiation</td>
</tr>
<tr>
<td>53</td>
<td>Ministries and Liturgy</td>
</tr>
<tr>
<td>54</td>
<td>Story of the Mass</td>
</tr>
<tr>
<td>55</td>
<td>Advent-Christmas</td>
</tr>
<tr>
<td>56</td>
<td>Training Readers</td>
</tr>
<tr>
<td>57</td>
<td>Rites for the Sick and the Dying</td>
</tr>
<tr>
<td>58</td>
<td>Day by Day We Give Him Praise</td>
</tr>
<tr>
<td>60</td>
<td>Liturgical Preaching</td>
</tr>
<tr>
<td>61</td>
<td>Complete Index: I - 1965-1977</td>
</tr>
<tr>
<td>62</td>
<td>Liturgy and Devotion</td>
</tr>
<tr>
<td>63</td>
<td>Children and Liturgy</td>
</tr>
<tr>
<td>64</td>
<td>Christian Initiation Into Full Communion</td>
</tr>
<tr>
<td>65</td>
<td>Essays on Liturgy: I</td>
</tr>
<tr>
<td>66</td>
<td>Diocesan Commissions and Parish Committees</td>
</tr>
<tr>
<td>67</td>
<td>Planning our Year of Worship</td>
</tr>
<tr>
<td>68</td>
<td>Family Prayer</td>
</tr>
<tr>
<td>69</td>
<td>Eucharistic Devotions</td>
</tr>
<tr>
<td>70</td>
<td>Liturgical Year and Spirituality</td>
</tr>
<tr>
<td>72</td>
<td>Music in our Liturgy</td>
</tr>
<tr>
<td>73</td>
<td>Baptizing Children</td>
</tr>
<tr>
<td>75</td>
<td>Praying the Psalms</td>
</tr>
<tr>
<td>76</td>
<td>Worship ’80: Eucharist</td>
</tr>
<tr>
<td>77</td>
<td>Sunday Eucharist: II</td>
</tr>
<tr>
<td>78</td>
<td>Ecumenism and Liturgy: I</td>
</tr>
<tr>
<td>79</td>
<td>Sunday Liturgy: When Lay People Preside</td>
</tr>
<tr>
<td>80</td>
<td>Helping Families to Pray</td>
</tr>
<tr>
<td>81</td>
<td>Essays on Liturgy: II</td>
</tr>
<tr>
<td>82</td>
<td>Eucharist: Worship ’81</td>
</tr>
<tr>
<td>84</td>
<td>Funeral Liturgies</td>
</tr>
<tr>
<td>85</td>
<td>Advent in our Home</td>
</tr>
<tr>
<td>86</td>
<td>Lent in our Home</td>
</tr>
<tr>
<td>87</td>
<td>Twenty Good Years</td>
</tr>
<tr>
<td>88</td>
<td>Reconciliation in our Life</td>
</tr>
<tr>
<td>89</td>
<td>Children Learn to Celebrate</td>
</tr>
<tr>
<td>90</td>
<td>Religious Communities Celebrate Liturgy</td>
</tr>
<tr>
<td>91</td>
<td>Sharing our Faith</td>
</tr>
<tr>
<td>92</td>
<td>Guidelines on Sacraments</td>
</tr>
<tr>
<td>93</td>
<td>John Paul II: Worship and Prayer</td>
</tr>
<tr>
<td>94</td>
<td>Gestures and Symbols</td>
</tr>
<tr>
<td>95</td>
<td>Culture and Liturgy: I</td>
</tr>
<tr>
<td>96</td>
<td>Social Justice and Liturgy</td>
</tr>
<tr>
<td>97</td>
<td>Holy Week and Triduum</td>
</tr>
<tr>
<td>98</td>
<td>Sacraments and Ministry</td>
</tr>
<tr>
<td>99</td>
<td>Our Parish Liturgy</td>
</tr>
<tr>
<td>100</td>
<td>Essays in Liturgy: III</td>
</tr>
<tr>
<td>101</td>
<td>Index: II - 1978-1985</td>
</tr>
<tr>
<td>102</td>
<td>Celebrating God’s Word</td>
</tr>
<tr>
<td>103</td>
<td>Easter Season in our Home</td>
</tr>
<tr>
<td>104</td>
<td>Ecumenism and Liturgy: II</td>
</tr>
<tr>
<td>105</td>
<td>Culture and Liturgy: II</td>
</tr>
<tr>
<td>106</td>
<td>Youth and Liturgy</td>
</tr>
<tr>
<td>107</td>
<td>Lay and Liturgy</td>
</tr>
<tr>
<td>108</td>
<td>Youth and Liturgy: II</td>
</tr>
<tr>
<td>109</td>
<td>Some Notes on Liturgy</td>
</tr>
<tr>
<td>110</td>
<td>Rites of Recognition</td>
</tr>
<tr>
<td>111</td>
<td>Preaching in Practice</td>
</tr>
<tr>
<td>112</td>
<td>Celebrating Initiation</td>
</tr>
<tr>
<td>113</td>
<td>Ten Centuries of Faith and Worship</td>
</tr>
<tr>
<td>114</td>
<td>Praise God Morning and Evening</td>
</tr>
<tr>
<td>115</td>
<td>Celebrating Marriage</td>
</tr>
<tr>
<td>116</td>
<td>Liturgies for Small Groups</td>
</tr>
<tr>
<td>117</td>
<td>Lectionary and Catechesis</td>
</tr>
<tr>
<td>118</td>
<td>Non-verbal Dimensions of the Eucharist</td>
</tr>
<tr>
<td>119</td>
<td>The Christian Funeral</td>
</tr>
<tr>
<td>120</td>
<td>Baptism for Children</td>
</tr>
<tr>
<td>121</td>
<td>Children and the Liturgy</td>
</tr>
<tr>
<td>122</td>
<td>Christmas Season</td>
</tr>
<tr>
<td>123</td>
<td>Liturgical Spirituality</td>
</tr>
<tr>
<td>124</td>
<td>The Eucharistic Prayer</td>
</tr>
<tr>
<td>125</td>
<td>The Communion Rite</td>
</tr>
<tr>
<td>126</td>
<td>Solemnities of the Lord</td>
</tr>
<tr>
<td>127</td>
<td>The Assembly</td>
</tr>
</tbody>
</table>

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