

# TODAY'S LITURGY

A quarterly publication for liturgy preparation

Ordinary Time 2 | September 1 – November 30, 2013 | Year C

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# From the Editor



Dr. Elaine Rendler-McQueeney  
Editor; Liturgical & Music Suggestions



Wade Wisler  
Managing Editor



Eric Schumock  
Music Development & Outreach Director



Bari Colombari  
Senior Research Editor



Angela Westhoff-Johnson  
Choral Suggestions



Paul Covino  
Ritual Suggestions

Dear Friends:

Welcome to the final *Today's Liturgy* of the 2013 liturgical year C.

For many, this season in parish ministry is a season of gathering in, gathering into, and attending gatherings. Parents, children, and teachers look eagerly to the new school year. Musicians and liturgists attempt to blend autumn work schedules, choir schedules, and family schedules. Volunteers are invited into vital liturgical ministries—lectors, eucharistic ministers, cantors—and a broader net is cast for more ministers of hospitality, music, and environment, to name a few. The parish recruits, installs, and ritualizes. The RCIA Rite of Acceptance may take place within this season (see Paul Covino's "Ritual Notes," pp. 30–31). Catechists will be trained and many will be installed on September 15, Catechetical Sunday. This year Labor Day is celebrated on September 2, but for those in ministry all of September might be called Labor Month! October 6 is Respect Life Sunday and in November we celebrate the extravagant feasts of All Saints (on a Friday this year), Thanksgiving, and the solemnity of Christ the King, which concludes the year of Luke. But all is not comfortable in the kingdom. The feasts of God's excessive love are interspersed with Sunday readings that put us ill at ease. The scriptures maintain a delicate balance between the cost and reward of discipleship. Glenn Byer's essay (pp. 20–21) deals with the "big questions" and should be labeled "for mature readers only."

Sunday liturgies in Ordinary Time are very challenging to prepare because there are various approaches to each liturgy. The word "theme" is frowned upon by liturgists because the liturgy has only one theme: the paschal mystery. That said, each liturgy presents us with a variety of teachings. At this point on the journey, it might be fruitful to do some critical thinking about how we make our musical choices.

For example, someone recently asked for music for Labor Day weekend. Is that the theme of the liturgy? Critical thinking requires each musician to ask: what does Labor Day in the secular calendar mean within the celebration of the Sunday liturgy? Does the national holiday call for images of those who work? Does "Come to me all who labor and are heavy burdened" resonate with your situation? What Labor Day weekend does *not* mean for liturgy preparation is that all songs be patriotic or about "labor."

*Today's Liturgy* music suggestions include repertoire for all ages—youth, college students, young adult, and senior worshippers—in both urban and rural settings. Our first consideration is the liturgical texts, from entrance antiphon to the prayer after Communion. When selecting music, consider several weeks at a time, not just one. Many of you are certainly capable of making these decisions! In her article on pages 14–15, Charity Sister Mary Jo Quinn celebrates the maturing spirituality of trained ministers who now ask even deeper questions about faith formation as they train volunteers and lead their assemblies.

Do you prefer chant to contemporary music? Contemporary composer Rick Modlin and chant expert Benedictine Father Columba Kelly have more in common than you may suspect. Check your musical pulse with Father Kelly on pages 16–18 and Rick on pages 22–23.

If you want to deepen your cantors' sense of what they sing, then please gift them with "Cantor Avenue." The mature reflection and research of the Hansen/Coddington duo are unmatched in any publication. Let them do the formation work for you (pp. 26–29).

Last but not least, a word of gratitude. The 2013 OCP missals, including *Breaking Bread*, *Today's Missal*, and *Music Issue*, are the last assembled under the leadership of Dr. Randall DeBruyn, who has edited these publications superbly and collaboratively since 1981. He closed his career with *Journleysongs, Third Edition*, a gem of a hymnal. Read about his retirement plans on page 8. Thank you, Randy, for a wonderful journey with us through these years.

In conclusion, here is a wish for all of you from "May the Light of Your Soul Guide You" by the Irish poet John O'Donohue:

*May you see in what you do the beauty of your own soul.*

*May the sacredness of your work bring healing, light and renewal to those*

*Who work with you and to those who see and receive your work.*

*May your work never weary you.*

*May it release within you wellsprings of refreshment, inspiration and excitement.*

—From *Anam Cara: A Book of Celtic Wisdom* (Harper Collins, 1998)

With gratitude,

Elaine Rendler-McQueeney

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*Editor: Liturgical & Musical Suggestions*

Elaine Rendler-McQueeney, DMA

*Ritual Suggestions* Paul Covino

*Managing Editor* Wade Wisler

*Editorial Assistance* Bari Colombari,

Katy Devine, Melissa Schmidt, Nancy Wolf

*Publisher* John J. Limb

*Director of Product Development* John Vogler

*Music Development and Outreach Director*

Eric Schumock

*Marketing Director* Mónica Espinoza Rada

*Art Director* Judy Urben

*Designer* Stephanie Miller

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## REQUIESCANT IN PACE

*Please remember in your prayers*

### GEORGE SHORNEY

This husband, father, grandfather, and lover of hymnody served as the president of Hope Publishing from 1970 to 1991 and as its chairman until his retirement in 2001. A lifelong participant in the vital work of The Hymn Society of the United States and Canada, he inspired the work of composers, text writers, hymnologists, and pastoral musicians at all levels. In the words of Carlton Young, "George Shorney made the hymnic world ... a better place for composers, poets, editors, publishers, and singers." (+ 31 March 2012)

### MIGUEL ARIAS

Miguel Arias was editorial director at Liturgy Training Publications (LTP) and product development specialist at Loyola Press. He was the author of the reflections in *Palabra, Vida y Fe*, published by OCP (2007–2010). He earned a master's degree in pastoral studies from Catholic Theological Union and was a faculty member at Tepeyac Institute, the Cultural Institute of Leadership, and the Hispanic Institute of Liturgy. He lived in Chicago, where he served as a catechist with adults at Saint Francis of Assisi Catholic Church. (+ 19 April 2012)

### OLIVER DOUBERLY

Oliver Doublerly taught extensively for the National Association of Pastoral Musicians (NPM). The former program director of the NPM Choir Director Institute, he served on the faculty of the NPM Organ Schools. Oliver studied under Sue Seid-Martin at the Eastman School of Music and had a master's and doctorate in music from the University of Oklahoma. He retired in 2011, after twenty-three years, from the Cathedral of Our Lady of Perpetual Help, Oklahoma City, as organist and director of music. He is the author of *Choir Director Basics*. (+ 18 October 2012)

### JOHN F. KAVANAUGH, SJ

Jesuit Father John F. Kavanaugh was a collaborator with the Saint Louis Jesuits in the early days of the group's formation. During his decades of priestly ministry, Father Kavanaugh exhibited a passion for justice. He served as assistant for social justice for the Jesuits of the Missouri Province. He also worked with various charitable organizations ranging from the Missionaries of Charity in Calcutta, India, to a Catholic Worker house in St. Louis. (+ 5 November 2012)

### ANSCAR CHUPUNGCO, OSB

Benedictine Father Anscar Chupungco was an ardent supporter of post-Vatican II liturgical renewal. In his illustrious career he served as rector of the Ateneo Sant' Anselmo in Rome. After his return to the Philippines, he established the Paul VI Institute for Liturgy and became a respected voice about liturgical inculcation. In 2011 Father Chupungco received the prestigious McManus Award by the Federation of Diocesan Liturgical Commissions (FDLC). (+ 8 January 2013)

### LINDA WEIGEL

Canon lawyer Linda Weigel was director of the Portland Archdiocesan Department of Canonical Services and Tribunal as well as an adjunct instructor at Mt. Angel Seminary. She also faithfully served many years as a content reviewer for *Today's Liturgy*. She received her licentiate in canon law from Saint Paul University in Ottawa, Canada, in 1992. Her love of God's Church, respect for the magisterium, and collegiality with clergy, religious, and laity fueled her dedication and enlivened her sense of humor. (+ 1 March 2013)



## Ask the Liturgist

### Understanding the Grammar of the *Roman Missal, Third Edition*

As English-speaking Catholics in the United States become more familiar—and more comfortable—with the *Roman Missal, Third Edition*, there are sometimes questions that arise, especially as we progress through the liturgical seasons and the Sanctoral cycle (the Proper of Saints), encountering new texts for the first time. Many have questioned particular elements that are commonly found in the *Roman Missal* but were not present in the earlier translation in the *Sacramentary*. The Secretariat for Divine Worship offers commentary on two frequently raised issues: the *qui* clauses (relative or dependent clauses beginning with the relative pronoun “who”), which are found not only in the proper orations of the *Missal* but also in the Order of Mass, and the expression *quaesumus* (usually translated as “we pray”).

The complex grammatical structure of the orations was one of the major changes in the style of English used in the new translation of the *Missal*. The use of relative or dependent clauses, not commonly used in everyday spoken English, but certainly found in written communication, necessitates practice for effective proclamation. In these clauses, it is useful to point out that in direct address, “who” functions as “you.” During the preparation of the original draft translations by the International Commission on English in the Liturgy, it was determined that the grammatical construction of the *qui* clause was to be maintained in English in order to avoid the awkwardness of a rendering that gave the appearance of telling God what God already knows. The rendering of the relative clause, however, allows oration to begin with a description of God’s power and action tied to the address, i.e., we can call on God by name because of what God has already revealed and accomplished. This is the case, for example, in the Collect for the Second Sunday in Ordinary Time: “Almighty ever-living God, / who govern all things, / both in heaven and on earth, / mercifully hear the pleading of your people / and bestow your peace on our times.”

The verb “govern” agrees with “who” (acting in the place of “you,” second person singular, in the relative clause). “[G]overns,” on the other hand, is third person singular, and to use that form would transform the first

part of the prayer to indirect address, i.e., speaking about God rather than speaking to God. As it is, the verb in the relative clause (“govern”) must agree with the verb in the main clause (“hear” and “bestow”). This grammatical form is found also in the Communion Rite in the Order of Mass, in the concluding formula of prayer before the Sign of Peace: “Who live and reign for ever and ever.” Because this prayer is addressed to Christ, the concluding formula takes on the form of direct address, and is therefore in the second person singular. To do otherwise, e.g., “Who lives and reigns,” would shift the conclusion from direct to indirect address, third person singular, and it would not agree with the rest of the prayer.

While some have observed that the use of the relative or dependent clause is not frequently heard in contemporary American English, it is not altogether foreign. It is used, albeit in an archaic form of English, in the opening line of the Lord’s Prayer: “Our Father, who art in heaven...” In this case, “art” is an archaic form of “are,” as though we were saying “Our Father, you who are in heaven.”

Another commonly used expression in the orations of the *Missal* is the phrase “we pray” as a translation of *quaesumus*, sometimes rendered otherwise as “we ask” or “we beg.” It is found, for example, in the Prayer after Communion for the Fourteenth Sunday in Ordinary Time: “Grant, we pray, O Lord, / that, having been replenished by such great gifts, / we may gain the prize of salvation / and never cease to praise you.”

This expression helps communicate a sense of humility, or at least a sense of politeness, before God. In the Lord’s Prayer our petitions are expressed boldly, in the imperative, because that is the way Jesus taught us to pray. The verb form in the orations, however, is not the imperative but a combination of the indicative and the subjunctive, because when we pray of our own volition we are not always so bold. We stand humbly before God and plead for his mercy and kindness. This expression and sentiment is not new to the *Roman Missal, Third Edition*. In the earlier translation found in the *Sacramentary*, the expression was included in every prayer, whether or not the Latin expression *quaesumus* was present, in the concluding formula, “We ask this through Christ our Lord.”

*Reprinted from the May-June 2012 Newsletter of the Bishops’ Committee on Divine Worship (BCDW). Used with permission. For more information, please visit [usccb.org/romanmissal](http://usccb.org/romanmissal) and [usccb.org/about/divine-worship](http://usccb.org/about/divine-worship).*



# Ora et Labora

Nicholas Mourlam

Music is a necessity of life and something essential for worship. It also has a way of mirroring the human condition. As a congregation, we come together in times of great joy and in times of great sadness. For me, music is a way to remove the distractions of life and listen to the voice of the Lord. The world is filled with pain and suffering, and many turn to the Church for healing and hope. I believe my true calling is to be a musician who is there for the congregation, providing pastoral care in the form of music. Music is one of the many forms God uses to speak to our hearts. It is humbling to share God's message of love to the world.

My road to the organ was different from many of my peers at the university. Unlike them, I did not begin music studies when I was very young. My three older siblings took piano lessons when they were younger, but each eventually found other interests that took them away from piano. My parents believed the same would happen to me. So they said that I could take lessons if I found my own teacher and paid for the lessons. I began studying piano with Ethel Rogers in eighth grade. Having to spend my own money in high school must have been the motivation I needed to practice. By the end of eighth grade I was pianist for the youth group band at my parish, Saint Agnes Catholic Church.

After a year of piano lessons, my interest quickly turned toward the organ. I began to study organ with Karen Engebretson in ninth grade. That same year I became a volunteer organist at Saint Agnes. I joined the campus ministry team at my high school and was on the committee to prepare the liturgy. I also started to play the piano for my school Masses and to prepare and play the piano for Masses at Brighton Gardens Retirement Home and at Mission Springs Retirement Home. Sophomore year I joined the high school concert chorale, which led students in song during the school liturgies. That same year I joined the Saint Agnes hand bell choir and adult choir. Junior year I accepted an organist position at Our Lady of Sorrows Catholic Church, which I have held ever since. I also studied with Ted Stewart in preparation for the American Guild of Organists and National

Association of Pastoral Musicians Dual Service Playing Certificate. After receiving the certificate I continued my pipe organ studies with Ted Stewart. I have also done substitution work for Saint Lawrence Catholic Campus Center.

In my own experience, pastoral musicianship has always been about the relationship between the congregation and the musician. The musician must have a good balance between being prophetic and pastoral. Being prophetic means pushing people to grow closer to God through the repertoire of the parish. Being pastoral means consoling and helping those we serve. Another way of understanding this is to see prophetic activity as going further and pastoral work as resting on a journey so that all can continue.

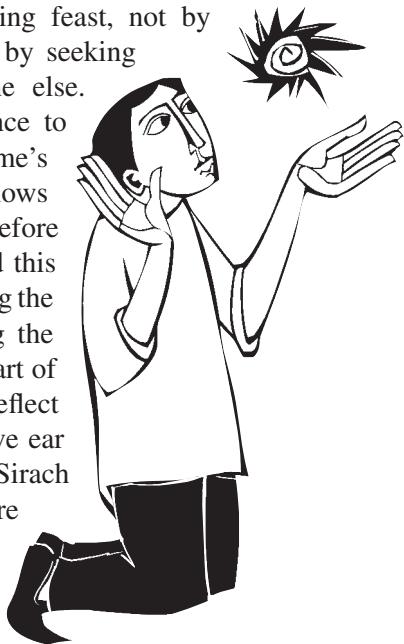
Currently, I am majoring in pipe organ performance and church music at the University of Kansas. I study under Dr. James Higdon. In the summer of 2012, I traveled to San José, Costa Rica, to participate in a Kansas University Spanish-language study program. I plan to use my language skills to assist in Hispanic ministry. In the fall of 2012 I spent a semester abroad in Essen, Germany, at Folkwang University for the Arts, studying German and organ under Roland Stangier. I plan to continue my organ studies at the master's level because I feel that the more I advance my musical skills, the better I can serve the Lord as a pastoral musician.



Nicholas Mourlam is the recipient of the 2012 OCP scholarship administered by the National Association of Pastoral Musicians (NPM).

## HUMILITY

Today Jesus teaches us how to come to his heavenly wedding feast, not by crowding forward but by seeking a place after everyone else. Humility, the confidence to be oneself, is a lifetime's work. This strategy allows all to find their place before God. Jesus himself did this at the Last Supper, doing the slaves' job of washing the apostles' feet. "The heart of a sensible person will reflect on parables, an attentive ear is the sage's dream" (Sirach 3:28, first reading). Are we, are you, listening to the Lord today?



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22nd Sunday in Ordinary Time, Year C. Illustration © 2012 Martin Ersparmer, OSB.

## TRUE JUSTICE

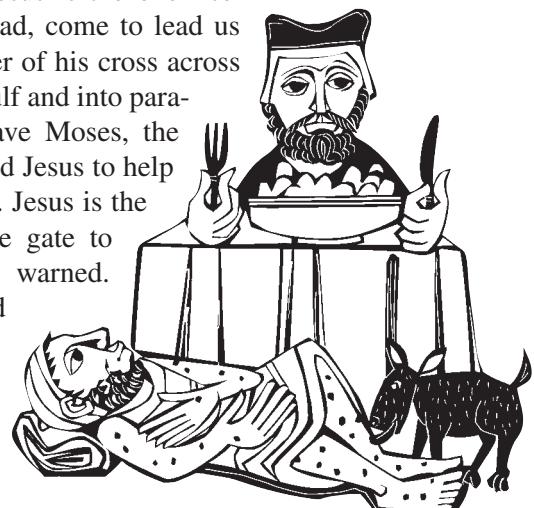
To pray constantly and correctly is to proclaim faith in Christ Jesus—*lex orandi, lex credendi*, as the Latin phrase tells us. Paul tells Timothy to proclaim the message of the coming of Christ and, welcome or unwelcome, to insist on it. Acting like the persistent widow in the Gospel, we will be heard because God is not an unjust judge. Faith in God's help and plan for his people brings true justice when we expect the coming of the Son of Man, Jesus himself. Do we, do you, await his coming in faith?



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## GATE TO HEAVEN

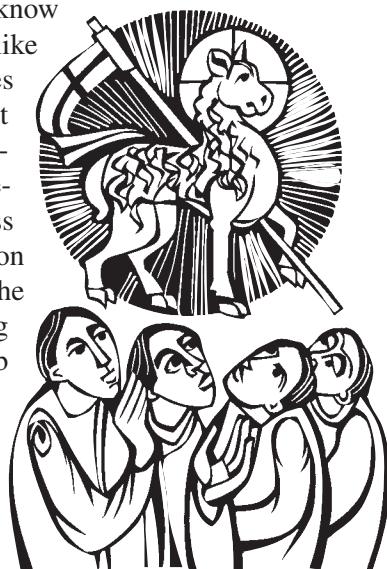
The plight of Lazarus and the wealthy man of this world, Dives, is a favorite image of our ancestors in the faith. If it were not for Jesus, we would all be in the place of the rich man on the wrong side of the abyss in Hades. Jesus is the one risen from the dead, come to lead us by the ladder of his cross across that great gulf and into paradise. We have Moses, the prophets, and Jesus to help us to repent. Jesus is the way and the gate to heaven. Be warned. Repent, and follow him!



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26th Sunday in Ordinary Time, Year C. Illustration © 2012 Martin Ersparmer, OSB.

## BEATITUDES

Today we think of all the love God has lavished on us by calling us his children. We are not always sure what this means. Only by meeting the Lord face-to-face will we know what it means to be like him. The Gospel gives us a standard we must aim for when seeking the Lord—the Beatitudes. Our happiness comes when we are on target. Then we join the myriad surrounding the throne of the Lamb of God crying, "Victory to our God." *Christus vincet!*



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All Saints. Illustration © 2002 Martin Ersparmer, OSB.

# Full, Conscious, and *Active* Preparation

## Thanks, Randy, for 32 years of music and service

Randall DeBruyn, executive editor of English-language missals and hymnals at OCP, is retiring after thirty-two years of dedicated service. Randy is the composer of many beloved hymns, songs, and descants, including “In Perfect Charity” and “The Virgin Is with Child,” and the long-time editor of *Breaking Bread*, *Today’s Missal*, and *Music Issue*, the most popular worship resources in the Church today. He was also the editor of the *Journeysongs* series of hymnals. Needless to say, Randy has had an enormous impact on Catholic worship in the US. Thanks, Randy, for all you’ve done for OCP and for the Church! You will be missed. For more on Randy and his retirement, see the interview on page 8.

## 2014 Missal Accompaniments: On the way!

Some OCP missal subscribers will receive supplements for their accompaniment books this year. The supplements contain keyboard, guitar, and solo instrument parts for the songs that have been added to the 2014 missals. Scheduled to mail in September (with packs that include copies of this magazine), this year’s supplements are for customers using *Breaking Bread*, *Music Issue*, and *Today’s Missal*. The supplements will include revised accompaniments for “Lamb of God” settings that originally included tropes. The tropes are removed in the revised settings per the September 2012 directive of the US Conference of Catholic Bishops.

*Heritage Missal* subscribers will receive revised keyboard and guitar accompaniment books for 2014. Subscribers to *Today’s Missal with Spanish Insert* (TS) and *Misal del Día* will receive revised keyboard and guitar accompaniment books for the Spanish music in their missals (TS subscribers will also receive 2014 supplements for the new English music in their missals). The *Heritage Missal* and Spanish accompaniment books will mail in September. Subscribers to fifty or more missals receive one complimentary copy of each accompaniment book (shipping not included). Look at how many accompaniment books you currently receive/have, and consider how many additional copies you may need to order (contact OCP at 1-800-548-8749).

Now is a good time to review the needs of your ministry. Has your choir grown? Do you have enough copies of *Respond & Acclaim*, *Hear Our Prayer*, and other missal support materials? Order now to have everything in place by the First Sunday of Advent.

## The 2013 Music Issue Survey

This issue of *Today’s Liturgy* includes the 2013 *Music Issue* Survey as an insert. This survey is mailed out in our fall issue every year. First, thank you for filling out the survey! Around a thousand of you take the time to complete it, carefully reviewing the music you use throughout the year. Your feedback counts: the contents of *Breaking Bread/Music Issue*, including additions and deletions, are based in part on the results of this survey.

In order to get the best possible survey results, we’d like input from every church that OCP serves and from every ensemble in your parish. If your parish has three choirs or music ensembles, for example, but only one person fills out the survey, based on just one choir, then the results may not be fully representative of music at your parish. It’s important to track the different repertoires of the various ensembles.

Here are a few ideas: 1) Have the directors of the various choirs fill out the music survey together; 2) Photocopy this survey and have the director of each group fill out and mail in the survey separately; or 3) Have your choir directors take the online survey (see below). Whichever way you choose, everyone’s input is recorded and considered and we’ll have a better idea of what’s being used (and what’s not). Please return your surveys by September 6, 2013.

## Music Issue Survey now available online!

This year for the second time the song usage section of the survey is available online. For many parishes, the online form will be much easier and faster to complete. It is divided into short groups of songs, allowing you to take your time and break up the survey into manageable parts. Simply go to [ocp.org/musicsurvey](http://ocp.org/musicsurvey) and follow the easy instructions.



## Staff Profile: Randall DeBruyn

**Academic background:** B. Mus. (1969), Lewis & Clark College;  
M. Mus. (1970) and DMA (1975), Univ. of Illinois

**Hired at OCP:** April 1981; **Retirement date:** June 2013

**Title:** Executive Editor, English-language Worship Publications

**Family profile:** married; eight children, ages 17–34;  
two grandchildren, ages 4 and 11

**TL:** During your time at OCP, you've seen a lot of changes—corporate, technological, and musical. What are some of your memories?

**RD:** Well, of course, the phenomenal growth our company experienced from those very early days is my most vivid memory. I was the first editorial employee Owen Alstott hired back in the early 1980s. OCP was about to publish its first collection of Spanish music, *Cánticos de gracia y alabanza*, and Owen needed help editing, arranging, and transcribing some of this music. Our publishing office was in a very small area. I had a big, old, electronic organ in my office upon which I had to do my arranging. At the time, it seemed like it would never end, there were so many arrangements needed. Unfortunately, that old organ didn't come with headphones; I must have driven everyone around me crazy!

Computers and music software programs were still a thing of the future back then. Everything I did was in pencil on music paper, which (in the beginning) Owen would then enter on his old manual Music Writer, until it became too much and he had to start sending it out to engraving contractors. Once we really got going in the mid-to-late 1980s, computers and in-house music engraving became inevitable, along with our move to our current, much bigger home on Hassalo Street. I still remember what a big switch that all was.

**TL:** You have written music for films, specifically for St. Luke Productions. How did that happen and did it affect your compositional style?

**RD:** I first met Leonardo Defilippis over lunch one day with Owen at the old office, soon after starting with OCP. Leonardo had just begun touring the country with his one-man religious dramas through St. Luke Productions and had decided to create his first drama on the life of a saint: St. Francis of Assisi. I agreed to write the music for that show in 1982, and have since written the musical scores for several of his subsequent dramas. There was one "cross-over" from this work to OCP, though.

One day, Owen happened to hear the musical setting I did for a prayer of St. Francis from Leonardo's show and decided right then to put it in *Breaking Bread*. It's still there as "In Perfect Charity."

**TL:** Composers say naming their favorite composition is like asking a parent to name their favorite child. Could you share the stories behind some of your most cherished compositions?

**RD:** Well, there is one composition that has stayed in OCP's catalog and people still perform, even though many years have gone by: "The Virgin Is with Child." That piece was written back in my days at Saint Ignatius Parish, for the Christmas Season, when my wife was pregnant with our first child. My daughter, Ardyth, was born soon after our first performance of that song, and I've always felt the Lord's grace through the Blessed Virgin was present at the time.

**TL:** What are your plans for retirement?

**RD:** Just getting off the eight-to-five, Monday-to-Friday work schedule will be a major shift for me.

There are a number of trips I'll be taking, especially to see my grown children. Most of them live outside the Portland area. One of my married daughters, for example, lives in South Korea. And there's my longtime wish to visit some of the National Parks and Monuments that I've yet to see, plus many of the Civil War battlefields I've read about but haven't yet visited.

And, finally, there's music that I want to write, but there's just never been time for. Completing my symphony is probably number one. My son, who's studying to become a conductor, has promised me a performance of it if I ever finish the composition. And, of course, writing some liturgical compositions will also be on my agenda. I plan to maintain my musical association with OCP, which has been so fulfilling for me over all these years.

# NEW AND REVISED MASS SETTINGS: A CLOSER LOOK

OCP has published more than thirty new and revised Mass settings in response to the implementation of the new *Roman Missal*. To help music directors find Masses that fit the needs of their communities, we are pleased to provide a closer look at four recently published settings.



## MASS OF SAINT GREGORY THE GREAT

LUKE MAYERNIK

**Voicing:** Unison, optional SATB

**Instrumentation:** Organ, flute, horn in F, strings, hand bells, timpani

[ocp.org/stgregorythegreat](http://ocp.org/stgregorythegreat)

Exclusively online!

### Summary

This majestic and accessible new setting from Luke Mayernik links the liturgical renewal of today with that of the sixth and seventh centuries, while framing the new texts with fresh harmonic language.

**TL: How does this setting draw assemblies into worship at Mass?**

**LM:** I wanted the texts to feel comfortable, never shoehorned into the melodic or harmonic structures. It was also important that it fit as well in my own parish (Saint Joseph's Cathedral in Wheeling, West Virginia) as it would in smaller parishes. With these approaches came this new setting, a setting that is honest, appealing, and encourages the faithful to sing.

**TL: What was your inspiration for *Mass of St. Gregory the Great*?**

**LM:** As it was in the time of Saint Gregory the Great, a pope and doctor of the Church, so it is in our time. We, too, are witnesses of liturgical renewal. I wanted to draw a connection from the liturgical reforms of the early twenty-first century to those of the late sixth and early seventh centuries. In this Mass setting I worked to fuse the beauty of chant (paying homage to its namesake) while utilizing a fresh harmonic language to frame the new texts.

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Music: Mass of St. Gregory the Great: Luke Mayernik, © 2009, Luke Mayernik.  
Published by OCP. All rights reserved.



# MASS FOR TERESA OF CALCUTTA

## BOB FABING

**Voicing:** Unison | **Instrumentation:** Keyboard, guitar, solo instrument in C, flute, trumpet, violin

[ocp.org/teresaofcalcutta](http://ocp.org/teresaofcalcutta)

**Exclusively online!**

## Summary

Direct and welcoming, this approachable revised setting features easy-to-sing melodies that quickly endear themselves to the assembly. Through more than seventy meetings with Mother Teresa, Bob Fabling has beautifully captured her spirit with a setting that calls all to worship.

## TL: How does this setting draw assemblies into worship at Mass?

**BF:** Watching Catholic congregations at Sunday Mass, I have seen many where fifty or sixty percent of the people have given up singing and just watch because they cannot relate to the musical Mass settings. So my approach to this Mass setting was to make the melody approachable, attractive, and therefore, engaging.

## TL: What was your inspiration for *Mass for Teresa of Calcutta*?

**BF:** The inspiration for this Mass came from my seventy meetings with Mother Teresa and my many meetings with her Sisters. I wanted a melody that all of those who Mother Teresa reached out to—the poor: physically, emotionally, and spiritually—could relate to and which would bring them all to Christ at his eucharistic liturgy.

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# We Proclaim Your Death

Bob Fabing, S.J.

$\text{♩} = 54$

Bass Guitar

Percussion

Piano

Snare Drum | Piatti

We pro-claim Your Death, O Lord, and pro-

F F/A /C# F/D B♭ We pro-claim Your Death, O Lord, and pro-

F/A /D♭ F/D F/A A m7 F/D

$\text{X} \text{ solo}$  \* simile

6

fess your Re - sur - rec - tion un - til you come a -

G m7 F/A G m/B♭ Csus C Csus C C B♭ G m7/C C#dim

Text: 2010, ICEL. All rights reserved. Used with permission.  
Music: Mass for Teresa of Calcutta, © 2007, 2010, Bob Fabing, S.J.  
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# A CHRISTMAS MASS

PAUL GIBSON

**Voicing:** SATB | **Instrumentation:** Organ, solo instrument in C

[ocp.org/christmasmass](http://ocp.org/christmasmass)

**Exclusively online!**

## Summary

Based on his popular “A Christmas Gloria” and Christmas tunes your assembly knows by heart, this festive Mass setting by Paul Gibson offers parishes large and small an accessible way to sing the new English translation of the *Roman Missal*.

## TL: How does this setting draw assemblies into worship at Mass?

**PG:** My goal was to find the most appropriate and familiar Christmas melodies to make singing the parts of the Mass as communal as possible, whether you have a small parish ensemble or a large cathedral choir.

## TL: What was your inspiration for *A Christmas Mass*?

**PG:** Following the success of “A Christmas Gloria,” I wanted to compose a setting for the new *Roman Missal* that allowed for widespread assembly participation

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# Three Perspectives on the New *Roman Missal*

*In the Advent-Christmas-Epiphany 2011 issue of Today's Liturgy, we asked a pastor, music director, and assembly member for their perspectives on the upcoming Roman Missal. Now that the Missal has been in use for more than a year, we've asked these same people for their impressions on its implementation.*

## A *Pastor's Perspective*

Rev. Ronald E. Brassard

As I write this (November 2012), it has been one year since the implementation of the new *Roman Missal*. Not a bad time to look back and see how it went, where we are, and where we might be heading.

To begin with, the transition went rather smoothly, perhaps more smoothly than expected. While it probably would have been better to begin the new translation in September of 2011, thus allowing for Advent to be celebrated in a more comfortable manner, the fact is the translation (at least as far as the assembly is concerned) seems to be doing fairly well. From my perspective, the only part that isn't going smoothly is the dismissal. I have used the same dismissal since day one and I still get a rather weak response. Beyond that, responses from the assembly are progressing well. It may be time to "re-teach" the dismissal to help the congregation overcome their hesitation.

Not everything is perfect. Many of the Collects seem wordy and obscure. They call for careful preparation. The celebrant must take the time to prepare the texts he will pray. Reading them cold, he is doomed to failure because of the structure and wordiness of many of these texts.

## A *Music Director's Perspective*

Debra Honoré

As an associate music director at a large suburban parish (3,000+ families), I was able to work on the implementation of the new *Roman Missal* with other staff members, especially the director of liturgy and music. We did our homework by attending various educational sessions that were offered in our area by the

Like all liturgical texts, the actual practice and experience of worshipping communities will determine what happens in the future. While some texts will yield to practice and prayerful preparation, others might remain challenging. Hopefully, what we glean from usage will become the jumping off points for critical reexamination, even if it is years down the road.

While not perfect (is anything perfect?), the new translation has made both congregations and celebrants more aware of the power of language to express realities that are often difficult to articulate.

What we do at the celebration of Mass should never be trivialized or made so common that it fails to lead us in grasping the profound nature of God becoming one of us and then becoming food for the journey of life. Texts need to be prayerful and well prayed. If nothing else, this new translation of the *Roman Missal* has put us on that road. Whether successful or not, only time will tell. Our call now is to give it that time so that we might learn from our experience.

Father Ronald Brassard has been pastor at Immaculate Conception Catholic Church in Cranston, Rhode Island, since 1993. Prior to that, he served as director of liturgy and music for the Diocese of Providence and the National Shrine of Our Lady of Snows in Belleville, Illinois.

archdiocesan Office of Prayer and Worship and by the USCCB. We took advantage of many websites, including those of the FDLC, NPM, and Catholic music publishers such as OCP, GIA, and WLP. The parish Spiritual Life and Worship team studied the new translation and provided practical ideas to help our parish during this time of transition. We spoke with our music colleagues here in our area and in other parts of the country to get ideas and information.

After evaluating the music settings we were using, we made a decision to begin teaching a new Mass in mid-October of 2011. This gave us six weeks of use before we introduced the new translation on the First Sunday of

Advent. Presently, we have four Mass acclamation settings that we are comfortable using for the next year or so: two revised settings and two new Mass settings. We have these scheduled regularly throughout the year, depending on the season of the Church year.

With a large parish school and religious education program, the staff worked together on a plan to introduce the new translation to our students of various age levels. The school and parish staff celebrated a liturgy using the new translation before it was used at a school Mass as a teaching tool for staff. We evaluated print and audio/video materials and used both types in the education of the whole parish. Not surprisingly, the school children, who attend the school liturgy weekly, picked up the texts the quickest, with the help of the classroom teachers.

When the First Sunday of Advent came, the assembly “practiced” some of the texts before liturgy, using

our seasonal worship aid, which included the new text. There were also staff members available after each liturgy to answer questions and hear comments from the parishioners after their first experience of praying with the new texts.

Because of the months of preparation, our implementation has gone very well. We continue to evaluate our progress, especially in using the new texts at parish funeral and wedding liturgies, where we have guests as well as regular parishioners.

Throughout this transition, our goal has always remained the same—to give praise and glory to God, through our liturgical prayer and through our lives.

Debra Honoré is currently the associate director of music at Saint Mary Catholic Faith Community in Hales Corners, Wisconsin. She is a graduate of the University of Wisconsin-Parkside and Saint Francis Seminary in Milwaukee (MA in pastoral studies).

## A Perspective *from the Assembly*

Bari Colombari

Looking back on the implementation of the revised *Roman Missal* in my Paulist parish, I have to say that much of the anguish anticipated by some just did not occur. In all honesty, as expected, the revised texts had much greater impact on our ordained clergy. Granted, they’re all of my generation (over sixty years of age), and they’ve pretty much woven the old prayer texts into the fabric of their minds.

The first hurdle for celebrants was learning the format and structure of the ritual book itself, i.e., where to find everything. It’s been a learning curve that seems to be easing with time.

The syntax of the prayers has proven to be a more vexing challenge. As has been stated before by others: successful, effective, and pastoral proclamation of the revised texts takes intentional preparation. And by preparation, I don’t mean simply glancing at the words in the sacristy before liturgy. The wordings don’t always fall “trippingly off the tongue” (homage to Shakespeare). As one who has proofread (verbally) the Missal texts many times throughout the past year, I can attest to the need for care and deliberation.

The language is often referenced as being “elevated.” In deference to official Church documents, there is the succinct directive about the principles of this translation in *Liturgiam Authenticam* (LA), “Liturgical translation that takes due account of the authority and integral content of the original texts will facilitate the development

of a sacral vernacular, characterized by a vocabulary, syntax and grammar that are proper to divine worship, even though it is not to be excluded that it may exercise an influence even on everyday speech, as has occurred in the languages of peoples evangelized long ago” (47). Our celebrants are certainly doing their part to learn the “sacral vernacular” of the revised translation of the *Roman Missal*.

I’m pleased to report that the faithful in our pews have had a much easier time. Through uniform application of one musical Mass setting at all our liturgies and the presence of a printed (text-only) Order of Mass in the pew racks, the laity has evidenced no real trauma, save for the few “And also with you” responses in some dialogues.

Considering we’re now in our second year with the revised translation, all has transpired without noticeable angst. Numerous workshops and conferences were held across the US, all in a concerted effort to prepare the faithful for the text changes. All the gatherings, study, practice, and review served as ongoing catechesis. Remember, this was all foretold in the Fifth Instruction on *Sacrosanctum Concilium* (SC): “It should be borne in mind that a literal translation of terms which may initially sound odd in a vernacular language may for this very reason provoke inquisitiveness in the hearer and provide an occasion for catechesis” (LA 43). Indeed, we have lived the inquisitiveness and the catechesis, all with the intent of even more “fully conscious and active participation in [our] liturgical celebrations” (SC 14).

Bari Colombari, in OCP’s employ since 1984, is the company’s senior research editor. Bari has served as director of choral music for public and Catholic schools and parishes, and serves as a substitute organist in his parish.

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# *Music Ministry Formation*

## *for Parishes Large and Small*



Mary Jo Quinn, SCL

Sister of Charity of Leavenworth  
Mary Jo Quinn has thirty years of pastoral experience as a teacher, campus minister, and parish director of music and liturgy. She received the 2011 Pastoral Musician of the Year Award from NPM. Currently she is pastoral assistant and director of music and liturgy at Blessed Trinity Catholic Community in Missoula, Montana. She also serves on the liturgical commission and is director of the diocesan choir for the Diocese of Helena.

Having spent most of my pastoral musician life in a diocese that is large in area and small in population, at some point I began to assume a *persona* as a resource on music ministry in small or limited-resource parishes. Most of my sharing in this area has been as a speaker at conventions and workshops, or as a member of working groups in two dioceses, offering techniques and tips to my audience. Writing on the topic has afforded me the luxury of reflecting on the many talks I have given through the years and offering instead some thoughts in the larger context of formation.

My own music ministry in parishes and dioceses over the years has led me to believe that there are more commonalities than differences in the musical needs of large and small parishes. All need capable music leadership, print resources (hymnals, missals, worship aids), and clergy leadership committed to the sound of a singing assembly. Parish leaders also need an understanding of the role of music in the liturgy, a passion for the work of the liturgy, and a commitment to making that work bear fruit. My own real experience, both here and in two larger dioceses, is that all need formation. It is my hope that what follows in this article is helpful to all parishes, large and small, urban and rural.

Preparing volunteers for music leadership—whether as a choir director, an accompanist, group of accompanists (usually guitars), or a cantor—is probably the most difficult challenge in smaller parishes, particularly parishes that are isolated by distance. Usually volunteers can be found who are willing to take on one or more of these tasks, but they will often require some formation in the specifics of Catholic liturgical music.

How is the training accomplished? Many rural dioceses have worked diligently at providing training for liturgical ministers. In an earlier time, in the first years of our renewal after the Second Vatican Council, I knew a diocesan director who traveled throughout a very large diocese providing *all* liturgical and musical

training for all the parishes. Sometimes she met with several parishes in a deanery; sometimes she worked with an individual parish. She also was able to bring nationally known composers and pastoral musicians to the area. I attended workshops at which Christopher Walker and other OCP composers were the guest workshop providers. Eventually I was giving some of these workshops myself. In my own diocese of Helena, throughout my nearly thirty years of residence here, I have participated in many ad hoc events as a workshop provider, often with Father Ed Hislop, our diocesan liturgy leader. These events have been organized by the diocese or set up in response to invitations by a pastor and/or parish musicians. The topics were suggested by the host or responded to particular needs of the diocese. As the various liturgical rites were revised (RCIA, marriage, Order of Christian Funerals), these too became the subject matter.

The publication of *Sing to the Lord: Music in Divine Worship* ([ocp.org/20995](http://ocp.org/20995)) and the preparations for the *Roman Missal, Third Edition*, may be seen as a new chapter in our formational “tool kit.” The educational efforts of our national church bodies, i.e., the USCCB’s Committee on Divine Worship, the FDLC (Federation of Diocesan Liturgical Commissions), and particularly NPM (the National Association of Pastoral Musicians), have provided golden opportunities to discuss music ministry with a new generation of parish musicians everywhere.

As I traveled around our own diocese twice in preparation for the implementation of the *Roman Missal*, I was so grateful for the years of experience with liturgy and music that our parishes have had. Over time, our leaders have grown with us in our depth of knowledge and practice. Their own practice of the liturgy has led them to formulate different questions, more thoughtful and more reflective of the spirituality of the liturgy. No longer do musicians want to know how to sing a new psalm each Sunday,

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recruit more people, or “plan” the music each week.

The questions now are about moving to new levels of musical ability and, in turn, about enabling parishes to pray together more intently. Conversations with parish leaders often reference both the *General Instruction of the Roman Missal* and *Sing to the Lord* (STL), indicating a general acquaintance with both of these documents.

In our diocese we offered two different opportunities for parish leaders during the late summer/early fall of 2011. One of these, offered four times during a ten-day period, was titled “Songs of Praise...a Hymn of Hope.” Joanne Werner, formerly chair of the NPM board of directors, was the workshop leader. Joanne has long been known as an outstanding teacher in NPM’s Cantor Workshops. During the three-hour sessions she conducted throughout our diocese, Joanne reviewed the principle sections of STL and used musical examples from several publishers in a packet. Many of the music leaders intended to continue discussion of STL, often with the assistance of the study guide prepared by NPM and other resources. Last year, NPM also offered a webinar series on STL; CDs of these webinars are still available ([npm.org/Membership/webinar-archive.htm](http://npm.org/Membership/webinar-archive.htm)).

More than three hundred musicians and other parish leaders participated in “Songs of Praise...a Hymn of Hope.” It was in the lunch line at one of these workshops that a parish cantor said to me, “We have several cantors, with varying levels of skills. We sing the assigned psalm for each Sunday. Now, how do we pursue excellence in our music ministry?” My response was, “Invite me to your parish,” which was done that fall,

providing those parish musicians with a follow-up to the excellent energy that was created at the first workshop.

Having prepared the field with the music workshops, our diocesan liturgical commission members formed several teams to be the presenters on the next series of workshops, entitled “And with Your Spirit.” These were offered in six locations and were twice as long as the music workshops, taking place on a fall Saturday. They focused more particularly on the planned changes in people’s responses within the Mass and the challenges for presiders. How encouraging it was that many musicians who had already parti-

they all lead the music in the host parish’s vigil Mass.

In the Helena diocese each year, we invite all parish choir members to be part of the choir for our Chrism Mass. We have had as many as 50–80 singers. They have rehearsed the music together in their areas and then gathered for a rehearsal right before the Mass. Some of the music remains the same from year to year, and some of it changes. The Mass itself is part of an entire diocesan day of formation, with a guest presenter and homilist for diocesan priests and parish staffs.

One year the guest presenter was Father Michael Joncas; needless to say, we made two of his recent choral pieces part of the music of the Mass

(“The Sacrifice of Praise,” [ocp.org/20615](http://ocp.org/20615), and “God Is Love,” [ocp.org/20617](http://ocp.org/20617)). Along with “Ritual Music for the Chrism Mass” ([ocp.org/20772](http://ocp.org/20772)) and other pieces, we have created a body of music that allows singers of every level to participate in a ritual liturgy that is larger than the local parish. This experience can provide local leadership with the courage

to try choral music that they would not have had the confidence to do if they had not been part of this diocesan choir.

participated in the earlier music workshops also attended these offerings.

Formation of the parish musicians can take on additional shapes. This year’s experience has led me to believe that reinforcing the local formation periodically with some sort of an event can help keep the energy up. The event might be like I have already described, involving a presentation by someone from outside the parish, or a retreat evening created by the parish music leaders and the pastor. In one area of our diocese, several parishes across several hundred miles gather yearly for a day of sharing, music making, and prayer. They do this at a different parish each year. On Saturday evening,

Of course, what is done together at the diocesan level, in the cathedral church, cannot be duplicated in the parish. Always the goal in formation is to lead participants to thirst for the best liturgy “for us,” in our small parish, with our resources and our unique gifts and talents. The liturgy itself is formational. Both participation in the liturgy and reflection on it through a parish focus of formation for liturgy are, I believe, some of the new tools for a new generation of music leaders.

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# Basic Chants for the Assembly:

## Part II

### Musical Form Follows Liturgical Function

*Part I of this article appeared in the Ordinary Time 1 2010 issue of Today's Liturgy*



Columba  
Kelly, OSB

Benedictine Father Columba Kelly is the director and composer for the Gregorian Schola at St. Meinrad Archabbey in St. Meinrad, Indiana. He is considered one of the foremost experts on Gregorian chant in the United States. Father Columba holds a doctorate in church music from Musica Sacra in Rome.

He has set the current Lectionary text for St. John's Passion to the traditional, ancient tone for this proclamation (ocp.org/20016).

His memories of the Second Vatican Council are found in *Voice from the Council* (ocp.org/12222).

The basic rule for industrial and web design, in fact for any design, is: form follows function. If an object has to perform a certain function, its design must support that function to the fullest extent possible. *Sing to the Lord* (ocp.org/20995) expresses this principle with these statements: "Sacred music is to be considered the more holy the more closely connected it is with the liturgical action ... so that it accords with the structure of the Liturgy and expresses the shape of the rite. The musical setting must allow the rite to unfold with the proper participation of the assembly and its ministers, without overshadowing the words and actions of the Liturgy" (67–68). The document goes on to say that "proper antiphons from the liturgical books are to be esteemed and used especially because they are the very voice of God speaking to us in the Scriptures" (117). In this second article, I offer a Gospel acclamation, a memorial acclamation, and an entrance antiphon with a refrain and verses as examples of how this basic rule can be applied to different liturgical functions.

The *General Instruction of the Roman Missal* describes the function of the alleluia acclamation before the Gospel as an acclamation that "constitutes a rite or act in itself, by which the gathering of the faithful

welcomes and greets the Lord who is about to speak to them in the Gospel and profess their faith by means of the chant" (62). The word comes from the Latin word *acclamatio*, a word that literally means to shout out something or to shout out to someone. In this case it means both! It means to shout out "praise God" and to proclaim our belief to all the world. It needs to be a strong, concise musical statement. Here is an example:

Gospel Acclamation Alleluia and Verse

*J = 160*

Cantor, then repeated by all:

Cantor:

Speak O Lord, your servant is list - 'ning

you have the words-of ev - er last - ing life.

All repeat Alleluia

Music © St. Meinrad Archabbey.

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**“Acclamation” comes from the Latin word *acclamatio*, a word that literally means to shout out something or to shout out to someone. In this case it means both!**

The first two alleluias should be sung with the word accent on the last syllable, as in the original Hebrew. The last two alleluias should be sung with the word accent on the next to the last syllable, as in both Latin and English. They should be sung with great vigor and a sense of strong forward movement, characteristics of any good acclamation! A Gospel acclamation is intended to function as a musical shout of praise and greeting that accompanies the priest or deacon as the book containing the word of God is solemnly carried to the lectern. A long instrumental re-introduction after the cantor has intoned the acclamation, or a lyrical, song-like melody for these alleluias, would not support such a function in the liturgy. A set of these triple and quadruple alleluias in each of the eight chant modes can be found on the Sacred Music Project website: [sacredmusicproject.com](http://sacredmusicproject.com). A Gospel acclamation and verse can be created for any of the texts given in the *Lectionary* by using a psalm tone for the verse with one of these alleluias sets. They are ideally suited for Masses in small parishes with limited resources or at a Mass where there is only a cantor available.

The memorial acclamation has some different characteristics from those of the Gospel acclamation. The former occurs in the midst of a eucharistic prayer that is not to have an instrumental accompaniment. It is the response of the congregation to the dialogue invitation of the celebrant: “The mystery of faith.” It functions as a true acclamation, but in the context of a dialogue response and not as an accompaniment to a procession as in the case of the Gospel acclamation. The following would be an example. The celebrant invites the people (the pitch A would be sung as F):

**[top of next column]**



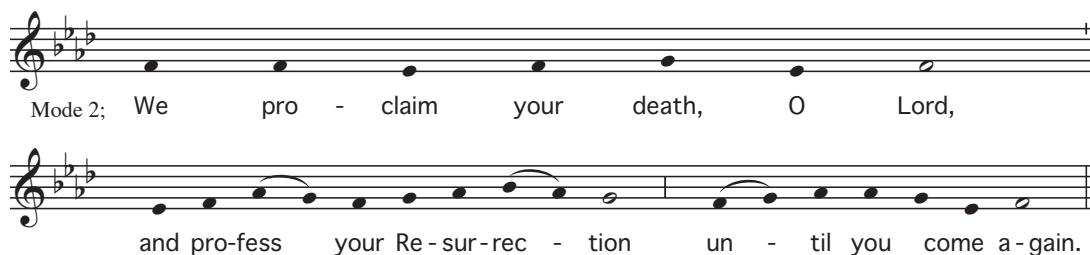
The my - ster - y of faith.

To which the people respond, using the first of three options: **[Ex. 3, below]**

*Sing to the Lord* reminds us that “chant draws its life from the sacred text it expresses, and recent official chant editions employ revised notation suggesting natural speech rhythm rather than independent melodic principles” (78). That same document goes on to say that “even when musical accompaniment is not possible, every attempt should be made to sing the acclamations and dialogues” (116). The example given above should be sung with a natural speech rhythm as suggested in the document, a rhythm that flows from one word accent to another until it comes to rest on the final accent of the phrase. Try rehearsing it with your congregation by first speaking it forcefully with them and only then teaching them the melody.

*Sing to the Lord* refers to the opening music for a Sunday Mass as an “entrance chant or song” (139), not a “gathering song.” Its function is not to “gather” the assembly—they have already gathered. Its function is to accompany the entrance into the assembly of the celebrant and the ministers of that celebration. That entrance procession has the basic characteristics of any good parade. It needs properly vested ministers and a theme song or chant to accompany the procession. All this needs to be seen and heard by the gathered assembly as the procession makes its way down the aisle of the church. The most functional piece of music for the assembly would be a short refrain that dialogues with the cantor or choir. It would be a refrain that is easily picked

**Example 3**



Mode 2; We pro - claim your death, O Lord,

and pro-fess your Re-sur-rec - tion un - til you come a-gain.

up and memorized so that the assembly is free to watch the procession as they listen and respond. The use of a hymn would be the least effective form, since it would distract the assembly from being able to enjoy and watch the procession. In fact, as Cardinal Daniel DiNardo, Archbishop of Galveston-Houston, has remarked, “Sung dialogues are basic and necessary. This is the bedrock of sung worship in all languages. ...It is the dialogue that is far more important than the hymn as the ritual act that gathers God’s people together” (*Pastoral Music*, Vol. 34:1, page 34).

The following is an example for an entrance procession using the new revised translation of the Grail Psalter. Choir or cantor:

Cantor: I trust in you; let me never come to shame do not let my enemies laugh at me. No one who waits for you is ever put to shame.

Refrain sung by cantor and repeated by the assembly:

Cantor: To you, my God, I lift my soul, \_\_\_

Verses by cantor and answered by the assembly's refrain:

Good and upright is the Lord; thus he shows sinners the way.

He guides the humble to justice, and teaches the humble his way.

© Saint Meinrad Archabbey, 2006

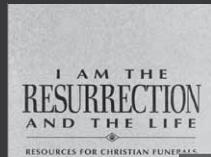
Verses and refrain can be added to cover the time needed and can then conclude with the antiphon when the celebrant is ready to greet the assembly. The flexible nature of the music functions as a true accompaniment to the liturgical action. As a form of “sung speech” it needs no instrumental accompaniment and its melody is really only a stylized form of ordinary speech inflections.

I recommend starting with English-language chants and sets of simple alleluias, since your cantors and choir already know how their native language should flow and be accented. Collections of these are available for free downloading at [sacredmusicproject.com](http://sacredmusicproject.com). Then you can introduce some simpler Latin chants from

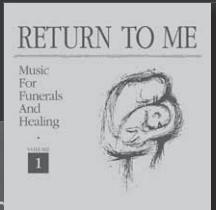
collections like *Jubilate Deo* and the *Liber Cantualis* ([ocp.org/12244](http://ocp.org/12244)), and the *Antiphonale Monasticum*, volumes I and III. These are available from Solesmes, Paraclete Press, and OCP. They contain simple antiphons in Latin with texts that fit each season and feast of the Church year. Like the texts in English, they should be sung with the flow and accentuation proper to the Latin language. No wonder that Cardinal DiNardo reminds us that “chanting and chant-like music are the bases for song in the liturgy, though song takes many other forms and styles” (*ibid.* p. 34).

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*Find comfort  
in times of sorrow*



[ocp.org/9281](http://ocp.org/9281)



[ocp.org/11529](http://ocp.org/11529)

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# Singing and Celebrating God's Word

## SCRIPTURE COMMENTARIES FOR YEAR C

Part 4 of 4: 22nd Sunday in Ordinary Time – Thanksgiving Day



Glenn  
CJ Byer

Born and raised in Alberta, Canada, Glenn CJ Byer has written widely on the liturgy.

Formerly professor of liturgy at Kenrick School of Theology in St. Louis, Missouri, he earned a sacred liturgy doctorate (SLD) from San Anselmo in Rome in 1994. He is co-author of *The Catholic Catechist's Companion* ([ocp.org/6139](http://ocp.org/6139)) and *Hospitality Basics* ([ocp.org/6147](http://ocp.org/6147)).

Currently Glenn is associate publisher for Novalis English Books, Resources, and Periodicals based in Toronto, Canada.

One of the challenges for those who feel they have known God's presence is understanding why it seems that God acts in some cases but not in others. Several times this season we will hear claims that God will act and not delay, and yet we look around us and see so much that seems to need God's intervention. At the same time we will hear of moments when Jesus and the Father act—like the story of Naaman (28th Sunday) who rightly asks what difference it will make to bathe in the Jordan. Why should this water cure his leprosy more than any other? We might ask the same question: Why Lourdes, why Brother Andre, and truly, why not the whole world? You're probably not going to like the answer, for it is the same answer that God gave Job.

In the word of the Scriptures for this season the answer comes in three steps: first is the call to humility not only in the face of these great questions, but in everything, even something as simple as a dinner party. Second comes the word of the concern for the poor, and with this the word of woe to the rich. And as if that wasn't hard enough to hear, third comes as the call to give up all that we have. Could it be that every possession I have and each accomplishment of my life is conspiring against my eternal salvation? And we are to be singing about this? We are to be celebrating this? So let's look at these uncomfortable words and how we might be able to celebrate them.

### **The Word of Humility: Counting the Cost before Building**

It comes as a surprise to me that the Scriptures on humility are actually a workable economic theory. Jesus explains where a lack of

humility gets you: "This one began to build but did not have the resources to finish." He even uses our pride against us, reminding us that the neighbors will laugh at us for our weak grasp on reality. Now this is something we can all relate to. Whether it is counting quarters at the burger joint, building a fence around my property, or just making my salary last a whole month, the counsel to humility found throughout the Bible is a call to live in such a way that we will meet more happy surprises than unexpected disappointments. Humility in this case is not some false modesty; rather it is a form of honesty, of facing the facts. Such humility is what Mercy Sister Suzanne Toolan wrote of in "Let Us Walk in Justice" ([ocp.org/compositions/75770](http://ocp.org/compositions/75770)). It is for our own good and for our progress as individuals and as a people that humility should be our guide. Bernadette Farrell's interpretation of the Beatitudes in "Alleluia! Raise the Gospel" (BB/MI 626) makes this clear.

We can certainly expect to hear about this in the homilies during these weeks, but how might those who prepare the liturgy and the music for the liturgy show a little humility? One thing that we can do is to stand with a bit of humility and review how our celebration of the liturgy respects the rubrics and the spirit of prayer contained in the liturgical books and in the *General Instruction of the Roman Missal*. The liturgy is always a work in progress, so do this review and see what needs changing first. So too with our music. The balance that Dr. Elaine Rendler-McQueeney has in her musical suggestions is something that we should all try to emulate. I have been to too many communities that have chosen a particular genre of musical composition and decided

# Humility [is] standing before the ritual as something that does not belong to us but rather to the whole tradition of the faith.

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that this is the only song worthy for liturgy in a given community or at a given Mass time. A little humility, a little respect for the great things that have been done in every age and in every nation where the Church has flourished—this would go a long way to broadening our welcome as a community, of helping all to know that they are welcome to move up higher.

## **The Word of Simplicity: Concern for the Poor/ Woe to the Rich**

The word of simplicity may in fact be just another way of getting at the word of humility. Humility really is the virtue of not claiming that you deserve all that you have. Jesus' concern for the rich is focused exactly on this point. It is easy to believe your good fortune is somehow a reward for an outstanding life or a sign of God's love. But the call of the Gospel is to not attach divine significance to this—when it comes to possessions, we are to be detached not attached. And Jesus sees that as being especially difficult for the rich. The temptations are just that much greater when the news is good.

At the same time, poverty is no great honor either, nor is it a guarantee of sanctity. We can be poor and unjust, poor and too attached to whatever we have. I suppose that all of us are poor in some way, all of us rich. We are all too attached to some things in this world, and we all need to learn to be detached.

## **Give All That You Have**

This season, we hear passages from three Scripture sources that should give us an uncomfortable

feeling that we might not be doing quite enough. The adage about Scripture comforting the troubled and troubling the comfortable will be in sharp relief when we hear the story of the mother and her seven sons who would rather die than give up the faith. This powerful account from the second book of Maccabees (32nd Sunday) makes my faith look very small indeed. Our discomfort will likewise grow when we hear Saint Paul tell us that his whole life has been poured out for God (any of the passages from the Second Letter to Timothy), and especially when we hear Jesus tell us that we need to leave everything behind and follow him (23rd Sunday). In the face of these stories of heroic faith and stern challenge, it is difficult to see how I might measure up.

It is usually at this point that we hear excuses—for example that the Maccabees passage is about the resurrection, or that Jesus didn't really mean we should sell everything. But perhaps we shouldn't be too quick to go down that road, perhaps there is a value in letting the discomfort wear on us a while. What if instead of passing over these stories we let them work on our souls as we look at the television in our media room, or the comfortable bed that we sleep on every night? How could these be poured out as a libation? How could these be put in the service of the poor? Is it a sneaky trick of logic to say that none of these possessions are ours? Have they been given us in trust so that we might live our lives in service of others? That would mean there are limits on our use of them. If we do not need twenty pairs

of shoes, then they do not belong to us and need to be given to those who need them. If we do not need that fourth slice of pizza, then it is not ours. It belongs to others, even if they happen not to be in the room. When it comes to solving most of the ills of our time, God will ask us the same question that we ask him—why didn't you do something?

How would this play out in our liturgy, in our church? It's a matter of humility: standing before the ritual as something that does not belong to us but rather to the whole tradition of the faith—that would be a start. In our song, too, we can make Bob Hurd's "One with the Risen Lord" (BB/MI 574) part of our repertoire, offering our whole lives to the God who saves and acts through us.

Perhaps this is the glimmer of hope, the parachute for our lives that comes from an expanded understanding of the importance of glorifying God with our lives. This is a constant word in the readings—we hear it during these weeks, but we hear it all year long. If all of our life and talents and possessions can be brought to focus and thought worthy as a way to praise the Most High God, then come weal, come woe, we would see ourselves in God's service and know that we are God's own. This is why liturgy is not an option—we need to serve God. Imagine that as the summary of our life: one of God's own.

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# Musical Pulse



Rick  
Modlin

Rick Modlin is currently manager of music development for OCP. At home in many musical styles, he has recorded a jazz album (*Joy to the World*, ocp.org/10993), written liturgical and choral music, orchestrated a Japanese animated

TV series, played countless musicals, toured with a world-music ensemble, and arranged and recorded with many OCP composers. He is an active parish musician in the

Archdiocese of Portland in Oregon.

Sometime in my early musical education, a teacher apparently encouraged me to tap my foot to “the beat.” It seems likely that I must have suffered from the same affliction as many beginning musicians—I wasn’t maintaining a particularly consistent tempo.

Fast forward a few decades. With both of my children involved in ballroom dancing, I hear about various dance partners being evaluated—favorably or unfavorably—on their “sense of rhythm.”

In both these instances—tapping to the “beat” and dancing to the “rhythm”—there’s a bit of a vocabulary problem. “Beat” suggests some kind of sound, but there are many times in music where no sound is happening. And in dance music, so many rhythms coincide among the various instruments, how does one dance to “*the rhythm*”? Which rhythm? The bass rhythm? Vocal rhythm? Percussion rhythm?

Regardless of the word being used, what musicians and dancers are referring to is one’s sense of the underlying *pulse* of the music. Music is a temporal art form. Unlike a painting or piece of sculpture, the whole of a piece of music cannot exist in a single point in time. It can only exist relative to the passing of some period of time, and our sense of the relation between the music and the passing of time is what creates “pulse.”

Important as it is, pulse is difficult to describe. It is an abstract concept, so to better understand it, and its importance, some examples of what it is and is not may be useful.

## Pulse is different from rhythm

These two bars of music have obviously different rhythms, but they are subject to the same underlying pulse.



When someone says, “you’re rushing!” or “don’t drag!”—how do they know? The rhythm you are playing may be accurate according to the note values, but if it speeds up or slows down *relative to the underlying pulse*, then rushing or dragging is the result.

Further, a soloist will often stretch rhythms against the backdrop of pulse, holding some notes a little longer than would be precisely accurate, shortening others, delaying entrances slightly, etc. If one were to listen to the soloist’s performance alone, this stretching of rhythms may or may not be apparent, but heard against the backdrop of pulse, it creates a kind of tension, musically.

## Pulse is closely related to tempo, but not identical

A faster tempo generally coincides with a faster pulse, and a slower tempo, a slower pulse. Yet when tempo is sped up, the pulse can suddenly become slower. Imagine a piece that begins as a very slow waltz, notated in 3/4. If the tempo is steadily increased, it will reach a point where it no longer seems in three, but in one—wherein the underlying pulse is each bar, rather than each quarter note. The fact that people will hear differently where that transition from three to one happens is a clue to the abstract nature of pulse.

## Pulse continues when there is no sound.

This is an area where many young musicians trip up. In their haste to get to the next note, rests are often rushed through.

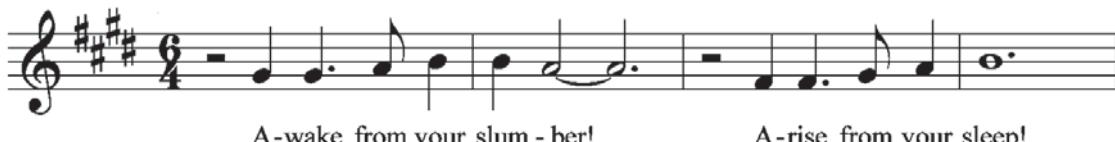
Beethoven was a master of implying pulse with no sound. The famous opening of the Fifth Symphony begins with a pulse coinciding with the eighth rest that all the musicians must sense before anyone plays a note:



**Figure 3**



**Figure 4**



For piano students familiar with Beethoven's famous "Pathetique" sonata, there is a section late in the first movement where an entire musical gesture is implied, but not stated: **[Figure 3]**

The exact notes he implied are debatable, but what is certain is that the musical pulse continues during those rests, even when absolutely nothing is being played. And to perform it convincingly, one must have a sense of that underlying pulse.

Fine for Beethoven, but what about liturgical music?

Pulse of course exists in any kind of music, and music for Sunday Mass is no exception. Your success playing or singing with an ensemble will depend in part upon how refined your sense of pulse is.

Take this song for example: **[Figure 4]**

Are there six pulses per measure, as the time signature might suggest? Or are there only two? Everyone must feel the same pulse for it to gel musically.

### What about chant? Does it have pulse?

Chant is meterless, so one might at first assume that it has no underlying pulse. Indeed, as "elevated speech," it tends to follow the natural flow of the words rather than a "beat." And yet if the words are poetic, then they have an internal rhythm and cadence, which in turn provides a sense of pulse. The pulse then provides a foundation for the poetic rhythm. Pulse and rhythm constantly affect each other in all music, chant included.

### Ways to develop your sense of pulse

- Because pulse is closely related to tempo, one way to become aware of pulse is by using a metronome. Playing or singing a melody of many different durations of notes against the metronome will help develop your sense of where the notes fall in relationship to the metronome clicks. When you then silence the metronome, it is your sense of pulse that allows you to continue placing rhythms accurately against the backdrop of time.

- Work with other musicians, especially those whom you know to have a great sense of pulse. Metronomes are designed to keep tempo for you, and not to vary. But music "breathes"—tempo is often fluid, and the ability to "feel" the pulse of the music with other musicians is a critical skill.

- If you are an accompanist (on organ, piano, or guitar) who improvises, you can experiment with how little you can play while still providing to the listener a sense of pulse. Though the written accompaniment may be full of eighth-note motion, you may be able to provide a satisfactory sense of pulse merely playing whole notes. It certainly changes the character of the music, and is worth trying. Best to experiment during rehearsal, though—directors and cantors don't generally appreciate those kinds of surprises!

- Practice the skill of "hearing" music in your head. I was stunned once when a non-musician told me that he couldn't hear music in his head. In fact, he thought I was crazy for even suggesting such an idea! If you can "hear" music mentally, you can develop the skill of hearing it better. Play a recording of a section or a few bars of music, then stop the recording and mentally play it back to yourself several times through, each time "hearing" something different in the music. What was that string line? How many individual voices in the choir can you pick out? How much of the music can you write out on paper without playing the recording again? This type of mental "practice" has many benefits, one of which is to refine your sense of pulse—you are placing the music (mentally) against the backdrop of passing time, even when there is no sound whatsoever.

In what other ways do you sense musical pulse?

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# Cantate

## Choral Music for the Season

Discover more resources related to "Cantate" at [ocp.org/choral-music](http://ocp.org/choral-music). Every month Angela uses that Web page to highlight two songs from her columns. Each song features sound samples, quick links to downloadable and print versions of the octavos, and more. Sign up for the email newsletter (announcing when new content is posted online) at [ocp.org/enews](http://ocp.org/enews) (check the Choral Music Suggestions box).



Angela  
Westhoff-Johnson

Angela Westhoff-

Johnson is a

managing music  
editor for OCP and  
music director at  
the Cathedral of  
the Immaculate

Conception  
in Portland,  
Oregon. She  
holds a bachelor's  
degree in music  
from Simpson

College in  
Indianola, Iowa,  
and a master's

degree in  
conducting from  
the University of  
Oregon. She lives  
in Portland with  
her husband and  
two daughters.

Ideally, one. Though, practically speaking, more than one. Thus I would describe the song used during the reception of Holy Communion. It is "to express the spiritual union of the communicants by means of the unity of their voices" (GIRM 86). While *Sing to the Lord* (STL) says the Communion song may be sung by the people with cantor/choir support, or by choir alone, I am an advocate of Communion music for the people, employing "themes of joy, wonder, unity, gratitude, and praise" (STL 191). Musically, the song should be responsorial, with refrains that are easily sung by the assembly. I look for songs with shorter refrains and abundant verses, beautifully composed pieces that will endure and remain in the people's repertoire for years. I recommend adding these two Communion songs for choir and assembly to your repertoire.

### Sacramentum Caritatis

by Michael Joncas

OCP Choral Series, octavo 20616

**Voicing/Instrumentation:** Assembly, cantors,  
SATB, keyboard

**Difficulty:** medium; [ocp.org/20616](http://ocp.org/20616)

Inspired by Pope Benedict XVI's post-synodal apostolic exhortation *Sacramentum Caritatis* (The Sacrament of Charity, 2007), this choir/assembly piece is not to be overlooked. The Latin refrain functions somewhat like an ostinato, though the verses and refrain are not sung simultaneously. Father Joncas presents a different arrangement with each reoccurrence of the refrain, building from simple to elaborate. The layering of voices is quite effective in shaping the entire piece. The five verses are most definitely for cantors/choir, with suggested alternating male/female voices. Skilled cantors are necessary as

the accompaniment does not provide great support during the verses. Likewise, a skilled choir is essential when singing the full octavo version. A simplified choral arrangement appears in *Journeysongs, Third Edition* (#803) and is also available for single purchase at [ocp.org](http://ocp.org).

### Make Us One with You

by Rick Modlin

OCP Choral Series, octavo 30106815

**Voicing/Instrumentation:** Assembly, cantors,  
SATB, descant, keyboard

**Difficulty:** medium; [ocp.org/30106815](http://ocp.org/30106815)

**See music for review, page 25**

Unity is the fundamental theme in this well-crafted Communion song by Rick Modlin. The text of the refrain is the culmination of Christianity: through the love of Christ, we are one. The way the voice of the text changes from verses to refrain is unique. The verses, sung by cantor/choir, are composed of scriptural words of assurance sung to the people. Then, during the people's response in the refrain, they sing as the community to Christ of their hunger for unity. Musically, the refrain is accessible and memorable for the assembly, with effective use of thematic repetition, sequence, and imitation. The choral writing grows from unison to four-part during the course of the refrain, with the final refrain ending again in unison—a nice moment of text painting—with the phrase "Make us one in your love, O Lord." You might also try unison choral refrains when adding the soaring descant. Don't let the major seventh leaps in the verses intimidate you! While they may look challenging, they are well supported by the keyboard—no surprise considering the composer's years of experience arranging liturgical music.

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# Make Us One with You

Rick Modlin

INTRO With motion ( $\text{♩} = 56-58$ )

**SS REFRAIN: All**

Descant      Soprano      Alto      Tenor      Bass      Keyboard

One with unison      Make us one with you

D      G      Asus4      D      G/D      SS D

unison

you, one— with you.      One with you, in your bod - y, Lord.—

Make us one with you— through this blood out-

to the least.      In your love,— make us one, O Lord.

first to the least;

Bb/F      G/B      Asus4      D/F#      Bb/D

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one with you.—      With— you,

poured.      You have called us all— to this feast, from the first

to, to this feast, from the

G/B      Asus4      F#m7      Bm      D/A      C/E

make us      one, Lord.

1-7      to Verses

make us      one, Lord.

1-7      to Verses

Bb/F      D/F#      G      Asus4      1-7      G/D      D

# Cantor Avenue

*Weekly reflections for cantors on the responsorial psalm and more*



Melanie Coddington & James Hansen

Melanie Coddington and James Hansen served the NPM Cantor and Lector Schools as master teachers for many years. Co-authors of *Cantor Basics, Revised Edition* (ocp.org/11837), they currently reside in Abingdon, Virginia. Melanie is a regional minister for Christian formation and a staff

member of the Office of Catholic Education for the Diocese of Richmond. James is director of the Abingdon Schola, singers devoted to medieval proportional-rhythm chant.

## 22nd Sunday in Ordinary Time

Back in the 1960s, onboard entertainment for long car trips was limited and the back seat refrain “Are we there yet?” heard often. Whatever the destination, the excitement of starting out soon faded, boredom or bickering began, and whining followed.

For some of us, memories of the Second Vatican Council, the beginning of the great exodus journey of our people, reach back through a lifetime. As cantors, we remember the pioneers who went before us and enabled our engagement in this work.

One such pioneer, the French Jesuit Father Joseph Gelineau (1920–2008), successfully adapted a translation of the Psalms from the Jerusalem Bible with musical settings based on the chant. (Catholics in France embraced it as early as 1953.) The Grail (an international women’s movement) matched its remarkably lyrical English translation of the Psalms to Gelineau’s music and the resulting version began an invasion of the English-speaking world within the following two years. (Before that, assemblies were limited to two genres of music for worship: four-part hymns and songs with refrains.) Even before Pope John XXIII called the Council, these psalm tones began to seep into liturgical practice in many parts of the world. The Gelineau Psalms changed the way American Catholics (and Protestants) thought about the psalms forever.

As we sing Psalm 68 this Sunday and continue our long exodus journey, let us remember the “bountiful rain” that “showered down” upon our worship and “restored the land when it languished,” even as we are tempted to lament, “Are we there yet?”

## 23rd Sunday in Ordinary Time

Wisdom writings in the Jewish Testament represent the fruit of a thousand generations of observation and experience, with each generation enriched and ennobled as the accumulation of wisdom passes down to it and through it. Still, today’s first reading from the Book of Wisdom strikes a sober chord for those responsible for discerning and deciding, whether in the course of family life or in the parish community. Good decisions do not come easily to most of us. The more we care, the harder it becomes to consider all the possible consequences and choose wisely.

The Book of Wisdom helps us to understand this difficulty from a spiritual point of view. “What the Lord intends” is surely the best-case scenario that we seek, but this knowledge escapes us in spite of our best efforts to reason it out. “For the deliberations of mortals are timid, and unsure are our plans” (9:14). Since God knows best and we do not, how can our plans be anything but tentative?

Today’s reading provides insight: “Who ever knew your counsel, except you had given wisdom and sent your holy spirit from on high?” Aha! Wisdom is a *gift*, not a *prize* awarded to the most competitive player in some spiritual scavenger hunt. Like grace and all gifts of the Spirit, we cannot *earn* wisdom; we cannot make it come to us by human effort.

We can only ask, as in Psalm 90: “Teach us to number our days aright, that we may gain wisdom of heart.”

## 24th Sunday in Ordinary Time

We know the story; the Hollywood version imprinted on childhood memory springs to mind in Technicolor. As players in our own human

drama, we may be guilty of some corresponding infidelity. We know in our hearts what the consequences would be, should be, but for the Lord God, whose steadfast love and mercy always exceed our unfaithfulness.

Sometimes the psalm strains for a strong connection with the first reading—not so today. The people of the Exodus, our people, have so offended their God that the Lord asks to be left alone, undisturbed, so that his anger “may blaze up against them to consume them.” Moses steps in to intervene on their behalf.

One translation says that Moses “soothed the face of God” as he began to beg for mercy for the people. Imagine Moses taking on the role of cantor, with Psalm 51 on his lips, as he seeks pardon for the “stiff-necked” unfortunates he has led to the foot of the mountain of God.

Read each verse aloud and pay attention to the parallelism created by the corresponding verbs in verses one and two: wash/cleanse, create/renew, cast/take. In verse three, notice another kind of parallelism, as the second part of each line seems to enlarge or fulfill the first part.

Rehearse the singing using these ideas as points of expression in your interpretation. Allow your prayer to play with the richness of this text as you sing. Recall its force as you listen to the Gospel reading.

### 25th Sunday in Ordinary Time

Amos, a rustic character who ventured far out of his own territory during a time of prosperity, railed against injustice to the poor. The greedy rich, the exploiters, were up to their old tricks. (We eavesdrop on them in the first reading.) The new moon marked the beginning of the month in the lunar calendar. It was holy and a day of rest like the Sabbath, hence the question, “When will the new moon be over?”

Long associated with liturgies at the new moon, Psalm 113 sings about justice in a season of injustice. Just nine verses long, it begs to appear in its entirety, but today’s version skips verse three and stops one verse short of the end. Verses 1–2 announce the typical call to praise; 4–6 place God’s glory “high above all nations” and even “above the heavens”; and 7–8 cite concrete reasons for praise, as the needy and poor are saved by a redeeming God and seated with princes.

The last verse of the psalm in the Bible, left out of today’s selection, provides the feminine parallel to verses 7–8. The same Lord who raises the needy and poor (man) to a lofty seat among the princes “gives the childless wife a home, the joyful mother of children.” Thus, the complete conclusion (verses 7–9) links the two halves of the great army of sufferers, citing “the distress typical of a man and the distress typical of a woman in those days” (Claus Westermann, *The Living Psalms*. Grand Rapids: Eerdmans, 1989, p. 206).

### 26th Sunday in Ordinary Time

The Book of Amos portrays its title character as a reluctant prophet who leaves his day job in the southern kingdom of Judah and travels north over the border to warn Israel of the wrath to come. His original, dual occupation consisted of herding animals and dressing sycamore trees, two activities that placed him among the poor.

Those who practiced the rough trade of shepherding occupied a rung on the social ladder just above bandit. As a part-time shepherd, Amos wandered the barren hills in solidarity with them.

Sycamore trees lived for hundreds of years and produced a sort of off-brand fig, used in making subsistence level food for animals (and

poor people). The dressing process involved pricking the surface of the fruit so that it would dry slightly and sweeten. As a dresser of sycamores, Amos came into contact with the hungry people of the land, who depended on the poor man’s fig for food.

Fully aware of the desperate situation of the poor, Amos rails against the complacent—affluent persons with a see-no-evil attitude toward the grave injustice in their society. He speaks with the credibility born of direct experience, prophesying an end to their “wanton revelry.”

Psalm 146 chimes in this Sunday, citing the Lord God’s long history of commitment to the powerless: “[The Lord]...secures justice for the oppressed, gives food to the hungry...sets captives free...gives sight to the blind...raises up those who were bowed down....” Imagine Amos singing it to the poor, and then to the rich.

### 27th Sunday in Ordinary Time

Today’s first reading presents two key excerpts from a lengthy conversation between the prophet Habakkuk and the Lord God. Just three chapters long, the Book of Habakkuk devotes the first two to the human-divine dialogue and the third to a splendid canticle (a psalm-in-disguise that appears outside the Book of Psalms). A world class lamenter (see Habakkuk 1:1–17), Habakkuk questions God’s ways to his face, yet he is not struck down or even put in his place, but given real answers and a glimpse of what the Lord has in store. No wonder he ends up singing!

The first reading and Gospel strike a common theme, encouraging persons of faith to persevere through difficult times and stick with the task of discipleship, even though we may not see the fruits of our labors or sense any progress toward the fulfillment of God’s reign. How often we need to hear the Lord’s word to

Habakkuk: "For the vision still has its time, presses on to fulfillment, and will not disappoint." In the same vein, Paul's letter to Timothy says, "bear your share of hardship for the gospel with the strength that comes from God."

Lament (like that of Habakkuk) signifies not lack of faith but a deep trust that one will be heard and answered in time. In our human lives, the ones we trust the most hear our real stories and come to know us intimately. Dare we approach our God with such candor?

### 28th Sunday in Ordinary Time

In today's first reading, Naaman plunges willingly into the muddy Jordan at the word of Elisha the prophet. The story that leads up to this happy conclusion is well worth reading (see 2 Kings 5). Let the following *Reader's Digest* version serve as a teaser.

A VIP in his own land (Aram), Naaman commands the army and the respect of his king, though he suffers from a skin disease (in biblical parlance, leprosy). He hears of a powerful prophet in Israel from a slave girl in his household. Making the trip with a train of servants, a letter from king to king, and gifts worthy of a royal visit, he presents himself to the king of Israel, looking for a cure. Elisha hears of his request and sends for him (delivering Israel's king from a politically awkward situation).

Naaman takes his whole retinue to Elisha's door, but the prophet only sends out a message, "Go and wash seven times in the Jordan." Expecting more personal treatment, Naaman turns on his heel, only to be coaxed into compliance by his servants. Finally, this foreigner, this enemy of Israel, receives the healing he seeks, and his heart turns in humble gratitude. He begs for dirt to take a

bit of Israel home with him, so that he can build an altar upon it and worship Israel's God.

Today's refrain, "The Lord has revealed to the nations his saving power," and the verses from Psalm 98 that follow, could not be more apropos.

### 29th Sunday in Ordinary Time

Wandering in the Sinai Desert after their escape from Egypt, the Israelites find themselves under attack by an indigenous people, the Amalekites. His leadership thus put to the test, Moses directs the up-and-coming Joshua to raise an army and engage the enemy, while he himself climbs a hill to observe the battle and encourage the troops. Moses raises his hands high and the ad hoc army of Israel manages very well, but his arms eventually tire and falter, and then the tide turns. Finally, Aaron and Hur step in to support Moses' raised hands, Israel wins the day and Joshua emerges as victorious field general.

Here and there in the psalms, Israel prods the Lord for dozing off on the job. For example, Psalm 44:24 says, "Awake! Why do you sleep, O Lord?" Verse two of today's Psalm 121 includes a reminder that God's reputation is at stake on this very point: "May he slumber not...." One senses a certain resonance between the image of weary Moses watching the battle from the hilltop and Israel's notion of the Lord God keeping watch on the earth from his not-too-distant throne in the dome of the sky.

Psalm 121 makes its one and only appearance in the Sunday *Lectionary* today. Its brevity allows use of the entire text, another rarity among responsorial psalms in the *Lectionary*. Scholars call it a psalm of confidence. Like the most familiar psalm of that genre, Psalm 23, it affirms the reliability of the Lord God as guardian and guide.

### 30th Sunday in Ordinary Time

Over the last two years, I have promoted with some consistency a few "best practices" for cantors. These include adequate preparation before each service *and* working together with other cantors and the accompanist, rather than "going it alone."

Under the umbrella of adequate preparation, I favor the following: a thorough vocal warm-up with a regular ritual of stretching and a progression of vocal exercises, reading aloud the first reading of the liturgy (that precedes the psalm), reading aloud the *Lectionary* version of the psalm (generally a selection of verses), finding and reading aloud the whole psalm from the Book of Psalms in the Bible, and rehearsing the psalm in its musical setting.

Let me encourage you to examine the whole of Psalm 34, from which today's verses come. Choose your favorite translation and read it aloud to uncover familiar and unfamiliar images that provide a wider context for your interpretation (though they may be missing from today's selection). For example, in verse eight, the angel of God "encamps" and "delivers," drawing on the exodus story. Verse nine provides our best known refrain, "Taste and see," though the text may read "Learn to savor." Notice how the call in verse twelve, "Come, children, listen to me; I will teach you..." corresponds to other invitations extended to the simple by Wisdom (personified as a feminine figure in the Hebrew Testament).

Think of the best hymn writer of our time, whose well-crafted texts continue to inspire. That kind of person put this psalm together.

### All Saints

As fall and winter holidays begin to press upon us, it can be difficult to remember just what feast we are

celebrating. The weather provides no clear indicator, as climate instability generates hybrid storms, flooding some with hurricane rain and blanketing others with nor'easter snow.

At one time, I was associated with a parish named to the honor of All Saints. The pastor helped me to discover how celebrating this feast generated a natural "high" for the parish every year. The feast's theology creates the ground for festive celebration on a grand scale, despite the weather or other seasonal interference.

In this solemnity, and its sister, All Souls, we commemorate the lives of people who went before us (including those in this very city, town, parish) and those with whom we journey now, on pilgrimage toward the coming Kingdom. People who travel together sup together, support each other on the journey, and help each other to remember those who have gone on ahead. We strive for the same goal, the New Jerusalem, the place of God's throne where the holy multitude awaits us.

Like the vast crowd around the throne in today's first reading, we can be happy, blessed, and filled with joy, because we too have been made holy by the blood of the Lamb. Created in God's image, redeemed by God's grace, we too will live in God's presence. If there is a better construct for a celebration of great joy, please call me with the good news.

### 31st Sunday in Ordinary Time

Our faith tradition tells us that no matter how bad things get we always have a way home. Despite the most painful disruption of our relationship with God or with others, we remain hard-wired to the love of God. A seemingly instinctive knowledge of God's love for us has been with us since the beginning, because, according to our sacred story, *God*

*saw that it was good.* This holy wisdom, gathered through observation and experience, has been enriched and passed down from generation to generation, and we, today, are its blessed recipients.

The tenderness in this Sunday's first reading from the Book of Wisdom yearns for a sympathetic reader to simply and directly tell of God's creative spirit, as it resides in all things, a spirit that shows mercy at all times and that corrects only little by little. As cantors, we lead the assembly in responding to this good news with a selection from Psalm 145, a text surely anointed with the same gracious tone and intent.

Many of the psalms use broad language, employing images of nature to point to the variety of ways that human beings experience divine love. Sometimes, however, one can almost feel the intimacy, the palpable touch of God's nearness invoked in the text. Today is one of those times. The ears of the weary need to hear this gracious word, so lovingly passed down through the generations of our people. Let them hear it from your heart and from your lips.

### 32nd Sunday in Ordinary Time

From the point of view of the ancient Hebrews, God gave life and God withdrew life. That much was clear; all else was mystery. In a nutshell: While we have life, it is what it is; depending on our situation. In the best of situations it is *shalom*—fullness of good, marked by a right relationship with God and the satisfaction of a well-ordered existence.

For a long time, our ancestors in faith viewed death as a normal part of creation. It marked the end of life, the departure of God's life-giving breath. Any vision of life after death took the concrete form of seeing one's grandchildren (Psalm 128:6). Assured of

the continuance of the family or tribe (the life that mattered most), one could retire to Sheol, the place of the dead, without undue anguish.

Accepting death at the hands of one's enemies, untimely death that threatened the survival of the tribe, was much more problematic. It makes sense that the notion of resurrection, which had been quietly developing in Israel over the centuries, would come to be firmly articulated in a time when martyrdom was rampant.

Consider today's first reading from 2 Maccabees: Clearly this family did not fear its ending, but instead, boldly proclaimed "the hope God gives" of "resurrection to life." Let this hope season your interpretation of the final lines of verse three of today's psalm: "But I in justice shall behold your face; on *waking* I shall be content in your presence."

*To read the rest of James and Melanie's columns (33rd Sunday in Ordinary Time–Thanksgiving Day), please visit [ocp.org/cantoravenue](http://ocp.org/cantoravenue).*

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### Need contemporary songs for the liturgy?

Break open the Scripture with suggested tracks from the [spiritandsong.com](http://spiritandsong.com) repertoire!



Hosted by  
Ken Canedo

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# Ritual Notes

These are highlights from Paul Covino's weekly ritual suggestions, which appear in full on [liturgy.com](http://liturgy.com)



Paul Covino

Paul Covino is associate chaplain and director of liturgy at the College of the Holy Cross, Worcester, Massachusetts. He is faculty coordinator for the NPM Pastoral Liturgy Institute and a member of the Catholic Common Ground Initiative Committee. Paul is editor and co-author of *Celebrating Marriage: Preparing the Wedding Liturgy*, a workbook for engaged couples (ocp.org/30106208).

## Sundays of Ordinary Time

- In the Rite of Acceptance into the Order of Catechumens, candidates hear what they must do if they “wish to become (Jesus’) disciples” (RCIA 52C). Shortly after, they are signed with the cross (RCIA 54–56). The Gospel for the 23rd Sunday in Ordinary Time, in which Jesus states that “whoever does not carry his own cross and come after me cannot be my disciple,” provides a fitting context for celebrating this rite. Remember that the candidates and their sponsors are welcomed outside the church or at the entrance to the church. The rite begins as they formally “cross the threshold” into the church. Following the candidates’ first acceptance of the Gospel in the rite, the sponsors and the entire assembly are asked about their readiness “to help these candidates find and follow Christ” (RCIA 53). Prepare the assembly before the rite begins so that their response to this question will be strong. Although the signing of the other senses is optional in this rite, don’t omit it. It is a powerful statement of the way in which Christ permeates everything in the life of a Christian. New catechumens often remember this as the most powerful part of the rite. Following the homily, give the new catechumens a Bible they can keep.
- The second reading on the 25th Sunday in Ordinary Time urges Christians to offer “supplications, prayers, petitions, and thanksgivings” for everyone. At Mass, we do this principally in the eucharistic prayer and the Universal Prayer. There are nine choices for the eucharistic prayer, including two for reconciliation and three for Masses with children. Use a variety of these prayers over the course of the year rather than limiting your community to one or two of them. In the Universal Prayer, the assembly prays “(a) for the needs of the Church; (b) for public authorities and the salvation of the whole world; (c) for those burdened by any kind of difficulty; (d) for the local community” (*General Instruction of the Roman Missal* 70). Use the sample intercessions in *Prayer*

*of the Faithful 2013* (ocp.org/pf) as a guide to preparing intercessions that reflect timeless general needs as well as pertinent concerns of the week and the local community.

- The first Sunday in October (27th Sunday in Ordinary Time) is observed as Respect Life Sunday. See the information and resources dealing with a variety of human life issues from the United States Conference of Catholic Bishops at [tinyurl.com/7987pz8](http://tinyurl.com/7987pz8).
- In the Gospel for the 27th Sunday in Ordinary Time, the apostles say to the Lord, “Increase our faith.” Beginning almost a year ago and continuing through November 24 of this year, the Church has been observing the Year of Faith. The October 2012 issue of the *Newsletter* of the United States Conference of Catholic Bishops Committee on Divine Worship (available at [tinyurl.com/as8cecn](http://tinyurl.com/as8cecn)) contains approved texts for a Mass formulary entitled “For the New Evangelization” that is intended for use during the Year of Faith. While these texts may not be used in place of those assigned for Sundays and solemnities, they could be used on weekdays or at special Masses for the Year of Faith.
- In the first reading for the 29th Sunday in Ordinary Time, Moses raises his hands during the battle with Amalek. Inspired by the outstretched arms of Jesus on the cross, early Christians in some places raised their hands when they prayed. This gesture is often referred to as the “orans” (Latin for “praying”) position. In some communities today, Catholics raise their hands when they pray the Lord’s Prayer during the liturgy. Others hold hands with those on either side of them. These are examples of local customs. While documents such as the *General Instruction of the Roman Missal* specify when the priest is to raise his hands during Mass, they do not say anything about the raising of hands (or holding hands) by other members of the assembly. While some people appreciate raising their arms or holding hands during the Lord’s Prayer, others may not. Remind members of your

community that local customs such as these are not obligatory, and that those who refrain from them are not being anti-social. See the excellent discussion of holding hands during the Lord's Prayer by Father Austin Fleming in *Preparing for Liturgy: A Theology and Spirituality* (68–72; Liturgy Training Publications, 800-933-1800, ltp.org).

- Peter Mazar offers good advice and ideas for decorating the worship space during autumn in *To Crown the Year: Decorating the Church through the Seasons* (176–191; ocp.org/10640). He suggests three principles to guide seasonal decorating: “1. Some consciousness-raising may be needed to open up how images of autumn can be signs that point toward the kingdom. 2. Any signs of the season must be positioned in the church in ways appropriate to the liturgy; that is, never impeding the approach to the altar, ambo or font and never impeding the ritual. 3. Decorations should never be hackneyed or trite and must always be beautiful and in scale with their surroundings” (180).
- “During November, the Church celebrates the communion of saints, intercedes for those who have died, and prepares to welcome the one whom Saint Francis called ‘Sister Death’” (161; *Catholic Household Blessings and Prayers*, ocp.org/20607). As part of the environment for November, many communities enshrine a book, such as *Remembrance* (ocp.org/8201), in which people may write the names of deceased family members and friends. In some communities, the names of parishioners who died during the past year are printed on the cover of the parish bulletin or on prayer cards that are distributed at Mass

during this month. Another possibility is to light memorial candles for the deceased and place them on windowsills or other safe places around the church as a visible witness to the communion of saints.

- Prayers that connect home prayer with worship in church during November can be found in the *Book of Catholic Prayer* (308–309; ocp.org/10641) and in *Catholic Household Blessings and Prayers* (158–162).
- Daylight Saving Time ends at 2 am on Sunday, November 3, and in most parts of the country clocks will be turned back by an hour. If this applies in your area, remind people to change their clocks before going to bed on Saturday night so that they can enjoy an extra hour of sleep and arrive for Mass at the correct time on Sunday.

### All Saints

- The prayers for today's solemnity, including a preface entitled “The glory of Jerusalem, our mother,” are at November 1 in the “Proper of Saints” section in the *Roman Missal*. The Gloria and Creed are both included in Mass today. Eucharistic Prayer I, which names a number of saints, would be appropriate today. For the Concluding Rites, consider using Solemn Blessing #18 (All Saints) or Prayer over the People #27 or 28 (On Feasts of Saints). The readings are found in the “Solemnities and Feasts of the Lord and Saints” section in the back of the *Lectionary for Mass: Sundays, Solemnities, Feasts of the Lord and the Saints* (667). The *Lectionary for Masses with Children* (402) provides a first reading, responsorial psalm, and Gospel acclamation for All Saints that could be used at Masses in Catholic elementary schools today.

### Our Lord Jesus Christ, King of the Universe

- Today's Mass prayers, including a preface entitled “Christ, King of the Universe,” are at the end of “The Solemnities of the Lord during Ordinary Time” section of the *Roman Missal*, and the readings are labeled “Last Sunday in Ordinary Time” at the end of the “Proper of Seasons and Ordinary Time” section of the *Lectionary for Mass: Sundays, Solemnities, Feasts of the Lord and the Saints* (162C). Consider using incense to highlight today's solemnity.

### Thanksgiving Day

- The *Lectionary* (684A) notes that today's readings may be chosen from the “In Thanksgiving to God” section of “Masses for Various Needs and Occasions” (943–947). Make sure that the priest, deacon, lector(s), and music minister know which readings will be used. The *Roman Missal* provides Mass prayers, including a preface, for Thanksgiving Day right after November 30 in the “Proper of Saints” section. While all of the eucharistic prayers express thanksgiving, the fourth form of the Eucharistic Prayer for Masses for Various Needs and Occasions entitled “Jesus, Who Went About Doing Good” echoes the concern for others and the call to service that appear in today's Collect, Prayer over the Offerings, and Prayer after Communion.

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## FEATURED SONGS

### Sacred Silence

by Tom Booth, Jenny Pixler, and Anthony Kuner

**Featured on:** *Unravel* (CD 12175, songbook 12186)

**Octavo:** 12164, Contemporary Songs of Faith series

**Voicing:** Two-part

**Instrumentation:** guitar

**Difficulty:** easy

**Liturgical/Ritual:** Penance/reconciliation

**Missals & Hymnals** (see p. 64 for abbreviation)

**key:** BB/MI 546, JS3 657, SS2 334

**Sound samples, downloadable sheet music, and more:**

[ocp.org/compositions/66253](http://ocp.org/compositions/66253)

### Composer Reflection

I composed “Sacred Silence” as a response to something that was both beautiful and peculiar, an unplanned yet powerful moment that occurred during a eucharistic liturgy. We had a big music ensemble, several concelebrating priests, and the assembly numbered close to two thousand people. I am not sure how it happened, I suppose it was the work of the Holy Spirit, but everything just kind of stopped! At the end of the distribution of Communion, our worshipping community commonly had a time of impromptu prayer—almost prayer meeting style, with songs of worship, and people freely speaking words of praise and adoration. But this time everything just stopped. It was amazing, beautiful, powerful—simple silence. Something moved in my heart. I hungered for this silence to happen again! I wrote “Sacred Silence” to bring myself and others back to that place of quiet, inner devotion. The “new” *General Instruction of the Roman Missal* (GIRM) encourages silence and transcendence in the liturgy, and “Sacred Silence” has seemed to help many by pointing to the contemplative way of prayer. My friends Jenny Pixler and Anthony Kuner felt the song needed a second verse, so we composed verse two to “complete” the song. “Sacred Silence” is helpful in exploring the themes of prayer, listening, and the Holy Trinity. Though the song has a devotional quality to it, it also works well in communal celebrations.

Just recently I wrote a reflection in my journal about “Sacred Silence.” The following is a small portion of that reflection: *In the quiet we are able to hear the deafening sound of nothingness. In that darkness, quiet, and stillness we are awakened to a new sound, a new music and the sacredness of silence. God dwells in the inner core of every human person. God’s DNA and imprint is found in a leaf, in the cosmos, and especially in the spirit, soul, and body of every human being. For those who dare to be still and quiet, true life awaits them: the life of God. Lord, help me to be still and silent. Teach me to hunger for silence, seek the quiet, and to be still and know that you are God.*

—Tom Booth

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## Our God Is Here

By Chris Muglia

**Featured in:** *Innocence* (CD 12053)

**Octavo:** 21030, Contemporary Songs of Faith series

**Voicing:** SAB

**Instrumentation:** keyboard, guitar

**Difficulty:** easy

**Topical:** kingdom, reign of God

**Missals & Hymnals** (see p. 64 for abbreviation)

**key:** BB/MI 305, JS3 771, SS2 395

**Sound samples, downloadable sheet music, and more:**

[ocp.org/compositions/65829](http://ocp.org/compositions/65829)

## Composer Reflection

The idea to compose “Our God Is Here” first came to me through my reflections on Revelation 4:8: “The four living creatures, each of them with six wings, were covered with eyes inside and out. Day and night they do not stop proclaiming: ‘Holy, holy, holy is the Lord God almighty, who was, and who is, and who is to come.’”

I imagined what it might look like if the congregation at my parish were to make such a proclamation at any given Sunday liturgy. From this the chorus was born: “Holy! Holy! Holy are you!” I wanted the verses to describe the many ways God is present in our liturgies and in our personal lives. Acknowledging this presence would then lead to a natural desire to worship from our gratitude.

Shortly after writing the song, I shared it with my friend Jaime Cortez. Jaime suggested that I re-work the lyrics to the verses and use very specific descriptions of how God is present to us in the Liturgy of the Word and the Liturgy of the Eucharist. I took Jaime’s advice and wrote new lyrics to the second verse. The song was well received at my parish and became part of our regular repertoire.

The song was recorded as part of the *Innocence* collection through [spiritandsong.com](http://spiritandsong.com). The producer of the CD wanted to give it an edge stylistically so we took more of a rock approach to the production. I was pleased with the result although it didn’t sound like anything I have ever done in liturgy. I must admit that when it comes to liturgy I am far more contemplative than I am progressive. Over the years, as I have traveled to different parishes throughout the United States, I find that many people are surprised by my liturgical presentation of “Our God Is Here.”

I am so grateful that “Our God Is Here” has become part of the repertoire of so many parishes. Regardless of the style or tempo, I can only hope that God is pleased with our song!

—Chris Muglia

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# 22nd Sunday in Ordinary Time

9/1/2013 YEAR C

## MUSIC SUGGESTIONS

*See page 64 for an abbreviation key.*

*For additional music suggestions,  
visit [liturgy.com](http://liturgy.com) and [spiritandsong.com/podcasts](http://spiritandsong.com/podcasts).*

### ENTRANCE CHANT

Here at This Table (Whitaker/Whitaker) BB/MI 312 CP3 510 H 490  
J2 807 J3 777 NTY 68 SS2 362 OCP 11560  
From All That Dwell below the Skies DUKE STREET BB/MI 545  
CP2 370 CP3 392 H 385 J 447 UC 682 VOZ 586  
Table of Plenty (Schutte) BB/MI 310 CM 99 CP2 475 CP3 518  
GP2 530 H 487 J 744 J2 793 J3 761 NTY 75 SS1 163 UC 487  
VOZ 786 OCP 9846  
Lord of All Hopefulness SLANE BB/MI 394 CM 103 CP2 406 CP3 421  
GP2 622 H 406 J 415 J2 690 J3 647 NTY 121 R2 291 R3 280  
UC 767 VOZ 654  
Lift Up Your Hearts (O'Connor) BB/MI 541 CP2 373 CP3 395 GP2 676  
H 375 J 711 J2 620 J3 593 NTY 23 UC 689 VOZ 580 OCP 9938  
God, We Praise You NETTLETON BB 194 CP3 401 H 361 J2 594  
J3 567 TM 37  
All the Ends of the Earth (Dufford) BB/MI 547 CP2 363 CP3 385  
GP2 683 H 369 J 582 J2 595 J3 573 UC 697 VOZ 571 OCP 10475  
Praise to the Lord LOBE DEN HERREN BB 197 CM 125 CP2 356  
CP3 378 GP2 686 H 370 J 338 J2 597 J3 585 R2 253 R3 164 TM 27  
UC 700 VOZ 588  
Come, Now Is the Time to Worship (Doerksen) BB/MI 551 NTY 81  
SS2 383

### RESPONSORIAL PSALM AND GOSPEL ACCLAMATION

*Respond and Acclaim* (Alstott) 128–129  
*A Lectionary Psalter* (Schiavone) 158, 251

### PRESENTATION AND PREPARATION OF THE GIFTS

Saints of God (B. Hurd) BB/MI 733 J3 751 SS2 332 OCP 12091  
The Sacrifice of Praise (Joncas) BB/MI 549 OCP 20615  
Come to Me (Norbet) BB/MI 482 CP2 442 CP3 472 GP2 629 H 453  
J 608 J2 728 J3 695 UC 666 VOZ 730  
I Want to Walk as a Child of the Light HOUSTON BB/MI 603 CP3 429  
H 420 J3 632 R2 308 R3 202  
We Praise You (Ducote/Daigle/Balhoff) BB/MI 548 CP2 379 GP2 677  
H 371 J2 626 J3 579 VOZ 569  
Abba! Father (Landry) BB/MI 543 CP2 365 CP3 387 GP2 696 H 368  
J2 615 J3 600 UC 691 VOZ 568 OCP 5519  
Bread of Life (Fisher) BB/MI 368 CP3 545 GP2 522 H 521 J3 805  
NTY 225 SS1 150 OCP 10152

### COMMUNION CHANT

Blest Are They (Haas) BB/MI 628 CM 167 CP2 397 CP3 431 H 415  
R3 140 UC 556  
The Cry of the Poor (Foley) BB/MI 622 CM 159 CP2 510 CP3 559  
GP2 203 H 533 J 635 J2 847 J3 829 NTY 278 R3 248 SS1 63  
UC 594 VOZ 836 OCP 9498  
Taste and See (Moore) BB/MI 333 CM 110 CP2 28 CP3 533 H 114  
UC 532  
Like a Shepherd (Dufford) BB/MI 612 CM 150 CP2 402 CP3 436  
GP2 708 H 471 J 669 J2 648 J3 622 UC 653 VOZ 617 OCP 9933  
Pescador de Hombres/Lord, You Have Come (Gabarrial) BB/MI 514  
CP2 458 CP3 491 GP2 580 H 473 J 595 J2 763 J3 729 NTY 129  
R2 272 R3 234 SS1 162 UC 541 VOZ 702 OCP 8419  
Loving and Forgiving (Soper) BB/MI 671 CP2 74 CP3 356 GP2 251  
H 148 J2 560 J3 532 UC 218 VOZ 226 OCP 9893  
Gusten y Vean/Taste and See (Reza) BB/MI 364 J2 39 J3 39 R2 58  
UC 102 VOZ 168  
Jesus, the Bread of Life (Brown) BB/MI 365 GP2 527 J2 817  
OCP 10490

Liturgical texts are the first consideration in preparing the music suggestions. Since the entrance and Communion antiphons for each liturgical year remain the same (they are not cyclic as are the readings), you may notice a repetition of some song suggestions from year to year. As an example, each year's alternate Communion antiphon on the 22nd Sunday in Ordinary Time is from the Beatitudes in Matthew 5. "Blest Are They," "Lead Me, Lord," and "Beatitudes" are recommended. The banquet-themed songs chosen for entrance processions are drawn from today's Gospel parable of the wedding feast. "From All That Dwell below the Skies," "I Want to Walk As a Child of the Light," and "Saints of God" are all based on parts of the second reading from Hebrews 12. See the letter from the editor on page 2 about Labor Day suggestions. The Gospel acclamation is most timely for Labor Day weekend: "Take my yoke upon you, says the Lord, and learn from me, for I am meek and humble of heart" (Matthew 11:29ab). In "Lord of All Hopefulness" we ask the Lord to bless us throughout the day and specifically in our labor (verse 2).

Songs of praise are appropriate at any time of the liturgy, including Communion. "Come to the Water" (BB/MI 609) reminds us that Jesus is our source of life—Eucharist in its fullest sense. All who toil are invited to come to the Lord and learn from him (verse 2). Don't forget to pray for our laboring soldiers today. Consider "Eternal Father, Strong to Save" (BB/MI 645). I hope I've sparked your imagination. Consider your choices with care.

—Elaine Rendler-McQueeney

Take and Eat (Joncas/Quinn) BB/MI 361

The Supper of the Lord (Rosania) BB/MI 360 CM 112 CP2 486  
CP3 527 GP2 518 H 510 J3 774 UC 530 VOZ 803 OCP 10048

### SONG OF PRAISE OR SENDING FORTH

For the Fruits of This Creation AR HYD Y NOS BB/MI 422 CP2 385  
CP3 416 H 389 J 418 J2 629 J3 615 R2 238 R3 189 UC 739 VOZ 599  
Lord, Whose Love in Humble Service HOLY MANNA BB/MI 623 J 462  
Blest Are They (Haas) BB/MI 628 CM 167 CP2 397 CP3 431 H 415  
R3 140 UC 556  
Holy God, We Praise Thy Name GROSSER GOTT BB 195 CM 124  
CP2 355 CP3 377 GP2 681 H 365 J 343 J2 593 J3 566 NTY 95  
R2 255 R3 195 TM 31 UC 684 VOZ 590  
Lead Me, Lord (Becker) BB/MI 629 CP2 398 CP3 432 GP2 715  
H 416 J 655 J2 659 J3 733 NTY 19 R2 284 SS1 107 UC 557  
VOZ 619 OCP 8831  
Alleluia! Raise the Gospel (Farrell/Alstott) BB/MI 626 J3 827  
NTY 273 R3 250 OCP 11978  
Canticle of the Sun (Haugen) BB/MI 419 CM 152 CP2 386 CP3 412  
H 394 R2 242 R3 188 UC 736  
He Is the Lord (Haas) BB/MI 550 CP2 377 CP3 399 H 383 J 631  
J2 606 J3 583 OCP 97729  
Eternal Father, Strong to Save MELITA BB/MI 645 CP2 523 CP3 567  
H 558 J2 865 J3 848 VOZ 758

### CHORAL

¶Prayer of Commitment (Wright) OCP 4615  
Prayer for Peace (Thatcher) OCP 20609  
Deep Peace (Bridge) OCP 20744

# 22nd Sunday in Ordinary Time

9/1/2013 YEAR C

Time \_\_\_\_\_ Priest Celebrant \_\_\_\_\_

Music Rehearsal/Liturgical Catechesis \_\_\_\_\_

Introduction, see *Prayer of the Faithful*, page 69 \_\_\_\_\_

## THE INTRODUCTORY RITES

Entrance Chant \_\_\_\_\_

Blessing and Sprinkling of Water/Penitential Act \_\_\_\_\_

Gloria \_\_\_\_\_

## THE LITURGY OF THE WORD

First Reading \_\_\_\_\_ Responsorial Psalm \_\_\_\_\_

Second Reading \_\_\_\_\_ Gospel Acclamation \_\_\_\_\_

Gospel \_\_\_\_\_

Homily \_\_\_\_\_

Dismissal of the Catechumens and Elect \_\_\_\_\_

Universal Prayer, see *Prayer of the Faithful*, page 69 \_\_\_\_\_

## THE LITURGY OF THE EUCHARIST

Presentation and Preparation of the Gifts \_\_\_\_\_

Eucharistic Acclamations \_\_\_\_\_

Holy, Holy, Holy \_\_\_\_\_

The Mystery of Faith \_\_\_\_\_ Amen \_\_\_\_\_

## The Communion Rite

The Lord's Prayer \_\_\_\_\_

Lamb of God \_\_\_\_\_

Communion Chant \_\_\_\_\_

Psalm or Hymn of Praise/Instrumental or Silence \_\_\_\_\_

## THE CONCLUDING RITES

Sending Forth \_\_\_\_\_

Choral Anthem of the Day \_\_\_\_\_

Prelude/Postlude \_\_\_\_\_

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## ENTRANCE ANTIphon

cf. Psalm 86 (85):3, 5

Have mercy on me, O Lord, for I cry to you all the day long.  
O Lord, you are good and forgiving, full of mercy to all who call  
to you.

## FIRST READING

Sirach 3:17–18, 20, 28–29 (126C)

Conduct your affairs more humbly, the greater you are, and God  
will favor you. A wise person always takes joy in listening to others.

## RESPONSORIAL PSALM

Psalm 68:4–5, 6–7, 10–11

God, in your goodness, you have made a home for the poor.

## SECOND READING

Hebrews 12:18–19, 22–24a

“You have approached Mount Zion and the city of the living God.”  
The judge of all comes close into our assembly. Jesus our mediator  
reaches to touch us and invites us to touch him. We join the festal  
gathering of our living God.

## GOSPEL ACCLAMATION

Matthew 11:29ab

Take my yoke upon you, says the Lord, and learn from me, for I am  
meek and humble of heart.

## GOSPEL

Luke 14:1, 7–14

The exalted shall be humbled and the humble exalted. When you  
have a dinner, invite poor people or persons with disabilities. Have  
a reception for persons who cannot repay you, “For you will be  
repaid at the resurrection of the righteous.”

## COMMUNION ANTIphon

Psalm 31 (30):20

How great is the goodness, Lord, that you keep for those who fear  
you.

Or

Matthew 5:9–10

Blessed are the peacemakers, for they shall be called children of  
God. Blessed are they who are persecuted for the sake of righteousness,  
for theirs is the Kingdom of Heaven.

# 23rd Sunday in Ordinary Time

9/8/2013 YEAR C

## MUSIC SUGGESTIONS

See page 64 for an abbreviation key.

For additional music suggestions,  
visit [liturgy.com](http://liturgy.com) and [spiritandsong.com/podcasts](http://spiritandsong.com/podcasts).

### ENTRANCE CHANT

How Firm a Foundation FOUNDATION BB/MI 730 CP3 319 H 295  
J 404 J2 716 J3 683  
Glory in the Cross (Schutte) BB/MI 727 CP3 313 H 294 J2 523 J3 375  
SS2 313 VOZ 439 OCP 11484  
Take Up Our Cross (Stephan/Hart/Byrd) BB/MI 726 J3 502 UC 540  
OCP 21076  
Lord of Glory (Manion) BB/MI 613 CP2 404 GP2 707 H 472 J 698  
J2 645 J3 625 VOZ 618  
Holy, Holy, Holy NICAEA BB 210 CM 78 CP2 299 CP3 306 GP2 414  
H 287 J 345 J2 469 J3 448 R2 162 R3 115 TM 22 UC 415 VOZ 505  
OCP 30106572  
Be Thou My Vision SLANE BB/MI 392 CP3 427 H 405 J3 646  
River of Glory (Schutte) BB/MI 658 CP2 329 CP3 342 GP2 454  
H 328 J2 548 J3 517 SS1 135 UC 207 VOZ 291 OCP 9902  
God of Our Fathers NATIONAL HYMN BB/MI 647 CP3 571 H 557  
J2 867 J3 847  
Be Still, My Soul FINLANDIA BB/MI 693 CP3 361 H 341 J2 575 J3 547

### RESPONSORIAL PSALM AND GOSPEL ACCLAMATION

Respond and Acclaim (Alstott) 130–131  
A Lectionary Psalter (Schiavone) 161, 251

### PRESENTATION AND PREPARATION OF THE GIFTS

This Alone (Manion) BB/MI 390 CP2 405 CP3 420 GP2 621 H 411  
J 657 J2 689 J3 652 UC 762 VOZ 657 OCP 9937  
The Lord Is My Light (C. Walker) BB/MI 684 CP2 348 CP3 366  
GP2 486 H 354 J2 587 J3 557 R2 305 SS1 61 UC 254 VOZ 339  
OCP 10448  
Healing Waters (Thomson) BB/MI 696 J3 526 SS2 238 OCP 11410  
I, the Lord (Kendzia) BB/MI 691 GP2 480 J2 584 J3 552 OCP 5905  
All That Is Hidden (Farrell) BB/MI 513 GP2 585 J 586 J2 762 J3 728  
OCP 7161  
Shepherd of Souls ST. AGNES BB/MI 370 CP2 499 CP3 549 GP2 501  
H 493 J 480 J2 825 J3 808 UC 522 VOZ 830  
Psalm 42: As the Deer Longs O WALLY WALLY, ALT. BB/MI 451  
CP2 415 CP3 440 H 350 J 407 J2 696 J3 663 VOZ 337  
You Are the Healing (Soper) BB/MI 393 OCP 9892

### COMMUNION CHANT

Come to Me and Drink (B. Hurd) BB/MI 356 J3 797 OCP 20331  
As the Deer Longs (B. Hurd) BB/MI 777 CP2 32 CP3 32 GP2 207  
H 118 J 754 J2 42 J3 44 UC 108 VOZ 175 OCP 9103  
Shepherd Me, O God (Haugen) BB/MI 491 CM 165 CP2 11 CP3 474  
H 100 SS1 59 UC 658  
There Is a Balm in Gilead BALM IN GILEAD BB/MI 484 CP2 440  
CP3 470 GP2 634 H 457 J 384 J2 723 J3 688 UC 661 VOZ 723  
OCP 4536  
Where My Father Lives (Ridge) BB/MI 619 OCP 12818  
In Every Age (Whitaker) BB/MI 487 CP3 473 H 458 J2 727 J3 696  
NTY 134 SS2 242 OCP 11579  
Keep in Mind (Deiss) BB/MI 680 CP2 350 CP3 368 GP2 492 H 357  
J 372 J2 589 J3 559 UC 257 VOZ 330  
Spirit and Grace (Manalo) BB/MI 339 J3 798 OCP 20319  
The Cry of the Poor (Foley) BB/MI 622 CM 159 CP2 510 CP3 559  
GP2 203 H 533 J 635 J2 847 J3 829 NTY 278 R3 248 SS1 63  
UC 594 VOZ 836 OCP 9498  
On Eagle's Wings/En Sus Alas (Joncas) BB/MI 434 CM 144 CP2 418  
CP3 447 GP2 598 H 435 J 532 J2 704 J3 671 NTY 27 R2 217  
R3 218 SS1 195 UC 702 VOZ 630 OCP 9493

To give you a broader choice of music suggestions, consider the 22nd–24th Sundays in Ordinary Time together when preparing liturgy. Lessons on both the 22nd and 24th Sundays concern banquets and proclaim the mercy of God.

This Wednesday we commemorate the anniversary of the 9/11 attacks. It's hard to believe it has been twelve years. Even though it seems like a long time, for those who lost loved ones the pain never really goes away. Those who dismiss mourners with "Well, she has a good support system" or "He'll be okay" just don't get it. The loss of a spouse is unique. The only thing worse is the loss of a child. Let us keep these and the parents and spouses of the Sandy Hook massacre in our prayers today and every day. Those who have gone home to God are eternally happy. The living must go on! Today's Wisdom reading offers comfort and all are urged to keep living with faith and hope.

For more music to commemorate the events of September 11, consider "I, the Lord," "Be Not Afraid" (BB/MI 427), "Stand by Me" (BB/MI 630), "Go in Peace," "You Are the Healing," "Healing Waters," "Litany of Peace" (BB/MI 500, 506), and "I Am the Bread of Life."

Note: September 8 is the feast of the Nativity of the Blessed Virgin Mary. It is displaced this year since it falls on Sunday. Yom Kippur begins at sunset on Friday, September 13. It is the holiest day of the year for Jews and a time of atonement, repentance, and fasting. The Holy Family would have taken part in these holy days.

—Elaine Rendler-McQueeney

### SONG OF PRAISE OR SENDING FORTH

I Am the Bread of Life/Yo Soy el Pan de Vida (Toolan) BB/MI 343  
CM 111 CP2 478 CP3 520 H 504 R2 196 R3 304 UC 505  
Sing with All the Saints in Glory HYMN TO JOY BB/MI 617 CP3 507  
H 538 J2 789 J3 759  
I Am the Light of the World (Hayakawa) BB/MI 607 GP2 658 H 326  
J 602 J2 664 J3 630 SS1 118 UC 726 VOZ 624 OCP 9331  
Blessed by Your Sacrifice ST. ELIZABETH BB 199 CM 121 CP2 360  
CP3 382 H 378 J 340 J2 619 J3 572 R3 262 TM 29 UC 686  
VOZ 591  
Eternal Father, Strong to Save MELITA BB/MI 645 CP2 523 CP3 567  
H 558 J2 865 J3 848 VOZ 758  
O God of Love, O King of Peace TALLIS' CANON BB 201 J3 842  
TM 26  
God of Day and God of Darkness BEACH SPRING BB/MI 627 CP2 531  
CP3 562 H 535 UC 750  
Healing River of the Spirit BEACH SPRING BB/MI 694 CP3 362 H 342  
J3 545  
Go in Peace (Hart/Liles) BB/MI 682 J3 561 SS2 239 OCP 20129  
Mine Eyes Have Seen the Glory BATTLE HYMN OF THE REPUBLIC BB/  
MI 590 CM 157 CP2 468 CP3 505 GP2 721 H 550 J 518 J2 681  
J3 752 UC 754 VOZ 674

### CHORAL

¶Peace at the Last (Willcock/Newman) OCP 30104103  
¶Steal Away (Coker/Spiritual) OCP 4630  
O God, You Search Me (Farrell) BB/MI 435 CP2 427 CP3 456  
GP2 601 H 441 J2 711 J3 678 R3 228 UC 722 VOZ 646 OCP 10057

# 23rd Sunday in Ordinary Time

9/8/2013 YEAR C

Time \_\_\_\_\_ Priest Celebrant \_\_\_\_\_

Music Rehearsal/Liturgical Catechesis \_\_\_\_\_

Introduction, see *Prayer of the Faithful*, page 70 \_\_\_\_\_

## THE INTRODUCTORY RITES

Entrance Chant \_\_\_\_\_

Blessing and Sprinkling of Water/Penitential Act \_\_\_\_\_

Gloria \_\_\_\_\_

## THE LITURGY OF THE WORD

First Reading \_\_\_\_\_ Responsorial Psalm \_\_\_\_\_

Second Reading \_\_\_\_\_ Gospel Acclamation \_\_\_\_\_

Gospel \_\_\_\_\_

Homily \_\_\_\_\_

Dismissal of the Catechumens and Elect \_\_\_\_\_

Universal Prayer, see *Prayer of the Faithful*, page 70 \_\_\_\_\_

## THE LITURGY OF THE EUCHARIST

Presentation and Preparation of the Gifts \_\_\_\_\_

Eucharistic Acclamations \_\_\_\_\_

Holy, Holy, Holy \_\_\_\_\_

The Mystery of Faith \_\_\_\_\_ Amen \_\_\_\_\_

## The Communion Rite

The Lord's Prayer \_\_\_\_\_

Lamb of God \_\_\_\_\_

Communion Chant \_\_\_\_\_

Psalm or Hymn of Praise/Instrumental or Silence \_\_\_\_\_

## THE CONCLUDING RITES

Sending Forth \_\_\_\_\_

Choral Anthem of the Day \_\_\_\_\_

Prelude/Postlude \_\_\_\_\_

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## ENTRANCE ANTIphon

Psalm 119 (118):137, 124

You are just, O Lord, and your judgment is right; treat your servant in accord with your merciful love.

## FIRST READING

Wisdom 9:13-18b (129C)

No one understands heaven or earth completely, but God sends wisdom and the Holy Spirit to light up the paths of those who search for the way.

## RESPONSORIAL PSALM

Psalm 90:3-4, 5-6, 12-13, 14-17

In every age, O Lord, you have been our refuge.

## SECOND READING

Philemon 9-10, 12-17

While Paul was in prison, he begged Philemon to receive back the runaway slave, Onesimus, as a beloved brother and partner in Christ.

## GOSPEL ACCLAMATION

Psalm 119:135

Let your face shine upon your servant; and teach me your laws.

## GOSPEL

Luke 14:25-33

Jesus taught his followers the hard lesson of the cross: good accounting, careful planning, anticipating changes, decision making, and finishing the job.

## COMMUNION ANTIphon

cf. Psalm 42 (41):2-3

Like the deer that yearns for running streams, so my soul is yearning for you, my God; my soul is thirsting for God, the living God.

*Or* John 8:12

I am the light of the world, says the Lord; whoever follows me will not walk in darkness, but will have the light of life.

# 24th Sunday in Ordinary Time

9/15/2013 YEAR C

## MUSIC SUGGESTIONS

See page 64 for an abbreviation key.

For additional music suggestions,  
visit [liturgy.com](http://liturgy.com) and [spiritandsong.com/podcasts](http://spiritandsong.com/podcasts).

### ENTRANCE CHANT

Gather Us In (Haugen) BB/MI 302 CM 102 CP2 471 CP3 511 H 486  
UC 479

Immortal, Invisible, God Only Wise ST. DENIO BB/MI 562 J 422  
J2 621 J3 594

Gather Your People (B. Hurd) BB/MI 316 CP2 474 CP3 516 GP2 529  
H 488 J 681 J2 798 J3 768 NTY 10 SS1 111 UC 475 VOZ 782  
OCP 9699

Praise to the Lord LOBE DEN HERREN BB 197 CM 125 CP2 356  
CP3 378 GP2 686 H 370 J 338 J2 597 J3 585 R2 253 R3 164 TM 27  
UC 700 VOZ 588

As We Gather at Your Table NETTLETON BB/MI 314 J2 792 J3 760

Our God Is Here (Muglia) BB/MI 305 J3 771 NTY 29 SS2 395  
UC 468 OCP 20091

Praise, My Soul, the King of Heaven LAUDA ANIMA BB/MI 559  
CP2 367

CP3 389 GP2 685 H 373 J 366 J2 612 J3 586 UC 676 VOZ 562

Holy, Holy, Holy NICAEA BB 210 CM 78 CP2 299 CP3 306 GP2 414  
H 287 J 345 J2 469 J3 448 R2 162 R3 115 TM 22 UC 415 VOZ 505  
OCP 30106572

Rejoice, the Lord Is King DARWALL'S 148TH BB/MI 735 CP3 321  
H 300 J 406 J2 478 J3 459 UC 425 VOZ 508

### RESPONSORIAL PSALM AND GOSPEL ACCLAMATION

Respond and Acclaim (Alstott) 132–133

A Lectionary Psalter (Schiavone) 164, 252

### PRESENTATION AND PREPARATION OF THE GIFTS

Only a Shadow (Landry) BB/MI 443 CP2 433 CP3 462 GP2 611  
H 444 J2 707 J3 676 R2 215 UC 719 VOZ 642 OCP 5595

The King of Love My Shepherd Is ST. COLUMBA BB/MI 496 CP2 438  
CP3 468 GP2 632 H 452 J 461 J2 733 J3 690 NTY 33 R2 208  
R3 180 UC 662 VOZ 724 OCP 11563

Amazing Grace NEW BRITAIN BB/MI 428 CM 146 CP2 423 CP3 452  
GP2 615 H 432 J 460 J2 713 J3 680 NTY 214 R2 219 R3 221  
SS1 104 UC 711 VOZ 639 OCP TEST002

Christians, Let Us Love One Another PICARDY BB/MI 460 CM 135  
CP2 447 CP3 479 GP2 646 H 445 J 487 J2 751 J3 717 UC 615  
VOZ 695

Lord, Who at Thy First Eucharist UNDE ET MEMORES BB/MI 369 CM 109  
CP2 498 CP3 547 GP2 511 H 496 J 489 J2 826 J3 804 UC 514 VOZ 828

O Beauty, Ever Ancient (O'Connor) BB/MI 526 J3 739 OCP 20124  
Many and One (Angrisano/Hart/Liles) BB/MI 409 OCP 30103396

### COMMUNION CHANT

Our Blessing Cup (B. Hurd) BB/MI 322 CP2 489 CP3 535 GP2 513  
H 502 J 601 J2 92 J3 778 UC 503 OCP 9102

Gift of Finest Wheat BICENTENNIAL BB/MI 327 CM 107 CP2 484  
CP3 526 GP2 525 H 499 J 483 J2 803 J3 791 UC 526 VOZ 807  
OCP 8005

Take and Eat (Joncas/Quinn) BB/MI 361

One Bread, One Body (Foley) BB/MI 362 CM 114 CP2 490 CP3 536  
GP2 499 H 494 J 668 J2 820 J3 793 NTY 72 R2 189 R3 299  
SS1 161 UC 521 VOZ 824 OCP 9494

One Love Released (Frenzel/Keil) BB/MI 344 CP3 543 H 565 J2 814  
J3 802 OCP 11287

Litanies of Peace (Bridge) BB/MI 500 J3 707 OCP 20373

Our Blessing-Cup (Joncas) BB/MI 813 CP2 78 CP3 70 GP2 257  
H 151 J 687 J2 91 J3 94 UC 152 VOZ 233 OCP 5437

Bread of Life (Fisher) BB/MI 368 CP3 545 GP2 522 H 521 J3 805  
NTY 225 SS1 150 OCP 10152

Today's Gospel presents three very compelling parables: the lost sheep, the lost coin, and (if the long form is used) the prodigal son. All proclaim a loving, forgiving, and merciful God and each is a homily unto itself. I think of those who have left the Church. How can we listen to the parable of this lost coin and not reach out to them? Like the widow, do we keep searching? Are we at the doors anxiously awaiting their return like the father of the prodigal, or have we dismissed them?

Today's responsorial Psalm 51—the great penitential psalm of David—resonates with our Judeo-Christian tradition as the High Holy Days (Yom Kippur) of the Jewish community conclude this evening. There is a variety of settings of Psalm 51 (known as the *Miserere*) in the worship resources. It is the common psalm of the Lenten season. So often when we sin against God or another, we say "I'm sorry." The better choice of words would be "forgive me," since it allows the sinner to ask for and be open to forgiveness. Use it lavishly. "I'm sorry" is not a relational phrase!

Today's Communion antiphon text is not from Psalm 51 but it points to our (long form) Gospel story of the prodigal son. Eleazar Cortés' bilingual "Psalm 51: Create in Me (Oh Dios, Crea en Mí)" (BB/MI 780) includes verses 12–15 and can be appropriate for Communion today, depending on pastoral circumstances. Be sure to sustain the phrases and not breathe until the rests.

Today is Catechetical Sunday (see next column, page 40, for more information.) —Elaine Rendler-McQueeney

Lamb of God/Taste and See (Kendzia) BB/MI 357 J3 789  
There Is a Longing (Quigley) BB/MI 397 CP2 409 CP3 424 GP2 620  
H 409 J2 692 J3 649 SS1 208 UC 768 VOZ 655 OCP 10028  
Eat This Bread (Berthier) BB/MI 351 CM 108 CP2 491 CP3 538  
H 511 R2 201 UC 525

### SONG OF PRAISE OR SENDING FORTH

O God beyond All Praising THAXTED BB/MI 535 CP3 402 H 571  
J2 614 J3 589

Laudate, Laudate Dominum (C. Walker) BB/MI 560 J2 598 J3 597  
OCP 10704

Psalm 23 (Conry) BB/MI 497 GP2 636 J 560 J2 736

Now Thank We All Our God NUN DANKE BB 198 CM 132 CP2 382  
CP3 403 GP2 700 H 391 J 339 J2 636 J3 603 R2 297 R3 169 TM 28  
UC 637 VOZ 611 OCP 10237

Grateful (Tomaszek) BB/MI 596 J3 602 NTY 140 SS2 361 OCP 12130

I Sing the Mighty Power of God ELLACOMBE BB/MI 421 CP2 390  
CP3 417 GP2 668 H 396 J 467 J2 635 J3 618 R2 236 R3 191  
UC 741 VOZ 598

Love Divine, All Loves Excelling HYFRYDOL BB/MI 458 CM 136  
CP2 443 CP3 475 GP2 640 H 449 J 391 J2 746 J3 709 UC 616  
VOZ 696

Be Thou My Vision SLANE BB/MI 392 CP3 427 H 405 J3 646

O Bless the Lord (Michaels) BB/MI 540 CP2 362 CP3 384 GP2 679  
H 362 J 675 J2 623 J3 568 R2 243 UC 695 VOZ 575

### CHORAL

Walk in Love (Sitton) OCP 4539

Deep Peace (Berberick/Walker) OCP 20064

That All May Be One in Christ (Manalo/López/Nguyen)  
OCP 30107159

# 24th Sunday in Ordinary Time

9/15/2013 YEAR C

Time \_\_\_\_\_ Priest Celebrant \_\_\_\_\_

Music Rehearsal/Liturgical Catechesis \_\_\_\_\_

Introduction, see *Prayer of the Faithful*, page 72 \_\_\_\_\_

## THE INTRODUCTORY RITES

Entrance Chant \_\_\_\_\_

Blessing and Sprinkling of Water/Penitential Act \_\_\_\_\_

Gloria \_\_\_\_\_

## THE LITURGY OF THE WORD

First Reading \_\_\_\_\_ Responsorial Psalm \_\_\_\_\_

Second Reading \_\_\_\_\_ Gospel Acclamation \_\_\_\_\_

Gospel \_\_\_\_\_

Homily \_\_\_\_\_

Dismissal of the Catechumens and Elect \_\_\_\_\_

Universal Prayer, see *Prayer of the Faithful*, page 72 \_\_\_\_\_

## THE LITURGY OF THE EUCHARIST

Presentation and Preparation of the Gifts \_\_\_\_\_

Eucharistic Acclamations \_\_\_\_\_

Holy, Holy, Holy \_\_\_\_\_

The Mystery of Faith \_\_\_\_\_ Amen \_\_\_\_\_

## The Communion Rite

The Lord's Prayer \_\_\_\_\_

Lamb of God \_\_\_\_\_

Communion Chant \_\_\_\_\_

Psalm or Hymn of Praise/Instrumental or Silence \_\_\_\_\_

## THE CONCLUDING RITES

Sending Forth \_\_\_\_\_

Choral Anthem of the Day \_\_\_\_\_

Prelude/Postlude \_\_\_\_\_

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## ENTRANCE ANTIphon

cf. Sirach 36:18

Give peace, O Lord, to those who wait for you, that your prophets be found true. Hear the prayers of your servant, and of your people Israel.

## FIRST READING

Exodus 32:7–11, 13–14 (132C)

The people of Israel forgot God's goodness and turned to idols. Moses pleaded with God for mercy, and the Lord God showed kindness to them.

## RESPONSORIAL PSALM

Psalm 51:3–4, 12–13, 17, 19

I will rise and go to my father.

## SECOND READING

1 Timothy 1:12–17

The apostle Paul described to Timothy why he gave thanks to the Lord. Despite Paul's sin, Christ Jesus treated him mercifully and strengthened him.

## GOSPEL ACCLAMATION

2 Corinthians 5:19

God was reconciling the world to himself in Christ and entrusting to us the message of reconciliation.

## GOSPEL

Luke 15:1–32 or 15:1–10

Jesus taught that God loves a sinner as a loving father receives back a wayward son. Repentance leads to joy, celebration, music, dancing, gifts, and food.

## COMMUNION ANTIphon

cf. Psalm 36 (35):8

How precious is your mercy, O God! The children of men seek shelter in the shadow of your wings.

Or

cf. 1 Corinthians 10:16

The chalice of blessing that we bless is a communion in the Blood of Christ; and the bread that we break is a sharing in the Body of the Lord.

# 25th Sunday in Ordinary Time

9/22/2013 YEAR C

## MUSIC SUGGESTIONS

See page 64 for an abbreviation key.

For additional music suggestions,  
visit [liturgy.com](http://liturgy.com) and [spiritandsong.com/podcasts](http://spiritandsong.com/podcasts).

### ENTRANCE CHANT

Lift Up Your Hearts (O'Connor) BB/MI 541 CP2 373 CP3 395  
GP2 676 H 375 J 711 J2 620 J3 593 NTY 23 UC 689 VOZ 580  
OCP 9938  
Come, Christians, Join to Sing MADRID BB/MI 555 CP2 361 CP3 383  
GP2 684 H 381 J 387 J2 608 J3 571 UC 688 VOZ 577  
Alleluia! Give the Glory (Canedo/Hurd) BB/MI 913 CP2 164 CP3 146  
GP2 70 H 27 J 520 J3 245 NTY 3 SS1 5 UC 58 VOZ 113 OCP 9788  
Love Divine, All Loves Excelling HYFRYDOL BB/MI 458 CM 136  
CP2 443 CP3 475 GP2 640 H 449 J 391 J2 746 J3 709 UC 616  
VOZ 696  
Praise God, from Whom All Blessings Flow OLD HUNDREDTH BB/  
MI 557 CM 127 CP2 371 CP3 393 H 384 J 425 UC 699 VOZ 592  
God Is Love ABBOT'S LEIGH BB/MI 469 J 392 J2 749 J3 715  
There's a Wideness in God's Mercy IN BABILONA BB/MI 470 CP2 445  
CP3 477 GP2 639 H 447 J 432 J2 748 J3 712 UC 621 VOZ 690  
Praise to You, O Christ, Our Savior (Farrell) BB/MI 564 GP2 662  
H 413 J 730 J2 674 J3 643 UC 733 VOZ 651 OCP 7126  
Joyful, Joyful, We Adore Thee HYMN TO JOY BB/MI 544 CM 126  
CP2 366 CP3 388 GP2 693 H 387 J 379 J2 617 J3 575 R2 259  
R3 148 UC 675 VOZ 561  
All the Earth (Deiss) BB/MI 417 CP2 369 CP3 391 H 363 J 446  
J3 620 VOZ 594

### RESPONSORIAL PSALM AND GOSPEL ACCLAMATION

Respond and Acclaim (Alstott) 134-135  
A Lectionary Psalter (Schiavone) 167, 252

### PRESENTATION AND PREPARATION OF THE GIFTS

God of the Hungry (Soper) BB/MI 621 GP2 560 J 459 OCP 9567  
God's Holy Gifts (Schutte) BB/MI 335 J3 792 OCP 20690  
Earthen Vessels (Foley) BB/MI 406 CP2 391 CP3 411 GP2 584 H 403  
J 549 J2 672 J3 639 UC 603 VOZ 682 OCP 9490  
Speak, Lord (Uszler/Schoenbachler) BB/MI 568 J 701  
Only a Shadow (Landry) BB/MI 443 CP2 433 CP3 462 GP2 611  
H 444 J2 707 J3 676 R2 215 UC 719 VOZ 642 OCP 5595  
God's Love Is Everlasting (Tomaszek) BB/MI 599 J3 612 NTY 61  
SS1 87  
Deo Gratias (Rubalcava) BB/MI 598 SS1 108 UC 638 VOZ 604  
OCP 30102945  
God of My Salvation (Norbet) BB/MI 440 CP3 448 H 431

### COMMUNION CHANT

Because the Lord Is My Shepherd (C. Walker) BB/MI 490 CP2 436  
CP3 466 GP2 627 H 356 J 716 J2 725 J3 697 NTY 132 UC 667  
VOZ 731 OCP 7105  
Ubi Caritas (Rosania) BB/MI 462 CP2 444 CP3 476 GP2 364 H 252  
J 758 J2 754 J3 710 UC 619 VOZ 687 OCP 9661  
Blest Are They (Haas) BB/MI 628 CM 167 CP2 397 CP3 431 H 415  
R3 140 UC 556  
The Cry of the Poor (Foley) BB/MI 622 CM 159 CP2 510 CP3 559  
GP2 203 H 533 J 635 J2 847 J3 829 NTY 278 R3 248 SS1 63  
UC 594 VOZ 836 OCP 9498  
I Have Loved You (Joncas) BB/MI 608 CM 151 CP2 399 CP3 433  
GP2 710 H 468 J 615 J2 649 J3 623 UC 650 VOZ 612  
Love One Another (Dufford) BB/MI 464 GP2 645 H 446 J2 752  
J3 718 VOZ 685 OCP 10347  
Only in God (Talbot) BB/MI 442 CP2 430 CP3 459 GP2 610 H 438  
J 522 J2 712 J3 679 UC 710 VOZ 636 OCP 10492

Today and next Sunday Luke's Gospel, chapter 16, is proclaimed. The Gospel is challenging to listen to as it concerns the use of money and our society has a lot of money. You can see where this is going. On occasions like this, I thank God that I am not the preacher.

Catechetical Sunday is September 15 this year and many parishes install catechists and instructors to teach the children as well as adults. See Paul Covino's 9/15/13 "Ritual Notes" on Liturgy.com for information and resources for this installation. It's a celebration of the call from baptism to witness and to pass on the faith. The catechetical theme for 2013 is "Open the Door of Faith." There is an optional blessing for parents as well. Although music has its own gifts and calling, we must remember that we, too, by baptism, are called to witness to the Gospel and hand on the faith. As liturgical ministers we do not catechize *per se* at liturgy, but liturgy is catechetical. It instructs by doing. Our role is formational. What and how we celebrate liturgy says who we are. Good liturgy inspires. Poor liturgy weakens faith and disheartens the believer.

For evening Masses, consider Haugen's "God of Day and God of Darkness" as part of the liturgy since it refers to us standing "before the night." Perfect! Another hallmark hymn about witnessing to our faith is "Lord, You Give the Great Commission." Use it next Sunday as well to unify the theme that we have a responsibility to share what we have been given.

— Elaine Rendler-McQueeney

Your Words Are Spirit and Life (Farrell) BB/MI 565 CP2 393  
CP3 408 H 414 J2 680 J3 644 R3 273 SS1 56 UC 731 VOZ 650  
Whatsoever You Do (Jabusch) BB/MI 624 CM 158 CP2 512 CP3 561  
GP2 558 H 536 J 613 J2 846 J3 828 R3 249 UC 593 VOZ 833  
OCP 8310  
All I Ask of You (Weston Priory/Norbet) BB/MI 457 CP2 448  
CP3 480 GP2 641 H 448 J 682 J3 713 UC 612 VOZ 697

### SONG OF PRAISE OR SENDING FORTH

We Are Called (Haas) BB/MI 625 CP2 511 CP3 560 H 534  
Lord, You Give the Great Commission ABBOT'S LEIGH BB/MI 372  
CP2 291 CP3 299 GP2 401 H 278 J 381 J2 452 J3 431 UC 569  
VOZ 738  
Lord, Whose Love in Humble Service HOLY MANNA BB/MI 623 J 462  
Lead Me, Lord (Becker) BB/MI 629 CP2 398 CP3 432 GP2 715  
H 416 J 655 J2 659 J3 733 NTY 19 R2 284 SS1 107 UC 557  
VOZ 619 OCP 8831  
Alleluia! Raise the Gospel (Farrell/Alstott) BB/MI 626 J3 827  
NTY 273 R3 250 OCP 11978  
Sing of the Lord's Goodness (Sands) BB/MI 558 CP2 357 CP3 379  
GP2 690 H 379 J 531 J2 605 J3 582 UC 678 VOZ 566 OCP 7100  
Grateful (Tomaszek) BB/MI 596 J3 602 NTY 140 SS2 361 OCP 12130  
Blest Be the Lord (Schutte) BB/MI 429 CM 145 CP2 426 CP3 455  
GP2 599 H 440 J 611 J2 708 J3 677 UC 712 VOZ 640 OCP 9488  
God of Day and God of Darkness BEACH SPRING BB/MI 627 CP2 531  
CP3 562 H 535 UC 750

### CHORAL

¶ What Does the Lord Require? (Sturk) OCP 30103389  
The Least of These (Whitaker) OCP 12000  
God's Human Face (McAninch) OCP 11735

# 25th Sunday in Ordinary Time

9/22/2013 YEAR C

Time \_\_\_\_\_ Priest Celebrant \_\_\_\_\_

Music Rehearsal/Liturgical Catechesis \_\_\_\_\_

Introduction, see *Prayer of the Faithful*, page 73 \_\_\_\_\_

## THE INTRODUCTORY RITES

Entrance Chant \_\_\_\_\_

Blessing and Sprinkling of Water/Penitential Act \_\_\_\_\_

Gloria \_\_\_\_\_

## THE LITURGY OF THE WORD

First Reading \_\_\_\_\_ Responsorial Psalm \_\_\_\_\_

Second Reading \_\_\_\_\_ Gospel Acclamation \_\_\_\_\_

Gospel \_\_\_\_\_

Homily \_\_\_\_\_

Dismissal of the Catechumens and Elect \_\_\_\_\_

Universal Prayer, see *Prayer of the Faithful*, page 73 \_\_\_\_\_

## THE LITURGY OF THE EUCHARIST

Presentation and Preparation of the Gifts \_\_\_\_\_

Eucharistic Acclamations \_\_\_\_\_

Holy, Holy, Holy \_\_\_\_\_

The Mystery of Faith \_\_\_\_\_ Amen \_\_\_\_\_

## The Communion Rite

The Lord's Prayer \_\_\_\_\_

Lamb of God \_\_\_\_\_

Communion Chant \_\_\_\_\_

Psalm or Hymn of Praise/Instrumental or Silence \_\_\_\_\_

## THE CONCLUDING RITES

Sending Forth \_\_\_\_\_

Choral Anthem of the Day \_\_\_\_\_

Prelude/Postlude \_\_\_\_\_

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## ENTRANCE ANTIphon

I am the salvation of the people, says the Lord. Should they cry to me in any distress, I will hear them, and I will be their Lord for ever.

## FIRST READING

Amos 8:4–7 (135C)

Amos the prophet of God warned that greedy people who cheat the poor or take advantage of others' misfortune do not escape God's justice.

*Or:* Alleluia

## RESPONSORIAL PSALM

Psalm 113:1–2, 4–6, 7–8

Praise the Lord who lifts up the poor.

## SECOND READING

1 Timothy 2:1–8

Paul urged Timothy to preach truth and justice: leaders should respect the dignity of all, and everyone should pray to God with blameless hands.

## GOSPEL ACCLAMATION

cf. 2 Corinthians 8:9

Though our Lord Jesus Christ was rich, he became poor, so that by his poverty you might become rich.

## GOSPEL

Luke 16:1–13 or 16:10–13

Jesus encouraged his disciples to have an enterprising spirit. He also warned them: "No servant can serve two masters....You cannot serve both God and mammon."

## COMMUNION ANTIphon

Psalm 119 (118):4–5

You have laid down your precepts to be carefully kept; may my ways be firm in keeping your statutes.

*Or*

John 10:14

I am the Good Shepherd, says the Lord; I know my sheep, and mine know me.

# 26th Sunday in Ordinary Time

9/29/2013 YEAR C

## MUSIC SUGGESTIONS

See page 64 for an abbreviation key.

For additional music suggestions,  
visit [liturgy.com](http://liturgy.com) and [spiritandsong.com/podcasts](http://spiritandsong.com/podcasts).

### ENTRANCE CHANT

Alleluia! Give the Glory (Canedo/Hurd) BB/MI 913 CP2 164 CP3 146  
GP2 70 H 27 J 520 J3 245 NTY 3 SS1 5 UC 58 VOZ 113 OCP 9788  
Glory in the Cross (Schutte) BB/MI 727 CP3 313 H 294 J2 523 J3 375  
SS2 313 VOZ 439 OCP 11484  
O Bless the Lord (Michaels) BB/MI 540 CP2 362 CP3 384 GP2 679  
H 362 J 675 J2 623 J3 568 R2 243 UC 695 VOZ 575  
Alleluia! Sing to Jesus HYFRYDOL BB/MI 744 CM 87 CP2 312 CP3 324  
GP2 419 H 304 J 369 J2 477 J3 458 R2 168 R3 125 UC 416 VOZ 518  
There's a Wideness in God's Mercy IN BABILONA BB/MI 470 CP2 445  
CP3 477 GP2 639 H 447 J 432 J2 748 J3 712 UC 621 VOZ 690  
Lift High the Cross CRUCIFER BB/MI 725 CM 81 CP2 305 CP3 314  
GP2 444 H 292 J 383 J2 522 J3 500 R2 163 UC 550 VOZ 707  
How Firm a Foundation FOUNDATION BB/MI 730 CP3 319 H 295  
J 404 J2 716 J3 683  
All the Ends of the Earth (Dufford) BB/MI 547 CP2 363 CP3 385  
GP2 683 H 369 J 582 J2 595 J3 573 UC 697 VOZ 571 OCP 10475  
For You Are My God (Foley) BB/MI 431 CP2 425 CP3 454 GP2 612  
H 430 J 694 J2 710 J3 675 UC 714 VOZ 645 OCP 10477

### RESPONSORIAL PSALM AND GOSPEL ACCLAMATION

Respond and Acclaim (Alstott) 136–137  
A Lectionary Psalter (Schiavone) 170, 252

### PRESENTATION AND PREPARATION OF THE GIFTS

Holy Wisdom, Lamp of Learning BEACH SPRING BB/MI 523 CP3 496  
H 586 J2 774 J3 741  
All That Is Hidden (Farrell) BB/MI 513 GP2 585 J 586 J2 762 J3 728  
OCP 7161  
The Lord Is My Hope (Ridge) BB/MI 495 GP2 631 J 648 J2 730  
OCP 9271  
To You, O God, I Lift Up My Soul (B. Hurd) BB/MI 398 CP2 408  
CP3 423 GP2 302 H 407 J 628 J2 691 J3 648 NTY 123 SS1 60  
UC 764 VOZ 653 OCP 9706  
O Beauty, Ever Ancient (O'Connor) BB/MI 526 J3 739 OCP 20124  
Mary's Song (Rieth) BB/MI 710 CP2 324 CP3 337 GP2 436 H 321  
J 600 J2 495 J3 480 R2 175 R3 128 UC 433 VOZ 542 OCP 8305  
Seek the Lord (O'Connor) BB/MI 666 CP2 258 CP3 263 GP2 351  
H 242 J 593 J2 558 J3 531 UC 225 VOZ 315 OCP 10482  
God of Day and God of Darkness BEACH SPRING BB/MI 627 CP2 531  
CP3 562 H 535 UC 750

### COMMUNION CHANT

With the Lord There Is Mercy (Modlin) BB/MI 824 CP3 82 J3 108  
NTY 60 SS2 280 OCP 20768  
Jesus, the Lord (O'Connor) BB/MI 737 GP2 370 H 256 J 778 J2 484  
J3 467 VOZ 509 OCP 9935  
Psalm 146: Praise the Lord, My Soul/Lord, Come and Save Us/  
Blessed Are the Poor in Spirit (B. Hurd) BB/MI 828 CP3 88  
Your Words Are Spirit and Life (Farrell) BB/MI 565 CP2 393  
CP3 408 H 414 J2 680 J3 644 R3 273 SS1 56 UC 731 VOZ 650  
The Cry of the Poor (Foley) BB/MI 622 CM 159 CP2 510 CP3 559  
GP2 203 H 533 J2 847 J3 829 NTY 278 R3 248 SS1 63  
UC 594 VOZ 836 OCP 9498  
My Soul Rejoices (Alstott) BB/MI 832 CP2 104 CP3 92 H 171 J 502  
J2 503 J3 120 UC 184 VOZ 272 OCP 8727  
This Alone (Manion) BB/MI 390 CP2 405 CP3 420 GP2 621 H 411  
J 657 J2 689 J3 652 UC 762 VOZ 657 OCP 9937  
Amén. El Cuerpo de Cristo (Schiavone) BB/MI 338 J2 824 J3 783  
UC 510 VOZ 809 OCP 10528

Today we hear the story of the poor man Lazarus and the rich man, known through tradition as Dives. Jesus directs this parable to the prosperous Pharisees. It did not increase his popularity. “Cantor Avenue” recommends an exercise for cantors as they prepare today’s responsorial Psalm 146.

Musicians serve the liturgy—the public worship of the Church. At a recent workshop I asked participants the meaning of “liturgy.” There was enough confusion to tell you that we need to do continuous formation with a new generation of Catholics. Almost everyone knew the definition of liturgy in that it is the “work of the people.” However, there was great blurring of the distinction between liturgy and devotions.

Liturgical formation has been a priority in parishes since the Second Vatican Council. With the recent changes in liturgical language, we may have neglected some basic training for those in music ministry. As I’ve said before, there’s a new generation that is hungry for liturgical instruction. Don’t presume everyone knows what the liturgical year is, nor do some know the difference between a hymn, psalm, acclamation, and antiphon. Take time to review how the Mass is divided into Liturgy of the Word and Liturgy of the Eucharist. Explain what’s going on in the eucharistic prayer. Why is it important for the assembly to sing the responsorial psalm? These are just a few ideas to initiate discussion.

Encourage your folks to participate in diocesan liturgical workshops or gather liturgical musicians from a group of parishes for a session of formation and reflection.

—Elaine Rendler-McQueeney

When We Eat This Bread (Joncas) BB/MI 341 GP2 510 J 539 J2 823  
OCP 10252

Pan de Vida (Hurd/Moriarty) BB/MI 345 CP2 482 CP3 525 GP2 500  
H 506 J 537 J2 813 J3 784 NTY 74 R2 195 R3 294 UC 501  
VOZ 796 OCP 9110

### SONG OF PRAISE OR SENDING FORTH

In the Day of the Lord (Ridge) BB/MI 588 CP2 466 CP3 504 GP2 722  
H 549 J 879 J2 685 J3 753 R2 314 SS1 121 UC 756 VOZ 673  
OCP 9889

Lord, Whose Love in Humble Service HOLY MANNA BB/MI 623 J 462  
A Shelter in the Time of Storm (Joncas/Charlesworth) BB/MI 430  
OCP 20916

Blest Be the Lord (Schutte) BB/MI 429 CM 145 CP2 426 CP3 455  
GP2 599 H 440 J 611 J2 708 J3 677 UC 712 VOZ 640 OCP 9488

I Will Choose Christ (Booth) BB/MI 522 CP3 497 GP2 459 H 401  
J2 775 J3 736 NTY 261 SS1 119 UC 208 OCP 10592

With One Voice (Manalo) BB/MI 566 J3 814 NTY 38 SS1 147  
OCP 11872

Magnificat (Farrell/Alstott) BB/MI 833 CP2 106 CP3 93 H 182 J2 111  
J3 11 R3 22 UC 186 VOZ 528 OCP 10370

How Can I Keep from Singing ENDLESS SONG BB/MI 439 CP2 431  
CP3 460 GP2 616 H 437 J 367 J2 721 J3 686 NTY 116 SS1 117  
UC 715 VOZ 638 OCP 9202

A Mighty Fortress EIN’ FESTE BURG BB/MI 436 CM 140 CP2 421  
CP3 450 H 427 UC 716 VOZ 641

### CHORAL

¶Praise the Lord, My Soul (Hirten) OCP 4526

¶Praise the Lord! Alleluia (Mawby) OCP 30106757

Two Choral Songs of Praise (M. Briare) OCP 20796

# 26th Sunday in Ordinary Time

9/29/2013 YEAR C

Time \_\_\_\_\_ Priest Celebrant \_\_\_\_\_

Music Rehearsal/Liturgical Catechesis \_\_\_\_\_

Introduction, see *Prayer of the Faithful*, page 74 \_\_\_\_\_

## THE INTRODUCTORY RITES

Entrance Chant \_\_\_\_\_

Blessing and Sprinkling of Water/Penitential Act \_\_\_\_\_

Gloria \_\_\_\_\_

## THE LITURGY OF THE WORD

First Reading \_\_\_\_\_ Responsorial Psalm \_\_\_\_\_

Second Reading \_\_\_\_\_ Gospel Acclamation \_\_\_\_\_

Gospel \_\_\_\_\_

Homily \_\_\_\_\_

Dismissal of the Catechumens and Elect \_\_\_\_\_

Universal Prayer, see *Prayer of the Faithful*, page 74 \_\_\_\_\_

## THE LITURGY OF THE EUCHARIST

Presentation and Preparation of the Gifts \_\_\_\_\_

Eucharistic Acclamations \_\_\_\_\_

Holy, Holy, Holy \_\_\_\_\_

The Mystery of Faith \_\_\_\_\_ Amen \_\_\_\_\_

## The Communion Rite

The Lord's Prayer \_\_\_\_\_

Lamb of God \_\_\_\_\_

Communion Chant \_\_\_\_\_

Psalm or Hymn of Praise/Instrumental or Silence \_\_\_\_\_

## THE CONCLUDING RITES

Sending Forth \_\_\_\_\_

Choral Anthem of the Day \_\_\_\_\_

Prelude/Postlude \_\_\_\_\_

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## ENTRANCE ANTIphon

Daniel 3:31, 29, 30, 43, 42

All that you have done to us, O Lord, you have done with true judgment, for we have sinned against you and not obeyed your commandments. But give glory to your name and deal with us according to the bounty of your mercy.

## FIRST READING

Amos 6:1a, 4-7 (138C)

Amos, God's prophet, rejected the individualist, consumerist values of lazy, greedy and unjust people who ignore the rights of the poor. Their life of ease will be ended.

## RESPONSORIAL PSALM

Psalm 146:7, 8-9, 9-10

Praise the Lord, my soul!

Or: Alleluia

## SECOND READING

1 Timothy 6:11-16

Paul exhorted Timothy to "pursue righteousness, devotion, faith, love, patience, and gentleness."

## GOSPEL ACCLAMATION

cf. 2 Corinthians 8:9

Though our Lord Jesus Christ was rich, he became poor, so that by his poverty you might become rich.

## GOSPEL

Luke 16:19-31

Jesus told the story about the rich man and Lazarus so that his listeners would repent and put their faith in God. Then they, too, like Lazarus, will rest in the bosom of Abraham.

## COMMUNION ANTIphon

cf. Psalm 119 (118):49-50

Remember your word to your servant, O Lord, by which you have given me hope. This is my comfort when I am brought low.

Or 1 John 3:16

By this we came to know the love of God: that Christ laid down his life for us; so we ought to lay down our lives for one another.

# 27th Sunday in Ordinary Time

10/6/2013 YEAR C

## MUSIC SUGGESTIONS

See page 64 for an abbreviation key.

For additional music suggestions,  
visit [liturgy.com](http://liturgy.com) and [spiritandsong.com/podcasts](http://spiritandsong.com/podcasts).

### ENTRANCE CHANT

All Are Welcome TWO OAKS BB/MI 411 CP2 462 CP3 499 H 544  
UC 587  
How Firm a Foundation FOUNDATION BB/MI 730 CP3 319 H 295  
J 404 J2 716 J3 683  
Here at This Table (Whitaker/Whitaker) BB/MI 312 CP3 510 H 490  
J2 807 J3 777 NTY 68 SS2 362 OCP 11560  
God, We Praise You NETTLETON BB 194 CP3 401 H 361 J2 594  
J3 567 TM 37  
In This Place (Thomson/Thomson) BB/MI 308 CP3 517 H 482 J3 770  
NTY 18 R2 302 R3 295 SS1 122  
O Love of God/Amor de Dios (Hurd/Moriarty) BB/MI 301 GP2 541  
NTY 30 SS2 354 UC 597 VOZ 760 OCP 10151  
Enter the Journey (Friedman/Vogt) BB/MI 649 H 575 NTY 125  
R3 134 OCP 11794  
Morning Hymn (Joncas/The Psalter) BB/MI 842 GP2 154 H 173 J 135  
OCP 5523  
Our God Is Here (Muglia) BB/MI 305 J3 771 NTY 29 SS2 395  
UC 468 OCP 20091  
Rain Down (Cortez) BB/MI 614 CP2 401 CP3 435 GP2 713 H 467  
J2 651 J3 627 NTY 25 SS1 134 UC 655 VOZ 616 OCP 9771

### RESPONSORIAL PSALM AND GOSPEL ACCLAMATION

Respond and Acclaim (Alstott) 138–139  
A Lectionary Psalter (Schiavone) 173, 252

### PRESENTATION AND PREPARATION OF THE GIFTS

We Walk by Faith SHANTI BB/MI 450 CM 139 CP2 416 CP3 445  
H 423 UC 630  
O God, You Search Me (Farrell) BB/MI 435 CP2 427 CP3 456  
GP2 601 H 441 J2 711 J3 678 R3 228 UC 722 VOZ 646 OCP 10057  
Many and One (Angrisano/Hart/Liles) BB/MI 409 OCP 30103396  
Jesu, Joy of Our Desiring WERDE MUNTER BB/MI 405 CP2 392  
CP3 409 H 402 J 377 J2 669 J3 638 UC 604 VOZ 683  
Where My Father Lives (Ridge) BB/MI 619 OCP 12818  
Psalm 63: My Soul Is Thirsting/As Morning Breaks (Angrisano) BB/  
MI 784 CP2 40 CP3 42 H 124 J3 52 NTY 120 SS1 68 UC 118  
VOZ 188 OCP 10897  
In the Land There Is a Hunger (Lynch) BB/MI 567 J 719  
Come to the Water (Foley) BB/MI 609 CM 149 CP2 400 CP3 434  
GP2 706 H 469 J 622 J2 650 J3 626 UC 652 VOZ 613 OCP 9489

### COMMUNION CHANT

We Are Many Parts (Haugen) BB/MI 585 CM 156 CP2 516 CP3 565  
H 541 UC 602  
Keep in Mind (Deiss) BB/MI 680 CP2 350 CP3 368 GP2 492 H 357  
J 372 J2 589 J3 559 UC 257 VOZ 330  
Your Words Are Spirit and Life (Farrell) BB/MI 565 CP2 393  
CP3 408 H 414 J2 680 J3 644 R3 273 SS1 56 UC 731 VOZ 650  
Bread That Was Sown (Norbet/Weston Priory) BB/MI 332 H 508 J 578  
We Are God's People (Haas) BB/MI 805 CP2 70 CP3 63 H 146 UC 144  
One Lord (Soper) BB/MI 656 GP2 453 J 715 R2 81 R3 258 VOZ 292  
One Bread, One Body (Foley) BB/MI 362 CM 114 CP2 490 CP3 536  
GP2 499 H 494 J 668 J2 820 J3 793 NTY 72 R2 189 R3 299  
SS1 161 UC 521 VOZ 824 OCP 9494  
On Eagle's Wings (Joncas) BB/MI 434 CM 144 CP2 418 CP3 447  
GP2 598 H 435 J 532 J2 704 J3 671 NTY 27 R2 217 R3 218  
SS1 195 UC 702 VOZ 630 OCP 9493  
Isaiah 49 (Landry) BB/MI 615 CP2 403 CP3 437 GP2 711 H 466  
J2 653 J3 628 UC 651 VOZ 615

The music suggestions are a product of prayer, reflection, study, and collaboration. As times change, as the body of Christ moves forward on its journey, as we mature, fresh insights take root. The music suggestions reflect various aspects of the liturgy and readers' needs. It is neither necessary nor interesting to take one thematic idea and follow it through the entire liturgy. The liturgy speaks to many people and in different circumstances. Review several weeks at a time when preparing liturgies. You will have a broader range of music suggestions from which to choose since some Sundays may be grouped together.

Ordinary Time Sundays 27 and 28 can be linked together when looking at the music suggestions. They are both about faith. The powerful reading from Habakkuk today tells us that even if we think God doesn't hear us, we should wait for an answer. In today's Gospel, it is the apostles who ask for faith, and we hear the story of the mustard seed.

Next Sunday's Gospel is about the healing of the ten lepers. It is significant that the leper who falls at Jesus' feet in gratitude is a Samaritan—a non-Jew!

Like everything worthwhile, choirs need nurturing. Sometimes they also need nudging, especially when it comes to rehearsal behavior. It's not something I like to do, but I have found that putting my expectations in writing is effective and certainly more pleasant for all involved. It also takes up less rehearsal time. See next week's suggestions for some ideas about expectations.

—Elaine Rendler-McQueeney

I Will Praise Your Name (Haas) BB/MI 827 CP2 95 CP3 86 H 164  
UC 174

### SONG OF PRAISE OR SENDING FORTH

River of Glory (Schutte) BB/MI 658 CP2 329 CP3 342 GP2 454  
H 328 J2 548 J3 517 SS1 135 UC 207 VOZ 291 OCP 9902  
When I Survey the Wondrous Cross HAMBURG BB 154 CM 61  
CP2 272 CP3 277 H 259 J 280 J2 417 J3 387 UC 367 VOZ 465  
Your Grace Is Enough (Maher) BB/MI 611 J3 624 NTY 112 SS2 403  
OCP 12143  
Give Me Jesus (Spiritual/Hansen) BB/MI 681 CP2 349 CP3 367  
GP2 484 H 348 J 551 J2 583 J3 554 VOZ 332 OCP 9709  
I Know That My Redeemer Lives DUKE STREET BB/MI 577 CP2 344  
CP3 370 GP2 388 H 260 J 416 J2 131 J3 129 UC 398 VOZ 671  
Praise, My Soul, the King of Heaven LAUDA ANIMA BB/MI 559  
CP2 367 CP3 389 GP2 685 H 373 J 366 J2 612 J3 586 UC 676  
VOZ 562  
O God, Our Help in Ages Past st. ANNE BB/MI 432 CM 142 CP2 419  
CP3 449 GP2 613 H 439 J 405 J2 705 J3 672 UC 720 VOZ 627  
Lord of All Hopefulness SLANE BB/MI 394 CM 103 CP2 406 CP3 421  
GP2 622 H 406 J 415 J2 690 J3 647 NTY 121 R2 291 R3 280  
UC 767 VOZ 654  
Praise the Lord, Ye Heavens HYMN TO JOY BB/MI 542 CM 129  
CP2 375 CP3 397 H 366 J 388 J3 584 UC 683 VOZ 578

### CHORAL

¶ Ave Verum Corpus (Mallory) OCP 4596  
¶ Give Us a Pure Heart (Willcock) OCP 4529  
Come, Receive Christ (C. Walker) OCP 20565

# 27th Sunday in Ordinary Time

10/6/2013 YEAR C

Time \_\_\_\_\_ Priest Celebrant \_\_\_\_\_

Music Rehearsal/Liturgical Catechesis \_\_\_\_\_

Introduction, see *Prayer of the Faithful*, page 75 \_\_\_\_\_

## THE INTRODUCTORY RITES

Entrance Chant \_\_\_\_\_

Blessing and Sprinkling of Water/Penitential Act \_\_\_\_\_

Gloria \_\_\_\_\_

## THE LITURGY OF THE WORD

First Reading \_\_\_\_\_ Responsorial Psalm \_\_\_\_\_

Second Reading \_\_\_\_\_ Gospel Acclamation \_\_\_\_\_

Gospel \_\_\_\_\_

Homily \_\_\_\_\_

Dismissal of the Catechumens and Elect \_\_\_\_\_

Universal Prayer, see *Prayer of the Faithful*, page 75 \_\_\_\_\_

## THE LITURGY OF THE EUCHARIST

Presentation and Preparation of the Gifts \_\_\_\_\_

Eucharistic Acclamations \_\_\_\_\_

Holy, Holy, Holy \_\_\_\_\_

The Mystery of Faith \_\_\_\_\_ Amen \_\_\_\_\_

## The Communion Rite

The Lord's Prayer \_\_\_\_\_

Lamb of God \_\_\_\_\_

Communion Chant \_\_\_\_\_

Psalm or Hymn of Praise/Instrumental or Silence \_\_\_\_\_

## THE CONCLUDING RITES

Sending Forth \_\_\_\_\_

Choral Anthem of the Day \_\_\_\_\_

Prelude/Postlude \_\_\_\_\_

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## ENTRANCE ANTIPHON

cf. Esther 4:17

Within your will, O Lord, all things are established, and there is none that can resist your will. For you have made all things, the heaven and the earth, and all that is held within the circle of heaven; you are the Lord of all.

## FIRST READING

Habakkuk 1:2-3; 2:2-4 (141C)

The prophet learned that his hopes would be fulfilled, even though it may take longer than he expected. He is told to wait in confidence, for just people will live.

## RESPONSORIAL PSALM

Psalm 95:1-2, 6-7, 8-9

If today you hear his voice, harden not your hearts.

## SECOND READING

2 Timothy 1:6-8, 13-14

Paul reminded Timothy that God bestows a spirit that makes the people strong, loving, and wise. That Holy Spirit dwells in Christians and enables them to guard the rich deposit of faith.

## GOSPEL ACCLAMATION

1 Peter 1:25

The word of the Lord remains for ever. This is the word that has been proclaimed to you.

## GOSPEL

Luke 17:5-10

Jesus taught the apostles that faith gives power: a person with faith the size of a mustard seed can uproot a giant sycamore tree and transplant it in the sea with a single word.

## COMMUNION ANTIPHON

Lamentations 3:25

The Lord is good to those who hope in him, to the soul that seeks him.

Or

cf. 1 Corinthians 10:17

Though many, we are one bread, one body, for we all partake of the one Bread and one Chalice.

# 28th Sunday in Ordinary Time

10/13/2013 YEAR C

## MUSIC SUGGESTIONS

See page 64 for an abbreviation key.  
For additional music suggestions,  
visit [liturgy.com](http://liturgy.com) and [spiritandsong.com/podcasts](http://spiritandsong.com/podcasts).

### ENTRANCE CHANT

There's a Wideness in God's Mercy IN BABLONE BB/MI 470 CP2 445  
CP2 477 GP2 639 H 447 J 432 J2 748 J3 712 UC 621 VOZ 690  
How Firm a Foundation FOUNDATION BB/MI 730 CP3 319 H 295  
J 404 J2 716 J3 683  
Your Grace Is Enough (Maher) BB/MI 611 J3 624 NTY 112 SS2 403  
OCP 12143  
Sing a New Song (Schutte) BB/MI 563 CM 130 CP2 372 CP3 394  
GP2 670 H 377 J 650 J2 607 J3 598 R2 252 R3 154 UC 687  
VOZ 564 OCP 9496  
All the Ends of the Earth (Dufford) BB/MI 547 CP2 363 CP3 385  
GP2 683 H 369 J 582 J2 595 J3 573 UC 697 VOZ 571 OCP 10475  
All the Earth (Deiss) BB/MI 417 CP2 369 CP3 391 H 363 J 446  
J3 620 VOZ 594  
All People That on Earth Do Dwell OLD HUNDREDTH BB/MI 313  
CM 101  
CP2 473 CP3 513 GP2 535 H 483 J 374 J2 604 J3 570 UC 476 VOZ 785  
I Heard the Voice of Jesus KINGSFOLD BB/MI 489 CP2 437 CP3 467  
GP2 633 H 451 J 476 J2 729 J3 692 UC 660 VOZ 728 OCP 11574  
O Lamp of Glory (Berberick/Keil/Glen) BB/MI 531 OCP 20925  
All the Ends of the Earth (B. Hurd) BB/MI 533 CP2 66 GP2 241  
H 144 J 714 J2 77 J3 79 OCP 9107

### RESPONSORIAL PSALM AND GOSPEL ACCLAMATION

Respond and Acclaim (Alstott) 140-141  
A Lectionary Psalter (Schiavone) 176, 252

### PRESENTATION AND PREPARATION OF THE GIFTS

Keep in Mind (Deiss) BB/MI 680 CP2 350 CP3 368 GP2 492 H 357  
J 372 J2 589 J3 559 UC 257 VOZ 330  
O Word of God (Manalo) BB/MI 315 J3 645 OCP 11817  
O Beauty, Ever Ancient (O'Connor) BB/MI 526 J3 739 OCP 20124  
There Is a Balm in Gilead BALM IN GILEAD BB/MI 484 CP2 440  
CP3 470 GP2 634 H 457 J 384 J2 723 J3 688 UC 661 VOZ 723  
OCP 4536  
All Good Gifts HEISLMAN BB/MI 591 J2 644 J3 611 OCP 9967  
For the Sake of Christ (Canedo) BB/MI 400 J3 658 SS2 409 OCP 20825  
You Are the Healing (Soper) BB/MI 393 OCP 9892

### COMMUNION CHANT

With the Lord There Is Mercy (Modlin) BB/MI 824 CP3 82 J3 108  
NTY 60 SS2 280 OCP 20768  
With the Lord (Joncas) BB/MI 669 GP2 344 J 769 J2 393 J3 361  
VOZ 307  
The Cry of the Poor (Foley) BB/MI 622 CM 159 CP2 510 CP3 559  
GP2 203 H 533 J 635 J2 847 J3 829 NTY 278 R3 248 SS1 63  
UC 594 VOZ 836 OCP 9498  
Amazing Grace NEW BRITAIN BB/MI 428 CM 146 CP2 423 CP3 452  
GP2 615 H 432 J 460 J2 713 J3 680 NTY 214 R2 219 R3 221  
SS1 104 UC 711 VOZ 639 OCP TEST002  
Cristo, Sáname/Jesus, Heal Me (García-López) BB/MI 402 UC 228  
OCP 12762  
Flow River Flow (B. Hurd) BB/MI 651 CP2 330 CP3 346 GP2 455  
H 331 J 541 J2 541 J3 515 SS2 235 UC 209 VOZ 295 OCP 8790  
Lord, You Have the Words (Joncas) BB/MI 751 CP2 6 CP3 5  
GP2 172 H 96 J 672 J2 20 J3 19 UC 77 VOZ 141 OCP 10193  
Your Words Are Spirit and Life (Farrell) BB/MI 565 CP2 393  
CP3 408 H 414 J2 680 J3 644 R3 273 SS1 56 UC 731 VOZ 650  
Taste and See (Dean) BB/MI 773 CP2 29 CP3 28 GP2 200 H 113  
J 576 J2 37 J3 42 UC 104 VOZ 169 OCP 7114

You may recognize the text from today's entrance antiphon from Psalm 130. The verse can be found in Michael Joncas' "With the Lord." Consider singing that song in its entirety as a Communion processional.

As promised in last week's column, here are some of my guidelines for choir rehearsals. Select what works for you. Those with small choirs may laugh at some of these suggestions for section leaders or robe managers. For many, "one size fits all!" The reminders aren't meant to be enforced like *Robert's Rules of Order* for meetings. They attempt to provide structure and help folks build awareness of standards and expectations that can instill pride in the group. After all, an assembly of worshippers will listen to and be inspired by their music—or not! They're not just there to have fun. However, that's never been a problem with choirs, has it?

### Rehearsal Guidelines

- Remind the choir what time rehearsal begins *and ends*. Expect punctuality. This implies that you will begin on time (or at least "church time," which means very soon thereafter). Try not to keep them overtime. If extra time is needed, let them know a week ahead, if possible.
- Request that all cell phones be silenced (vibrate only?) as a courtesy to others. The time spent in rehearsal is meant to be a time of refreshment, relaxation, and musical growth for everyone. Cell phones are a distraction, create stress, and can be really annoying. Leave the room to answer calls if absolutely necessary.

(continued on page 48) — Elaine Rendler-McQueeney

Taste and See (Talbot) BB/MI 772 CP2 27 CP3 29 J 620 OCP 10332  
Center of My Life (Inwood) BB/MI 448 CP2 414 CP3 439 GP2 593  
H 422 J 548 J2 697 J3 665 UC 628 VOZ 678 OCP 7136

### SONG OF PRAISE OR SENDING FORTH

City of God (Schutte) BB/MI 375 CM 119 CP2 509 CP3 558 GP2 548  
H 522 J 561 J2 830 J3 813 NTY 9 R2 278 R3 263 SS1 106 UC 572  
VOZ 742 OCP 9739  
Church of God, Elect and Glorious HYFRYDOL BB/MI 414 CP3 501  
H 567 J2 533 J3 508  
Companions on the Journey (Landry) BB/MI 581 CP2 514 CP3 563  
GP2 566 H 543 J2 851 J3 835 UC 599 VOZ 762 OCP 5539  
Anthem (Conry) BB/MI 512 CP2 459 CP3 492 GP2 578 H 478 J 614  
J2 761 J3 727 UC 547 VOZ 705  
Give Me Jesus (Spiritual/Hansen) BB/MI 681 CP2 349 CP3 367  
GP2 484 H 348 J 551 J2 583 J3 554 VOZ 332 OCP 9709  
O Bless the Lord, My Soul st. THOMAS (WILLIAMS) BB/MI 536  
CP2 364 CP3 386 H 335 J 414 J2 599 J3 576 VOZ 593  
Lead Me, Guide Me (Akers) BB/MI 403 J3 654  
Sing of the Lord's Goodness (Sands) BB/MI 558 CP2 357 CP3 379  
GP2 690 H 379 J 531 J2 605 J3 582 UC 678 VOZ 566 OCP 7100  
Lead Me, Lord (Becker) BB/MI 629 CP2 398 CP3 432 GP2 715  
H 416 J 655 J2 659 J3 733 NTY 19 R2 284 SS1 107 UC 557  
VOZ 619 OCP 8831  
Thanks Be to God CHARIS BB/MI 594 J2 638 J3 605 OCP 10162

### CHORAL

¶Prayer of Fátima (Rosania) OCP 30107132  
Two Communion Anthems (C. Walker) OCP 20992

# 28th Sunday in Ordinary Time

10/13/2013 YEAR C

Time \_\_\_\_\_ Priest Celebrant \_\_\_\_\_

Music Rehearsal/Liturgical Catechesis \_\_\_\_\_

Introduction, see *Prayer of the Faithful*, page 76 \_\_\_\_\_

## THE INTRODUCTORY RITES

Entrance Chant \_\_\_\_\_

Blessing and Sprinkling of Water/Penitential Act \_\_\_\_\_

Gloria \_\_\_\_\_

## THE LITURGY OF THE WORD

First Reading \_\_\_\_\_ Responsorial Psalm \_\_\_\_\_

Second Reading \_\_\_\_\_ Gospel Acclamation \_\_\_\_\_

Gospel \_\_\_\_\_

Homily \_\_\_\_\_

Dismissal of the Catechumens and Elect \_\_\_\_\_

Universal Prayer, see *Prayer of the Faithful*, page 76 \_\_\_\_\_

## THE LITURGY OF THE EUCHARIST

Presentation and Preparation of the Gifts \_\_\_\_\_

Eucharistic Acclamations \_\_\_\_\_

Holy, Holy, Holy \_\_\_\_\_

The Mystery of Faith \_\_\_\_\_ Amen \_\_\_\_\_

## The Communion Rite

The Lord's Prayer \_\_\_\_\_

Lamb of God \_\_\_\_\_

Communion Chant \_\_\_\_\_

Psalm or Hymn of Praise/Instrumental or Silence \_\_\_\_\_

## THE CONCLUDING RITES

Sending Forth \_\_\_\_\_

Choral Anthem of the Day \_\_\_\_\_

Prelude/Postlude \_\_\_\_\_

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## ENTRANCE ANTIphon

Psalm 130 (129):3–4

If you, O Lord, should mark iniquities, Lord, who could stand? But with you is found forgiveness, O God of Israel.

## FIRST READING

2 Kings 5:14–17 (144C)

Through the word of Elisha, the prophet, God cured Naaman the leper. Naaman's gratitude changed his life, and he refused to offer worship to any other god except the LORD.

## RESPONSORIAL PSALM

Psalm 98:1, 2–3, 3–4

The Lord has revealed to the nations his saving power.

## SECOND READING

2 Timothy 2:8–13

Paul told Timothy that the resurrection of Christ makes preaching the gospel worthwhile: "If we have died with him we shall also live with him; if we persevere we shall also reign with him."

## GOSPEL ACCLAMATION

1 Thessalonians 5:18

In all circumstances, give thanks, for this is the will of God for you in Christ Jesus.

## GOSPEL

Luke 17:11–19

Jesus cured ten people, and one, a Samaritan, returned to give God thanks and praise. Jesus said to him, "Stand up and go; your faith has saved you."

## COMMUNION ANTIphon

cf. Psalm 34 (33):11

The rich suffer want and go hungry, but those who seek the Lord lack no blessing.

*Or* 1 John 3:2

When the Lord appears, we shall be like him, for we shall see him as he is.

# 29th Sunday in Ordinary Time

10/20/2013 YEAR C

## MUSIC SUGGESTIONS

See page 64 for an abbreviation key.

For additional music suggestions,  
visit [liturgy.com](http://liturgy.com) and [spiritandsong.com/podcasts](http://spiritandsong.com/podcasts).

### ENTRANCE CHANT

Gather Us In (Haugen) BB/MI 302 CM 102 CP2 471 CP3 511 H 486  
UC 479

Christ Before Us SUO GÂN BB/MI 407 J3 640 OCP 20463  
Rain Down (Cortez) BB/MI 614 CP2 401 CP3 435 GP2 713 H 467

J2 651 J3 627 NTY 25 SS1 134 UC 655 VOZ 616 OCP 9771

Be Thou My Vision SLANE BB/MI 392 CP3 427 H 405 J3 646

Christ in Me Arise (Thomson) BB/MI 520 OCP 30104536

For You Are My God (Foley) BB/MI 431 CP2 425 CP3 454 GP2 612  
H 430 J 694 J2 710 J3 675 UC 714 VOZ 645 OCP 10477

Word of God, You Spoke Creation (Berberick/Walker/Glen) J3 619  
OCP 20066

O Breathe on Me, O Breath of God ST. COLUMBA BB/MI 657 CP2 332  
CP3 345 H 327 J2 551 J3 521 UC 216 VOZ 324

Come, Lord Jesus (Angrisano/Tomaszek) BB/MI 528 J3 656 NTY 146  
SS1 174 OCP 11316

I Heard the Voice of Jesus KINGSFOLD BB/MI 489 CP2 437 CP3 467  
GP2 633 H 451 J 476 J2 729 J3 692 UC 660 VOZ 728 OCP 11574

### RESPONSORIAL PSALM AND GOSPEL ACCLAMATION

Respond and Acclaim (Alstott) 142–143

A Lectionary Psalter (Schiavone) 179, 253

### PRESENTATION AND PREPARATION OF THE GIFTS

Give Me Ears to Listen (Smith) BB/MI 653 J3 525 NTY 258  
OCP 20792

Be Still and Know That I Am God (Walker/Freeburg) BB/MI 480  
J3 694 OCP 20672

God Be in My Head (Brown) BB/MI 388 J2 686 J3 651 OCP 11356

This Alone (Manion) BB/MI 390 CP2 405 CP3 420 GP2 621 H 411  
J 657 J2 689 J3 652 UC 762 VOZ 657 OCP 9937

A Listening Heart (B. Hurd) BB/MI 518 OCP 30100236

O Beauty, Ever Ancient (O'Connor) BB/MI 526 J3 739 OCP 20124

If You Love Me (Consiglio) BB/MI 655 OCP 20625

These Alone Are Enough (Schutte) BB/MI 391 J3 655 OCP 20356

### COMMUNION CHANT

Shelter Me, O God (B. Hurd) BB/MI 488 CP2 441 CP3 471 GP2 626  
H 459 J 584 J2 724 J3 689 UC 670 VOZ 732 OCP 8836

Center of My Life (Inwood) BB/MI 448 CP2 414 CP3 439 GP2 593  
H 422 J 548 J2 697 J3 665 UC 628 VOZ 678 OCP 7136

Your Words Are Spirit and Life (Farrell) BB/MI 565 CP2 393

CP3 408 H 414 J2 680 J3 644 R3 273 SS1 56 UC 731 VOZ 650

We Will Rise Again (Haas) BB/MI 444 CP2 429 CP3 458 GP2 603  
H 433 J 577 J2 714 J3 681 UC 708 VOZ 629 OCP 8731

As the Deer Longs (B. Hurd) BB/MI 777 CP2 32 CP3 32 GP2 207  
H 118 J 754 J2 42 J3 44 UC 108 VOZ 175 OCP 9103

We Remember (Haugen) BB/MI 446 CM 138 CP2 413 CP3 438  
H 426 UC 625

Speak, Lord (Uszler/Schoenbacher) BB/MI 568 J 701

Hold Me in Life (Huijbers/Oosterhuis) BB/MI 449 GP2 596 J 670  
J2 702 R3 230 OCP 8835

Endless Is Your Love (Kendzia) BB/MI 466 J3 722 OCP 20433

Restless Is the Heart (Farrell) BB/MI 683 GP2 483 J 645 OCP 9283

Bread, Blessed and Broken (Lynch) BB/MI 329 H 514 J 651 VOZ 805

### SONG OF PRAISE OR SENDING FORTH

Take the Word of God with You (Walker/Harrison) BB/MI 371  
CP2 503 CP3 551 GP2 543 H 531 J 662 J2 838 J3 812 R2 187  
R3 266 UC 573 VOZ 743 OCP 9847

For preparation purposes, Ordinary Time Sundays 29, 30, and 31 may be grouped together with their parables about who God is and what God does. God defends the vulnerable (29), shows mercy to humble sinners (30), and saves the lost (31) (*Days of the Lord: Volume 6*. Collegeville: Liturgical Press, p. 258–9). Songs of welcome or gratitude work well for entrance for all three weeks, even the same one each week if necessary.

### Rehearsal Guidelines (cont.)

- Tell members where to procure their new music or who is in charge of it (not you). Put the music in a place where singers won't be distracted by latecomers.
- Request that singers bring (or give them) pencils and that they use them to mark their music. Personally, it drives me crazy when I give phrasing directions and some don't mark their music accordingly.
- Assign duties to responsible people and let everyone know who these people are. It helps when it's in writing. Depending on the size of your ensemble, you may appoint a number of people to hospitality, library, section leaders/attendance keepers, and choir managers (robes, risers, etc.).
- Clarify rehearsal attendance policy. State that members are expected to attend all rehearsals. We all know that won't happen, but don't lower your expectations! Next, make clear your attendance policies. Leave room for excused and unexcused (no notification) absences. State somewhere that the final performance decision is up to the director. (We all need wiggle room here.)
- Ask that water bottles be kept out of sight. (How did we ever survive all these centuries without constant hydration?)

For more on choir rehearsals, read Angela Westhoff-Johnson's article at [ocp.org/tl](http://ocp.org/tl).

—Elaine Rendler-McQueeney

O God, Our Help in Ages Past st. ANNE BB/MI 432 CM 142 CP2 419  
CP3 449 GP2 613 H 439 J 405 J2 705 J3 672 UC 720 VOZ 627  
Stand by Me (Kendzia) BB/MI 630 H 584 J3 653 OCP 12093  
Healing Waters (Thomson) BB/MI 696 J3 526 SS2 238 OCP 11410  
I Will Choose Christ (Booth) BB/MI 522 CP3 497 GP2 459 H 401  
J2 775 J3 736 NTY 261 SS1 119 UC 208 OCP 10592  
Go Make a Difference (Angrisano/Tomaszek) BB/MI 507 CP3 493  
H 481 J3 730 NTY 260 SS1 113  
O Lamp of Glory (Berberick/Keil/Glen) BB/MI 531 OCP 20925  
Vayan al Mundo/Go Out to the World (Cortez) BB/MI 373 UC 567  
VOZ 751 OCP 10494  
God Be in My Head (Brown) BB/MI 388 J2 686 J3 651 OCP 11356  
Change Our Hearts (Cooney) BB/MI 665 CP2 338 CP3 352 GP2 349  
H 336 J3 535 UC 221 VOZ 310 OCP 5269

### CHORAL

¶ I Love All Beauteous Things (Phillips) OCP 4610

Anima Christi (Van Houten) OCP 12733

¶ I Lift Up My Eyes to the Mountains (Willcock) OCP 30113172

# 29th Sunday in Ordinary Time

10/20/2013 YEAR C

Time \_\_\_\_\_ Priest Celebrant \_\_\_\_\_

Music Rehearsal/Liturgical Catechesis \_\_\_\_\_

Introduction, see *Prayer of the Faithful*, page 77 \_\_\_\_\_

## THE INTRODUCTORY RITES

Entrance Chant \_\_\_\_\_

Blessing and Sprinkling of Water/Penitential Act \_\_\_\_\_

Gloria \_\_\_\_\_

## THE LITURGY OF THE WORD

First Reading \_\_\_\_\_ Responsorial Psalm \_\_\_\_\_

Second Reading \_\_\_\_\_ Gospel Acclamation \_\_\_\_\_

Gospel \_\_\_\_\_

Homily \_\_\_\_\_

Dismissal of the Catechumens and Elect \_\_\_\_\_

Universal Prayer, see *Prayer of the Faithful*, page 77 \_\_\_\_\_

## THE LITURGY OF THE EUCHARIST

Presentation and Preparation of the Gifts \_\_\_\_\_

Eucharistic Acclamations \_\_\_\_\_

Holy, Holy, Holy \_\_\_\_\_

The Mystery of Faith \_\_\_\_\_ Amen \_\_\_\_\_

## The Communion Rite

The Lord's Prayer \_\_\_\_\_

Lamb of God \_\_\_\_\_

Communion Chant \_\_\_\_\_

Psalm or Hymn of Praise/Instrumental or Silence \_\_\_\_\_

## THE CONCLUDING RITES

Sending Forth \_\_\_\_\_

Choral Anthem of the Day \_\_\_\_\_

Prelude/Postlude \_\_\_\_\_

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## ENTRANCE ANTIPHON

cf. Psalm 17 (16):6, 8

To you I call; for you will surely heed me, O God; turn your ear to me; hear my words. Guard me as the apple of your eye; in the shadow of your wings protect me.

## FIRST READING

Exodus 17:8–13 (147C)

When Moses raised his arms to God in prayer, the battle went well. So Aaron and Hur supported his arms, lest the attackers defeat Israel. When they got tired, they used a rock to keep his arms up. By sunset, Israel won the fight.

## RESPONSORIAL PSALM

Psalm 121:1–2, 3–4, 5–6, 7–8

Our help is from the Lord, who made heaven and earth.

## SECOND READING

2 Timothy 3:14–4:2

Paul urged Timothy to remain faithful to sacred Scripture because God inspired it. God's inspired word, the source of wisdom in Christ, helps people learn goodness and holiness.

## GOSPEL ACCLAMATION

Hebrews 4:12

The word of God is living and effective, discerning reflections and thoughts of the heart.

## GOSPEL

Luke 18:1–8

Jesus taught a lesson about the power of persistent prayer by telling the story of a persistent widow who wore down a corrupt judge by continually demanding her rights. The judge issued a settlement in her favor, lest she do him in.

## COMMUNION ANTIPHON

cf. Psalm 33 (32):18–19

Behold, the eyes of the Lord are on those who fear him, who hope in his merciful love, to rescue their souls from death, to keep them alive in famine.

Or

Mark 10:45

The Son of Man has come to give his life as a ransom for many.

# 30th Sunday in Ordinary Time

10/27/2013 YEAR C

## MUSIC SUGGESTIONS

See page 64 for an abbreviation key.

For additional music suggestions,  
visit [liturgy.com](http://liturgy.com) and [spiritandsong.com/podcasts](http://spiritandsong.com/podcasts).

### ENTRANCE CHANT

For the Beauty of the Earth dix BB/MI 593 CM 133 CP2 383 CP3 404  
GP2 704 H 392 J 464 J2 642 J3 609 NTY 139 R2 293 R3 171  
UC 636 VOZ 602  
In Christ There Is No East or West MCKEE BB/MI 580 CP2 515  
CP3 564 GP2 565 H 542 J 443 J2 850 J3 831 UC 598 VOZ 761  
Qué Alegría/I Rejoiced (Cortez) BB 214 R2 74 SS1 85 TM 42 UC 161  
OCP 10814  
Gather Us Together (Alstott) BB/MI 311 CP2 472 CP3 512 GP2 534  
H 489 J 488 J2 801 J3 765 UC 485 VOZ 783 OCP 8725  
Let Us Go to the Altar (Schutte) BB/MI 318 CP3 509 GP2 539 H 492  
J2 800 J3 767 UC 486 VOZ 773 OCP 10509  
Gather Us In (Haugen) BB/MI 302 CM 102 CP2 471 CP3 511 H 486  
UC 479  
Let Us Go Rejoicing (Harbor) BB/MI 819 CP3 78 OCP 20912  
Lord, You Give the Great Commission ABBOT'S LEIGH BB/MI 372  
CP2 291 CP3 299 GP2 401 H 278 J 381 J2 452 J3 431 UC 569  
VOZ 738  
All Are Welcome TWO OAKS BB/MI 411 CP2 462 CP3 499 H 544  
UC 587  
Table of Plenty (Schutte) BB/MI 310 CM 99 CP2 475 CP3 518  
GP2 530 H 487 J 744 J2 793 J3 761 NTY 75 SS1 163 UC 487  
VOZ 786 OCP 9846

### RESPONSORIAL PSALM AND GOSPEL ACCLAMATION

Respond and Acclaim (Alstott) 144–145  
A Lectionary Psalter (Schiavone) 182, 253

### PRESENTATION AND PREPARATION OF THE GIFTS

In Perfect Charity PERFECT CHARITY (DeBruyn) BB/MI 467 GP2 547  
J 442 J2 757 J3 721 OCP 8413  
As Grains of Wheat (Rosania) BB/MI 330 H 573 J 479 OCP 9662  
For the Sake of Christ (Canedo) BB/MI 400 J3 658 SS2 409  
OCP 20825  
Parable (Ridge) BB/MI 689 CP2 347 CP3 365 GP2 481 H 352 J 632  
J2 588 J3 558 UC 261 VOZ 345 OCP 8876  
The Summons KELVINGROVE BB/MI 382 CM 118 CP2 507 CP3 555  
H 524 SS1 137 UC 566 OCP 10502  
These Alone Are Enough (Schutte) BB/MI 391 J3 655 OCP 20356  
That There May Be Bread (Norbet) BB/MI 355 GP2 515 J 583  
OCP 8878  
We Walk by Faith SHANTI BB/MI 450 CM 139 CP2 416 CP3 445  
H 423 UC 630

### COMMUNION CHANT

The Cry of the Poor (Foley) BB/MI 622 CM 159 CP2 510 CP3 559  
GP2 203 H 533 J 635 J2 847 J3 829 NTY 278 R3 248 SS1 63  
UC 594 VOZ 836 OCP 9498  
We Will Rise Again (Haas) BB/MI 444 CP2 429 CP3 458 GP2 603  
H 433 J 577 J2 714 J3 681 UC 708 VOZ 629 OCP 8731  
Christ, Be Our Light (Farrell) BB/MI 605 CM 168 GP2 656 NTY 8  
SS1 105 VOZ 625 OCP 10087  
I Will Always Thank the Lord (Soper) BB/MI 774 CP2 30 CP3 30  
GP2 202 H 115 VOZ 171 OCP 9556  
Taste and See (Moore) BB/MI 333 CM 110 CP2 28 CP3 533 H 114  
UC 532  
Amén. El Cuerpo de Cristo (Schiavone) BB/MI 338 J2 824 J3 783  
UC 510 VOZ 809 OCP 10528  
I Want to Walk as a Child of the Light HOUSTON BB/MI 603 CP3 429  
H 420 J3 632 R2 308 R3 202

Rick Modlin's article about musical pulse (page 22) inspires me to talk about meter. Meter groups together two or more beats by means of accents. Meter can equal measure. There are two kinds of meter: simple and compound. In simple meter, the top number of the time signature will be 2, 3, or 4. The lower number is irrelevant here. Each beat in simple meter subdivides into two smaller beats and we count, 1 & 2 & etc. In compound meter the top number of the time signature will be 6, 9, or 12. In these meters each beat subdivides into three smaller beats, and we count, 1 & a 2 & a.... There are several songs written in 6/8 suggested for these Sundays. Consider "Gather Us In" (BB/MI 302) and "Here at This Table" (BB/MI 312). Both songs are written in compound meter. For rhythmic precision, sing the tune by singing the beats instead of singing the words. In 6/8, instead of having the choir sing 1-2-3-4-5-6, divide the measure into two large pulses and sing, "1 & a 2 & a...."

All beats should not have the same weight. The "& a" part of the beat should be lighter than the numerical part. Try it both ways (1-2-3-4-5-6) and (1 & a 2 & a). Next sing it with words and "feel" it in two large pulses. Feel it lift off the page as it becomes music.

One suggestion for presentation and preparation is "In Perfect Charity" by our retiring missal editor, Dr. Randall DeBruyn. Make the effort to learn this gem as it is well worth your time. It has thrived in the hymnals for thirty years so far!

— Elaine Rendler-McQueeney

Litanies of Peace (Bridge) BB/MI 500 J3 707 OCP 20373

To Serve Is to Reign (Willcock) BB/MI 529

Taste and See (Dean) BB/MI 773 CP2 29 CP3 28 GP2 200 H 113

J 576 J2 37 J3 42 UC 104 VOZ 169 OCP 7114

### SONG OF PRAISE OR SENDING FORTH

Stand by Me (Kendzia) BB/MI 630 H 584 J3 653 OCP 12093  
Now Thank We All Our God NUN DANKE BB 198 CM 132 CP2 382  
CP3 403 GP2 700 H 391 J 339 J2 636 J3 603 R2 297 R3 169 TM 28  
UC 637 VOZ 611 OCP 10237  
City of God (Schutte) BB/MI 375 CM 119 CP2 509 CP3 558 GP2 548  
H 522 J 561 J2 830 J3 813 NTY 9 R2 278 R3 263 SS1 106 UC 572  
VOZ 742 OCP 9739  
I Am the Light of the World (Hayakawa) BB/MI 607 GP2 658 H 326  
J 602 J2 664 J3 630 SS1 118 UC 726 VOZ 624 OCP 9331  
For the Fruits of This Creation AR HYD Y NOS BB/MI 422 CP2 385  
CP3 416 H 389 J 418 J2 629 J3 615 R2 238 R3 189 UC 739 VOZ 599  
Lord, Whose Love in Humble Service HOLY MANNA BB/MI 623 J 462  
Alleluia! Raise the Gospel (Farrell/Alstott) BB/MI 626 J3 827  
NTY 273 R3 250 OCP 11978  
Anthem (Conry) BB/MI 512 CP2 459 CP3 492 GP2 578 H 478 J 614  
J2 761 J3 727 UC 547 VOZ 705  
Go Make a Difference (Angrisano/Tomaszek) BB/MI 507 CP3 493  
H 481 J3 730 NTY 260 SS1 113  
Take Christ to the World (Inwood) BB/MI 383 GP2 549 J 566 J2 836  
OCP 7199

### CHORAL

¶O Taste and See (Doherty) OCP 4592

¶Let Us Love in Deed and Truth (King) OCP 4552

Take, Lord, and Receive (Quigley/Ivens) OCP 20776

# 30th Sunday in Ordinary Time

10/27/2013 YEAR C

Time \_\_\_\_\_ Priest Celebrant \_\_\_\_\_

Music Rehearsal/Liturgical Catechesis \_\_\_\_\_

Introduction, see *Prayer of the Faithful*, page 78 \_\_\_\_\_

## THE INTRODUCTORY RITES

Entrance Chant \_\_\_\_\_

Blessing and Sprinkling of Water/Penitential Act \_\_\_\_\_

Gloria \_\_\_\_\_

## THE LITURGY OF THE WORD

First Reading \_\_\_\_\_ Responsorial Psalm \_\_\_\_\_

Second Reading \_\_\_\_\_ Gospel Acclamation \_\_\_\_\_

Gospel \_\_\_\_\_

Homily \_\_\_\_\_

Dismissal of the Catechumens and Elect \_\_\_\_\_

Universal Prayer, see *Prayer of the Faithful*, page 78 \_\_\_\_\_

## THE LITURGY OF THE EUCHARIST

Presentation and Preparation of the Gifts \_\_\_\_\_

Eucharistic Acclamations \_\_\_\_\_

Holy, Holy, Holy \_\_\_\_\_

The Mystery of Faith \_\_\_\_\_ Amen \_\_\_\_\_

## The Communion Rite

The Lord's Prayer \_\_\_\_\_

Lamb of God \_\_\_\_\_

Communion Chant \_\_\_\_\_

Psalm or Hymn of Praise/Instrumental or Silence \_\_\_\_\_

## THE CONCLUDING RITES

Sending Forth \_\_\_\_\_

Choral Anthem of the Day \_\_\_\_\_

Prelude/Postlude \_\_\_\_\_

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## ENTRANCE ANTIphon

cf. Psalm 105 (104):3–4

Let the hearts that seek the Lord rejoice; turn to the Lord and his strength; constantly seek his face.

## FIRST READING

Sirach 35:12–14, 16–18 (150C)

Though not unduly partial toward the weak, God hears the cry of the oppressed. God is not deaf to the wail of the orphan or the complaints of the widow. The LORD is a God of justice.

## RESPONSORIAL PSALM

Psalm 34:2–3, 17–18, 19, 23

The Lord hears the cry of the poor.

## SECOND READING

2 Timothy 4:6–8, 16–18

Paul claimed to Timothy that he had fought the good fight, finished the race, and kept the faith. He claimed that now a crown of victory awaits him as he arrives safely in the heavenly reign.

## GOSPEL ACCLAMATION

2 Corinthians 5:19

God was reconciling the world to himself in Christ, and entrusting to us the message of salvation.

## GOSPEL

Luke 18:9–14

Jesus told the story about the Pharisee and the tax collector to help those who placed confidence in their own righteousness while holding others in contempt. Jesus encouraged people to pray with the tax collector, “O God, be merciful to me a sinner.”

## COMMUNION ANTIphon

cf. Psalm 20 (19):6

We will ring out our joy at your saving help and exult in the name of our God.

Or

Ephesians 5:2

Christ loved us and gave himself up for us, as a fragrant offering to God.

# All Saints

11/1/2013 YEAR C

## MUSIC SUGGESTIONS

See page 64 for an abbreviation key.

For additional music suggestions,  
visit [liturgy.com](http://liturgy.com) and [spiritandsong.com/podcasts](http://spiritandsong.com/podcasts).

### ENTRANCE CHANT

Sing with All the Saints in Glory HYMN TO JOY BB/MI 617 CP3 507  
H 538 J2 789 J3 759  
By All Your Saints Still Striving ST. THEODULPH BB 196 J2 784  
J3 748 TM 32  
Table of Plenty (Schutte) BB/MI 310 CM 99 CP2 475 CP3 518  
GP2 530 H 487 J 744 J2 793 J3 761 NTY 75 SS1 163 UC 487  
VOZ 786 OCP 9846  
Lift High the Cross CRUCIFER BB/MI 725 CM 81 CP2 305 CP3 314  
GP2 444 H 292 J 383 J2 522 J3 500 R2 163 UC 550 VOZ 707  
God, We Praise You NETTLETON BB 194 CP3 401 H 361 J2 594  
J3 567 TM 37  
Ye Watchers and Ye Holy Ones LASST UNS ERFREUEN BB/MI 729  
CM 84 CP2 307 CP3 315 GP2 446 H 299 J 465 J2 528 J3 505  
UC 466 VOZ 552  
Love Divine, All Loves Excelling HYFRYDOL BB/MI 458 CM 136  
CP2 443 CP3 475 GP2 640 H 449 J 391 J2 746 J3 709 UC 616  
VOZ 696  
Holy, Holy, Holy NICAEA BB 210 CM 78 CP2 299 CP3 306 GP2 414  
H 287 J 345 J2 469 J3 448 R2 162 R3 115 TM 22 UC 415 VOZ 505  
OCP 30106572  
All Hail the Power of Jesus' Name CORONATION BB/MI 738 CM 88  
CP2 313 CP3 325 GP2 421 H 307 J 463 J2 482 J3 462 UC 419  
VOZ 510  
Praise, My Soul, the King of Heaven LAUDA ANIMA BB/MI 559 CP2 367  
CP3 389 GP2 685 H 373 J 366 J2 612 J3 586 UC 676 VOZ 562

### RESPONSORIAL PSALM AND GOSPEL ACCLAMATION

Respond and Acclaim (Alstott) 146–147  
A Lectionary Psalter (Schiavone) 207, 257

### PRESENTATION AND PREPARATION OF THE GIFTS

With All the Saints (B. Hurd) BB/MI 412 J3 744 UC 582  
OCP 30100247  
We Walk by Faith SHANTI BB/MI 450 CM 139 CP2 416 CP3 445  
H 423 UC 630  
Where My Father Lives (Ridge) BB/MI 619 OCP 12818  
I Want to Walk as a Child of the Light HOUSTON BB/MI 603 CP3 429  
H 420 J3 632 R2 308 R3 202  
The Lord Is My Light (C. Walker) BB/MI 684 CP2 348 CP3 366  
GP2 486 H 354 J2 587 J3 557 R2 305 SS1 61 UC 254 VOZ 339  
OCP 10448  
The Sacrifice of Praise (Joncas) BB/MI 549 OCP 20615  
Give Me Jesus (Spiritual/Hansen) BB/MI 681 CP2 349 CP3 367  
GP2 484 H 348 J 551 J2 583 J3 554 VOZ 332 OCP 9709  
Come to Me (Norbet) BB/MI 482 CP2 442 CP3 472 GP2 629 H 453  
J 608 J2 728 J3 695 UC 666 VOZ 730

### COMMUNION CHANT

Saints of God in Glory (Farrell) BB 213 J 401 TM 41  
Litany of the Saints (Becker) BB/MI 734 CM 83 CP2 308 CP3 316  
GP2 377 H 297 J2 525 J3 503 UC 465 VOZ 549 OCP 8877  
Saints of God (B. Hurd) BB/MI 733 J3 751 SS2 332 OCP 12091  
Keep in Mind (Deiss) BB/MI 680 CP2 350 CP3 368 GP2 492 H 357  
J 372 J2 589 J3 559 UC 257 VOZ 330  
Blest Are They (Haas) BB/MI 628 CM 167 CP2 397 CP3 431 H 415  
R3 140 UC 556  
Take and Eat (Joncas/Quinn) BB/MI 361  
Lord, This Is the People/Let the Lord Enter (Smith) BB/MI 757  
CP2 13 CP3 13 H 101 J3 26 VOZ 152

The feast of All Saints dates from the early seventh century and is a holy day of obligation for Catholics. In the ninth century, Pope Gregory III (d. 741) shifted the feast from May (Celtic origins) to November. The day after it is the feast of All Souls, on which day any priest is permitted to celebrate three Masses for the souls in purgatory. Some celebrate Hallowmas: All Hallows Eve, All Saints/All Hallows, and All Souls. As we know from the Lord's Prayer, "hallow" means holy or blessed. The night before All Hallows then became All Hallow's Eve or Halloween. The mythology surrounding these days is ancient and fascinating, from people setting the table with an empty plate for the deceased to celebrating in cemeteries with food, flowers, and candles. Unfortunately, our secular culture has turned some of these traditions into irreverent partying.

What's extremely interesting about this feast is that the saints we celebrate are each primarily known for the one thing they stood for in life. And that's where there's hope for us all. The Lord asks only one thing of each of us—not everything. Find your thing, whatever it is, do it, be it, believe in it, and perhaps die for it! The Lord only asks that we do the one thing that we would die for and keep doing it to the end—regardless of what people think of us. All the saints went through some form of what we go through. And through God's grace, we too, can run the race and win the crown!

—Elaine Rendler-McQueeney

Be Not Afraid (Dufford) BB/MI 427 CM 143 CP2 424 CP3 453  
GP2 602 H 428 J 579 J2 706 J3 673 NTY 213 R2 214 R3 225  
SS1 170 UC 713 VOZ 647 OCP 9527

All Is Well with My Soul VILLE DU HAVRE (Landry) BB/MI 492  
OCP 30104966

God Most Holy (Walker/Freeburg) BB/MI 716 OCP 20480

### SONG OF PRAISE OR SENDING FORTH

Blessed Feasts of Blessed Martyrs IN BABILONA BB/MI 731 CP3 317  
H 296 J2 782 J3 749  
For All the Saints SINE NOMINE BB/MI 732 CM 82 CP2 306 CP3 318  
GP2 445 H 298 J 471 J2 526 J3 504 NTY 131 R2 165 R3 117  
UC 463 VOZ 550  
I Am the Bread of Life/Yo Soy el Pan de Vida (Toolan) BB/MI 343  
CM 111 CP2 478 CP3 520 H 504 R2 196 R3 304 UC 505  
Jerusalem, My Happy Home LAND OF REST BB/MI 618 H 537 J 433  
J2 788 J3 758 UC 251 VOZ 333  
Holy God, We Praise Thy Name GROSSER GOTT BB 195 CM 124  
CP2 355 CP3 377 GP2 681 H 365 J 343 J2 593 J3 566 NTY 95  
R2 255 R3 195 TM 31 UC 684 VOZ 590  
Lead Me, Lord (Becker) BB/MI 629 CP2 398 CP3 432 GP2 715  
H 416 J 655 J2 659 J3 733 NTY 19 R2 284 SS1 107 UC 557  
VOZ 619 OCP 8831  
The King of Glory KING OF GLORY BB/MI 739 CM 89 CP2 315  
CP3 328 GP2 423 H 305 J 598 J2 487 J3 470 NTY 184 R2 169  
R3 126 UC 423 VOZ 514 OCP 8310  
Beatitudes (Ducote/Balhoff) BB/MI 631 GP2 717 J2 657

### CHORAL

¶ For All Thy Saints, O Lord (Healey) OCP 4631  
¶ Saints of God (Mayernik) OCP 30107143  
¶ I Know that My Redeemer Lives (Wright) OCP 4607

Time \_\_\_\_\_ Priest Celebrant \_\_\_\_\_

Music Rehearsal/Liturgical Catechesis \_\_\_\_\_

Introduction, see *Prayer of the Faithful*, page 79 \_\_\_\_\_

### THE INTRODUCTORY RITES

Entrance Chant \_\_\_\_\_

Blessing and Sprinkling of Water/Penitential Act \_\_\_\_\_

Gloria \_\_\_\_\_

### THE LITURGY OF THE WORD

First Reading \_\_\_\_\_ Responsorial Psalm \_\_\_\_\_

Second Reading \_\_\_\_\_ Gospel Acclamation \_\_\_\_\_

Gospel \_\_\_\_\_

Homily \_\_\_\_\_

Dismissal of the Catechumens and Elect \_\_\_\_\_

Universal Prayer, see *Prayer of the Faithful*, page 79 \_\_\_\_\_

### THE LITURGY OF THE EUCHARIST

Presentation and Preparation of the Gifts \_\_\_\_\_

Eucharistic Acclamations \_\_\_\_\_

Holy, Holy, Holy \_\_\_\_\_

The Mystery of Faith \_\_\_\_\_ Amen \_\_\_\_\_

### The Communion Rite

The Lord's Prayer \_\_\_\_\_

Lamb of God \_\_\_\_\_

Communion Chant \_\_\_\_\_

Psalm or Hymn of Praise/Instrumental or Silence \_\_\_\_\_

### THE CONCLUDING RITES

Sending Forth \_\_\_\_\_

Choral Anthem of the Day \_\_\_\_\_

Prelude/Postlude \_\_\_\_\_

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### ENTRANCE ANTIphon

Let us all rejoice in the Lord, as we celebrate the feast day in honor of all the Saints, at whose festival the Angels rejoice and praise the Son of God.

### FIRST READING

Revelation 7:2–4, 9–14 (667)

The author of the Book of Revelation had a vision that reaffirmed the belief that all who remain faithful to the Lamb of God receive fulfillment and glory after their trial.

### RESPONSORIAL PSALM

Psalm 24:1bc–2, 3–4ab, 5–6

Lord, this is the people that longs to see your face.

### SECOND READING

1 John 3:1–3

John exhorted his brothers and sisters, God's children in the faith, to place their hope in the light of the world and in that way to keep themselves pure.

### GOSPEL ACCLAMATION

Matthew 11:28

Come to me, all you who labor and are burdened, and I will give you rest, says the Lord.

### GOSPEL

Matthew 5:1–12a

Jesus offered the beatitudes as the charter of the heavenly reign. The poor in spirit, the sorrowing, the lowly, the peacemakers—all these receive God's love.

### COMMUNION ANTIphon

Matthew 5:8–10

Blessed are the clean of heart, for they shall see God. Blessed are the peacemakers, for they shall be called children of God. Blessed are they who are persecuted for the sake of righteousness, for theirs is the Kingdom of Heaven.

# 31st Sunday in Ordinary Time

11/3/2013 YEAR C

## MUSIC SUGGESTIONS

See page 64 for an abbreviation key.

For additional music suggestions,  
visit [liturgy.com](http://liturgy.com) and [spiritandsong.com/podcasts](http://spiritandsong.com/podcasts).

### ENTRANCE CHANT

Gather the People (Schutte) BB/MI 304 CP3 514 H 484 J3 766  
OCP 20122

All Are Welcome TWO OAKS BB/MI 411 CP2 462 CP3 499 H 544  
UC 587

Though the Mountains May Fall (Schutte) BB/MI 437 CM 147  
CP2 432 CP3 461 GP2 605 H 434 J 689 J2 715 J3 682 R2 216  
R3 220 UC 717 VOZ 644 OCP 9499

All Creatures of Our God and King LASST UNS ERFREUEN BB/MI 537  
CM 122 CP2 358 CP3 380 GP2 672 H 382 J 389 J2 600 J3 578  
R2 245 R3 153 UC 738 VOZ 563

We Gather Here to Worship (Joncas/Klima) BB/MI 317 J3 772  
OCP 20613

Come, Christians, Join to Sing MADRID BB/MI 555 CP2 361 CP3 383  
GP2 684 H 381 J 387 J2 608 J3 571 UC 688 VOZ 577

All Praise and Glad Thanksgiving GOTT VATER SEI GEPRIESEN BB/  
MI 717 CM 76 CP2 301 CP3 308 GP2 415 H 289 J 421 J2 466  
J3 445 UC 413 VOZ 504 OCP 11926

Sing a Joyful Song (Farrell) BB/MI 553 CP2 354 CP3 376 GP2 688  
H 380 J 591 J2 616 J3 595 VOZ 582 OCP 9292

The Church's One Foundation AURELIA BB/MI 415 CM 120 CP2 464  
CP3 502 GP2 573 H 547 J 455 J2 779 J3 746 UC 590 VOZ 770

Holy, Holy, Holy NICAEA BB 210 CM 78 CP2 299 CP3 306 GP2 414  
H 287 J 345 J2 469 J3 448 R2 162 R3 115 TM 22 UC 415 VOZ 505  
OCP 30106572

### RESPONSORIAL PSALM AND GOSPEL ACCLAMATION

Respond and Acclaim (Alstott) 148–149

A Lectionary Psalter (Schiavone) 185, 253

### PRESENTATION AND PREPARATION OF THE GIFTS

You Alone (Hart/Liles) BB/MI 670 CP3 357 H 243 J3 581 NTY 240  
SS2 378 OCP 11777

All Good Gifts HEISLMAN BB/MI 591 J2 644 J3 611 OCP 9967  
Be with Me, Lord (Joncas) BB/MI 795 CP2 56 CP3 53 GP2 229

H 136 J 642 J2 67 J3 70 UC 132 VOZ 205 OCP 10053

Turn to Me (Foley) BB/MI 667 CM 56 CP2 252 CP3 258 GP2 342  
H 241 J 242 J2 377 J3 345 UC 224 VOZ 314 OCP 10484

Age to Age (Vogt) BB/MI 445 CP3 442 H 421 J2 703 J3 670 SS1 98  
OCP 10900

The Light of Christ (Fishel) BB/MI 602 CP2 394 H 419 J 690 VOZ 626  
Jesu, Joy of Our Desiring WERDE MUNTER BB/MI 405 CP2 392

CP3 409 H 402 J 377 J2 669 J3 638 UC 604 VOZ 683

Deo Gratias (Rubalcava) BB/MI 598 SS1 108 UC 638 VOZ 604  
OCP 30102945

### COMMUNION CHANT

Loving and Forgiving (Soper) BB/MI 671 CP2 74 CP3 356 GP2 251  
H 148 J2 560 J3 532 UC 218 VOZ 226 OCP 9893

I Will Praise Your Name (Haas) BB/MI 827 CP2 95 CP3 86 H 164  
UC 174

If You Love Me (Consiglio) BB/MI 655 OCP 20625

The Path of Life (Soper) BB/MI 747 CP2 2 CP3 1 GP2 169 H 92  
J2 536 J3 15 UC 75 VOZ 136 OCP 9793

Center of My Life (Inwood) BB/MI 448 CP2 414 CP3 439 GP2 593  
H 422 J 548 J2 697 J3 665 UC 628 VOZ 678 OCP 7136

Shelter Me, O God (B. Hurd) BB/MI 488 CP2 441 CP3 471 GP2 626  
H 459 J 584 J2 724 J3 689 UC 670 VOZ 732 OCP 8836

I Received the Living God LIVING GOD BB/MI 363 CP3 542 H 578  
J2 815 J3 786

Today once again we enjoy the familiar story of Zacchaeus who climbed the sycamore tree to see Jesus. How unusual. We remember the unusual, but another really important part of the story is that, once again, Jesus dines with sinners.

Let's talk about musical pulse again. On page 50, I wrote about simple and compound meter. Now let's look at a very common simple meter—4/4—with an eye on primary and secondary pulses.

Not all beats in quadruple meter, whether compound or simple, bear equal weight. The first beat is the primary pulse. The third beat is the secondary pulse. It is accented, but not as strongly as the first beat. Let's consider "America the Beautiful" (BB/MI 644) to make the point.

Sing "America the Beautiful" and accent beats one and three equally: "O beau-ti-ful, for spa-cious skies...." It makes more textual sense to lighten the third beat each time. Then it becomes, "O beau-ti-ful for spa-cious skies...."

Try this exercise with these music suggestions: "Center of My Life," "We Remember," and "Prayer of St. Francis" (BB/MI 502).

When a hymn is in triple meter the first beat should be stronger than the others. Try "We Gather Together" (BB 205, TM 33) this way. Suddenly it becomes like a little dance tune, which is probably the way it was originally intended to be sung. Accents bring the rhythm to life. It is not enough to sing all the notes correctly to make music live, although that, my friends, is a blessing in itself.

—Elaine Rendler-McQueeney

Jesus, the Bread of Life (Brown) BB/MI 365 GP2 527 J2 817 OCP 10490

Take and Eat (Joncas/Quinn) BB/MI 361

We Remember (Haugen) BB/MI 446 CM 138 CP2 413 CP3 438  
H 426 UC 625

### SONG OF PRAISE OR SENDING FORTH

Give Thanks to the Lord (Schutte) BB/MI 595 GP2 699 J 727 J2 643  
J3 610 OCP 9905

Now Thank We All Our God NUN DANKET BB 198 CM 132 CP2 382  
CP3 403 GP2 700 H 391 J 339 J2 636 J3 603 R2 297 R3 169 TM 28  
UC 637 VOZ 611 OCP 10237

Grateful (Tomaszek) BB/MI 596 J3 602 NTY 140 SS2 361  
OCP 12130

Let All Things Now Living ASH GROVE BB/MI 592 CP3 407 H 393  
J2 641 J3 608

Blessed by Your Sacrifice ST. ELIZABETH BB 199 CM 121 CP2 360  
CP3 382 H 378 J 340 J2 619 J3 572 R3 262 TM 29 UC 686 VOZ 591

Thanks Be to God CHARIS BB/MI 594 J2 638 J3 605 OCP 10162

O God, Our Help in Ages Past ST. ANNE BB/MI 432 CM 142 CP2 419  
CP3 449 GP2 613 H 439 J 405 J2 705 J3 672 UC 720 VOZ 627

For the Fruits of This Creation AR HYD Y NOS BB/MI 422 CP2 385  
CP3 416 H 389 J 418 J2 629 J3 615 R2 238 R3 189 UC 739  
VOZ 599

We Belong to You (Thomson/Thomson) BB/MI 662 J3 523 NTY 269  
UC 588 OCP 20188

### CHORAL

Lead, Kindly Light (Briare) OCP 30107495

Psalm 23 (Rosania) OCP 30104406

Pie Jesu Domine (Wright) OCP 4564

# 31st Sunday in Ordinary Time

11/3/2013 YEAR C

Time \_\_\_\_\_ Priest Celebrant \_\_\_\_\_

Music Rehearsal/Liturgical Catechesis \_\_\_\_\_

Introduction, see *Prayer of the Faithful*, page 81 \_\_\_\_\_

## THE INTRODUCTORY RITES

Entrance Chant \_\_\_\_\_

Blessing and Sprinkling of Water/Penitential Act \_\_\_\_\_

Gloria \_\_\_\_\_

## THE LITURGY OF THE WORD

First Reading \_\_\_\_\_ Responsorial Psalm \_\_\_\_\_

Second Reading \_\_\_\_\_ Gospel Acclamation \_\_\_\_\_

Gospel \_\_\_\_\_

Homily \_\_\_\_\_

Dismissal of the Catechumens and Elect \_\_\_\_\_

Universal Prayer, see *Prayer of the Faithful*, page 81 \_\_\_\_\_

## THE LITURGY OF THE EUCHARIST

Presentation and Preparation of the Gifts \_\_\_\_\_

Eucharistic Acclamations \_\_\_\_\_

Holy, Holy, Holy \_\_\_\_\_

The Mystery of Faith \_\_\_\_\_ Amen \_\_\_\_\_

## The Communion Rite

The Lord's Prayer \_\_\_\_\_

Lamb of God \_\_\_\_\_

Communion Chant \_\_\_\_\_

Psalm or Hymn of Praise/Instrumental or Silence \_\_\_\_\_

## THE CONCLUDING RITES

Sending Forth \_\_\_\_\_

Choral Anthem of the Day \_\_\_\_\_

Prelude/Postlude \_\_\_\_\_

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## ENTRANCE ANTIphon

cf. Psalm 38 (37):22–23

Forsake me not, O Lord, my God; be not far from me! Make haste and come to my help, O Lord, my strong salvation!

## FIRST READING

Wisdom 11:22—12:2 (153C)

The Lord, who can do all things, spares all things. God's imperishable spirit is in all things, and the Lord God overlooks "people's sins that they may repent."

## RESPONSORIAL PSALM

Psalm 145:1–2, 8–9, 10–11, 13, 14

I will praise your name for ever, my king and my God.

## SECOND READING

2 Thessalonians 1:11—2:2

The name of Christ is to be glorified in you and you in him.

## GOSPEL ACCLAMATION

John 3:16

God so loved the world that he gave his only Son, so that everyone who believes in him might have eternal life.

## GOSPEL

Luke 19:1–10

When Jesus passed through Jericho, Zacchaeus climbed a sycamore tree in order to see him. Jesus went home with Zacchaeus and blessed his house, for the "Son of Man has come to seek and to save what was lost."

## COMMUNION ANTIphon

cf. Psalm 16 (15):11

You will show me the path of life, the fullness of joy in your presence, O Lord.

*Or* John 6:58

Just as the living Father sent me and I have life because of the Father, so whoever feeds on me shall have life because of me, says the Lord.

# 32nd Sunday in Ordinary Time

11/10/2013 YEAR C

## MUSIC SUGGESTIONS

See page 64 for an abbreviation key.

For additional music suggestions,  
visit [liturgy.com](http://liturgy.com) and [spiritandsong.com/podcasts](http://spiritandsong.com/podcasts).

### ENTRANCE CHANT

Gather the People (Schutte) BB/MI 304 CP3 514 H 484 J3 766  
OCP 20122

Come, Ye Thankful People, Come st. GEORGE's WINDSOR BB 212  
CM 134 CP2 384 CP3 405 GP2 705 H 388 J 359 J2 639 J3 606  
TM 40 UC 633 VOZ 603

Gather Your People (B. Hurd) BB/MI 316 CP2 474 CP3 516 GP2 529  
H 488 J 681 J2 798 J3 768 NTY 10 SS1 111 UC 475 VOZ 782  
OCP 9699

All the Earth (Deiss) BB/MI 417 CP2 369 CP3 391 H 363 J 446  
J3 620 VOZ 594

All People That on Earth Do Dwell OLD HUNDREDTH BB/MI 313  
CM 101 CP2 473 CP3 513 GP2 535 H 483 J 374 J2 604 J3 570  
UC 476 VOZ 785

This Is the Day (Fisher) BB/MI 575 J2 444 J3 421 NTY 58 SS1 82  
OCP 10299

Shepherd of Souls st. AGNES BB/MI 370 CP2 499 CP3 549 GP2 501  
H 493 J 480 J2 825 J3 808 UC 522 VOZ 830

He Is the Lord (Haas) BB/MI 550 CP2 377 CP3 399 H 383 J 631  
J2 606 J3 583 OCP 97729

Come, Now Is the Time to Worship (Doerksen) BB/MI 551 NTY 81  
SS2 383

### RESPONSORIAL PSALM AND GOSPEL ACCLAMATION

Respond and Acclaim (Alstott) 150–151

A Lectionary Psalter (Schiavone) 188, 253

### PRESENTATION AND PREPARATION OF THE GIFTS

This Alone (Manion) BB/MI 390 CP2 405 CP3 420 GP2 621 H 411  
J 657 J2 689 J3 652 UC 762 VOZ 657 OCP 9937

We Will Rise Again (Haas) BB/MI 444 CP2 429 CP3 458 GP2 603  
H 433 J 577 J2 714 J3 681 UC 708 VOZ 629 OCP 8731

Ven al Banquete/Come to the Feast (Hurd/Moriarty) BB/MI 307  
CP2 477 CP3 519 H 485 J2 795 J3 763 NTY 80 R2 204 R3 297  
SS1 164 UC 478 VOZ 779 OCP 10336

The Sacrifice of Praise (Joncas) BB/MI 549 OCP 20615  
Precious Lord, Take My Hand PRECIOUS LORD BB/MI 695 CP2 343  
CP3 359 GP2 478 H 340 J 572 J3 548 UC 656 VOZ 726

A Listening Heart (B. Hurd) BB/MI 518 OCP 30100236

Go in Peace (Hart/Liles) BB/MI 682 J3 561 SS2 239 OCP 20129

### COMMUNION CHANT

Shelter Me, O God (B. Hurd) BB/MI 488 CP2 441 CP3 471 GP2 626  
H 459 J 584 J2 724 J3 689 UC 670 VOZ 732 OCP 8836

My Shepherd Is the Lord (Gelineau) BB/MI 756 CP2 12 CP3 12 H 99  
UC 85 VOZ 147

Because the Lord Is My Shepherd (C. Walker) BB/MI 490 CP2 436  
CP3 466 GP2 627 H 356 J 716 J2 725 J3 697 NTY 132 UC 667  
VOZ 731 OCP 7105

In the Breaking of the Bread (B. Hurd) BB/MI 336 CP2 479 CP3 521  
GP2 508 H 509 J 533 J2 808 J3 779 UC 523 VOZ 806 OCP 8776

On Eagle's Wings (Joncas) BB/MI 434 CM 144 CP2 418 CP3 447  
GP2 598 H 435 J 532 J2 704 J3 671 NTY 27 R2 217 R3 218  
SS1 195 UC 702 VOZ 630 OCP 9493

Keep in Mind (Deiss) BB/MI 680 CP2 350 CP3 368 GP2 492 H 357  
J 372 J2 589 J3 559 UC 257 VOZ 330

The Lord Is My Shepherd (Crandal) BB/MI 754 CP2 10 CP3 10 J2 23  
J3 23 UC 86 VOZ 148 OCP 11562

I, the Lord (Kendzia) BB/MI 691 GP2 480 J2 584 J3 552 OCP 5905

Throughout this issue of *Today's Liturgy* we suggest how to group Sundays in order to consider a wider variety of music selections in one sitting. After introducing a new song, remember to sing it for several weeks. Attendance may wane, especially if the weather is nice. Perhaps folks on vacation will worship at another parish and feel at home with BB/MI since OCP has the largest worship resource distribution in the US.

Does your choir have a mission statement? Perhaps this could be part of a retreat day. Be sure to discuss the four tasks of being Church: to proclaim the Word of God, to teach, to build community, and to serve the poor.

### Music Director Survival Tips

The director's responsibility is to provide a spiritual, educational, and communal experience through music and mission. Delegate the rest! Use your time to practice, improve your musical skills, and provide background and insight into preparing liturgies. You'll be on your toes to handle the divas and divos who try to keep us on *our* toes! We all have encountered those who just cannot refrain from correcting mistakes the director may have missed. A friend taught me a very useful comeback: "If I didn't hear it, it doesn't matter."

Some may want to add these directives to the guidelines begun on pages 46 and 48.

- Be respectful of the director and do not correct the director publicly.
- Once the rehearsal begins, please be courteous and do not talk during the rehearsal—talk during breaks.

Reminder: Tomorrow is Veterans' Day.

— Elaine Rendler-McQueeney

The Path of Life (Soper) BB/MI 747 CP2 2 CP3 1 GP2 169 H 92  
J2 536 J3 15 UC 75 VOZ 136 OCP 9793

Fly like a Bird (Canedo) BB/MI 685 CP3 372 H 359 J3 698 NTY 217  
SS1 177 OCP 12065

### SONG OF PRAISE OR SENDING FORTH

Rise Up with Him (Vogt) BB/MI 579 NTY 197 R2 151 SS2 322  
OCP 10846

Renew Us (IN BABILON/Coon) BB/MI 530 OCP 10011

I Know That My Redeemer Lives (Soper) BB/MI 690 CP2 345  
CP3 363 GP2 482 H 353 J 594 J2 586 J3 556 R2 317 R3 199  
SS1 154 UC 263 VOZ 346 OCP 9564

Church of God, Elect and Glorious HYFRYDOL BB/MI 414 CP3 501  
H 567 J2 533 J3 508

Rejoice, the Lord Is King DARWALL'S 148TH BB/MI 735 CP3 321  
H 300 J 406 J2 478 J3 459 UC 425 VOZ 508

Glory in the Cross (Schutte) BB/MI 727 CP3 313 H 294 J2 523 J3 375  
SS2 313 VOZ 439 OCP 11484

Give Me Jesus (Spiritual/Hansen) BB/MI 681 CP2 349 CP3 367  
GP2 484 H 348 J 551 J2 583 J3 554 VOZ 332 OCP 9709

In the Day of the Lord (Ridge) BB/MI 588 CP2 466 CP3 504 GP2 722  
H 549 J 879 J2 685 J3 753 R2 314 SS1 121 UC 756 VOZ 673  
OCP 9889

### CHORAL

O Rest in the Lord (Mendelssohn/Wright) OCP 11934

¶Jerusalem the Golden (Whitaker) OCP 30110408

Lux Aeterna Litany (de Silva) BB/MI 620 J3 507 OCP 20773

# 32nd Sunday in Ordinary Time

11/10/2013 YEAR C

Time \_\_\_\_\_ Priest Celebrant \_\_\_\_\_

Music Rehearsal/Liturgical Catechesis \_\_\_\_\_

Introduction, see *Prayer of the Faithful*, page 82 \_\_\_\_\_

## THE INTRODUCTORY RITES

Entrance Chant \_\_\_\_\_

Blessing and Sprinkling of Water/Penitential Act \_\_\_\_\_

Gloria \_\_\_\_\_

## THE LITURGY OF THE WORD

First Reading \_\_\_\_\_ Responsorial Psalm \_\_\_\_\_

Second Reading \_\_\_\_\_ Gospel Acclamation \_\_\_\_\_

Gospel \_\_\_\_\_

Homily \_\_\_\_\_

Dismissal of the Catechumens and Elect \_\_\_\_\_

Universal Prayer, see *Prayer of the Faithful*, page 82 \_\_\_\_\_

## THE LITURGY OF THE EUCHARIST

Presentation and Preparation of the Gifts \_\_\_\_\_

Eucharistic Acclamations \_\_\_\_\_

Holy, Holy, Holy \_\_\_\_\_

The Mystery of Faith \_\_\_\_\_ Amen \_\_\_\_\_

## The Communion Rite

The Lord's Prayer \_\_\_\_\_

Lamb of God \_\_\_\_\_

Communion Chant \_\_\_\_\_

Psalm or Hymn of Praise/Instrumental or Silence \_\_\_\_\_

## THE CONCLUDING RITES

Sending Forth \_\_\_\_\_

Choral Anthem of the Day \_\_\_\_\_

Prelude/Postlude \_\_\_\_\_

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### ENTRANCE ANTIphon

cf. Psalm 88 (87):3

Let my prayer come into your presence. Incline your ear to my cry for help, O Lord.

### FIRST READING

2 Maccabees 7:1–2, 9–14 (156C)

Even their torturers marveled at the heroism of the seven Maccabee brothers who trusted in God and faced death with courage. They believed in the resurrection to life.

### RESPONSORIAL PSALM

cf. Psalm 17:1, 5–6, 8, 15

Lord, when your glory appears, my joy will be full.

### SECOND READING

2 Thessalonians 2:16—3:5

Paul prayed that God the Father, who consoled him, also comfort and strengthen the saints of the Thessalonian church. He asked for their prayer and gave them God's blessing.

### GOSPEL ACCLAMATION

Revelation 1:5a, 6b

Jesus Christ is the first born of the dead; to him be glory and power, forever and ever.

### GOSPEL

Luke 20:27–38 or 20:27, 34–38

When some Sadducees tried to trap Jesus with some legal questions, he showed them God's power over life and the Lord's love for the living: God "is not the God of the dead, but of the living."

### COMMUNION ANTIphon

cf. Psalm 23 (22):1–2

The Lord is my shepherd; there is nothing I shall want. Fresh and green are the pastures where he gives me repose, near restful waters he leads me.

Or

cf. Luke 24:35

The disciples recognized the Lord Jesus in the breaking of bread.

# 33rd Sunday in Ordinary Time

11/17/2013 YEAR C

## MUSIC SUGGESTIONS

See page 64 for an abbreviation key.

For additional music suggestions,  
visit [liturgy.com](http://liturgy.com) and [spiritandsong.com/podcasts](http://spiritandsong.com/podcasts).

### ENTRANCE CHANT

In the Day of the Lord (Ridge) BB/MI 588 CP2 466 CP3 504 GP2 722  
H 549 J 879 J2 685 J3 753 R2 314 SS1 121 UC 756 VOZ 673 OCP 9889

The King Shall Come When Morning Dawns MORNING SONG BB 51  
CM 26 CP2 224 GP2 307 H 197 J 163 J2 319 J3 282 UC 285 VOZ 371

Let Heaven Rejoice (Dufford) BB/MI 569 CP2 286 CP3 292 GP2 392  
H 274 J 638 J2 435 J3 412 R2 144 UC 313 VOZ 393 OCP 10479

How Firm a Foundation FOUNDATION BB/MI 730 CP3 319 H 295  
J 404 J2 716 J3 683

Come, Ye Thankful People, Come ST. GEORGE'S WINDSOR BB 212  
CM 134 CP2 384 CP3 405 GP2 705 H 388 J 359 J2 639 J3 606  
TM 40 UC 633 VOZ 603

Gather the People (Schutte) BB/MI 304 CP3 514 H 484 J3 766  
OCP 20122

Gather Us Together (Alstott) BB/MI 311 CP2 472 CP3 512 GP2 534  
H 489 J 488 J2 801 J3 765 UC 485 VOZ 783 OCP 8725

Christ Before Us SUO GÂN BB/MI 407 J3 640 OCP 20463

What Is This Place KOMT NU MET ZANG BB/MI 303 GP2 538 H 491  
J 396 J2 799 J3 769 UC 474 VOZ 777 OCP 8738

At the Name of Jesus KING'S WESTON BB/MI 742 J 371 J3 465

### RESPONSORIAL PSALM AND GOSPEL ACCLAMATION

Respond and Acclaim (Alstott) 152–153

A Lectionary Psalter (Schiavone) 191, 253

### PRESENTATION AND PREPARATION OF THE GIFTS

We Will Rise Again (Haas) BB/MI 444 CP2 429 CP3 458 GP2 603  
H 433 J 577 J2 714 J3 681 UC 708 VOZ 629 OCP 8731

All Is Well with My Soul VILLE DU HAVRE (Landry) BB/MI 492  
OCP 30104966

Take Up Our Cross (Stephan/Hart/Byrd) BB/MI 726 J3 502 UC 540  
OCP 21076

Jesu, Joy of Our Desiring WERDE MUNTER BB/MI 405 CP2 392  
CP3 409 H 402 J 377 J2 669 J3 638 UC 604 VOZ 683

Revelation (Brown) BB/MI 539 OCP 11318

All That Is Hidden (Farrell) BB/MI 513 GP2 585 J 586 J2 762 J3 728  
OCP 7161

Come to Me (Norbet) BB/MI 482 CP2 442 CP3 472 GP2 629 H 453  
J 608 J2 728 J3 695 UC 666 VOZ 730

Where My Father Lives (Ridge) BB/MI 619 OCP 12818

### COMMUNION CHANT

We Are Many Parts (Haugen) BB/MI 585 CM 156 CP2 516 CP3 565  
H 541 UC 602

You Are My Inheritance (Bridge) BB/MI 746 CP3 2 J3 16

Many and One (Angrisano/Hart/Liles) BB/MI 409 OCP 30103396

That There May Be Bread (Norbet) BB/MI 355 GP2 515 J 583 OCP 8878

How Great Thou Art (Hine) BB/MI 418 CM 154 CP2 387 CP3 413  
GP2 665 H 400 J 456 J2 628 J3 614 UC 740 VOZ 595 OCP 12136

One Love Released (Frenzel/Keil) BB/MI 344 CP3 543 H 565 J2 814  
J3 802 OCP 11287

Hear the Prayers That Rise (Bridge) BB/MI 424

Parable (Ridge) BB/MI 689 CP2 347 CP3 365 GP2 481 H 352 J 632  
J2 588 J3 558 UC 261 VOZ 345 OCP 8876

Worthy Is the Lamb (Manalo) BB/MI 587 CP3 506 H 568 J2 682  
J3 754 NTY 200 SS1 166

Jesus, the Lord (O'Connor) BB/MI 737 GP2 370 H 256 J 778 J2 484  
J3 467 VOZ 509 OCP 9935

We Have Been Told (Haas) BB/MI 511 CM 166 CP2 460 CP3 495  
H 477 UC 544 OCP 8533

A most appropriate hymn for today, as the liturgical year moves toward its conclusion, is “Holy God, We Praise Thy Name.” I recommend that everyone give a listen to Rick Modlin’s version of this iconic hymn. I don’t just mean those who are involved in worship with youth, but also young adults and the young-at-heart. Any musician has to be impressed. By means of changing meter and tempo, Rick has created a reverent arrangement of this classic that proves attractive for veneration and devotions as well as Eucharist. There is a bridge section typical of contemporary church music with an ascending melody and repetitive text that intensifies and leads to the third verse with traditional text.

Why mention this in *Today's Liturgy*? The principal reason is that this kind of creative expression has significant implications for us all. The next generation of composers—which many call the “Spirit and Song” generation—is tapping into traditional repertoire to bridge the gap between the musical generations. We need to pay attention to what is happening. Here’s an opportunity to salute the old and the new as we approach the “New Year’s Eve” of the liturgical year. Go to [spiritandsong.com/podcasts/holy-god](http://spiritandsong.com/podcasts/holy-god).

Since we’re talking about the next generation, let’s talk technology. OCP has made *Respond & Acclaim 2013* into an eBook, enabling musicians to read the music directly from tablet devices. The USCCB doesn’t permit the use of tablets at the ambo or pulpit, but choirs can use them and of course they can be used for liturgy preparation. For more info, go to [ocp.org/products/30114591](http://ocp.org/products/30114591).

—Elaine Rendler-McQueeney

### SONG OF PRAISE OR SENDING FORTH

In Christ Alone (Getty/Townend) BB/MI 404 J3 637

How Can I Keep from Singing ENDLESS SONG BB/MI 439 CP2 431  
CP3 460 GP2 616 H 437 J 367 J2 721 J3 686 NTY 116 SS1 117  
UC 715 VOZ 638 OCP 9202

At the Name of Jesus (C. Walker) BB/MI 745 CP3 327 GP2 424  
H 302 J2 483 J3 466 NTY 5 SS1 100 UC 421 VOZ 512 OCP 10150  
Anthem (Conry) BB/MI 512 CP2 459 CP3 492 GP2 578 H 478 J 614  
J2 761 J3 727 UC 547 VOZ 705

We Are Called (Haas) BB/MI 625 CP2 511 CP3 560 H 534  
Somos el Cuerpo de Cristo/We Are the Body of Christ (Cortez)  
BB/MI 582 GP2 589 J2 852 J3 826 NTY 31 R2 89 SS1 136 UC 589  
VOZ 763 OCP 9887

Sing of the Lord’s Goodness (Sands) BB/MI 558 CP2 357 CP3 379  
GP2 690 H 379 J 531 J2 605 J3 582 UC 678 VOZ 566 OCP 7100

City of God (Schutte) BB/MI 375 CM 119 CP2 509 CP3 558 GP2 548  
H 522 J 561 J2 830 J3 813 NTY 9 R2 278 R3 263 SS1 106 UC 572  
VOZ 742 OCP 9739

Soon and Very Soon SOON AND VERY SOON BB/MI 589 CP2 465  
CP3 503 GP2 723 H 551 J 496 J2 683 J3 755 NTY 276 UC 757  
VOZ 672 OCP 10265

Now Is the Time (Kendzia) BB/MI 521 J2 767 NTY 196 SS2 352  
OCP 11073

### CHORAL

¶O Loving Lord (Barton) OCP 30106441

Be Still and Know That I Am God (Walker/Freeburg) BB/MI 480  
J3 694 OCP 20672

Let Us Walk in Justice (Toolan) OCP 20765

# 33rd Sunday in Ordinary Time

11/17/2013 YEAR C

Time \_\_\_\_\_ Priest Celebrant \_\_\_\_\_

Music Rehearsal/Liturgical Catechesis \_\_\_\_\_

Introduction, see *Prayer of the Faithful*, page 83 \_\_\_\_\_

## THE INTRODUCTORY RITES

Entrance Chant \_\_\_\_\_

Blessing and Sprinkling of Water/Penitential Act \_\_\_\_\_

Gloria \_\_\_\_\_

## THE LITURGY OF THE WORD

First Reading \_\_\_\_\_ Responsorial Psalm \_\_\_\_\_

Second Reading \_\_\_\_\_ Gospel Acclamation \_\_\_\_\_

Gospel \_\_\_\_\_

Homily \_\_\_\_\_

Dismissal of the Catechumens and Elect \_\_\_\_\_

Universal Prayer, see *Prayer of the Faithful*, page 83 \_\_\_\_\_

## THE LITURGY OF THE EUCHARIST

Presentation and Preparation of the Gifts \_\_\_\_\_

Eucharistic Acclamations \_\_\_\_\_

Holy, Holy, Holy \_\_\_\_\_

The Mystery of Faith \_\_\_\_\_ Amen \_\_\_\_\_

## The Communion Rite

The Lord's Prayer \_\_\_\_\_

Lamb of God \_\_\_\_\_

Communion Chant \_\_\_\_\_

Psalm or Hymn of Praise/Instrumental or Silence \_\_\_\_\_

## THE CONCLUDING RITES

Sending Forth \_\_\_\_\_

Choral Anthem of the Day \_\_\_\_\_

Prelude/Postlude \_\_\_\_\_

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## ENTRANCE ANTIphon

Jeremiah 29:11, 12, 14

The Lord said: I think thoughts of peace and not of affliction. You will call upon me, and I will answer you, and I will lead back your captives from every place.

## FIRST READING

Malachi 3:19–20a (159C)

The sun of justice shines with healing warmth on those who walk in the Lord, but evildoers face a blazing oven, for the day of the Lord is coming.

## RESPONSORIAL PSALM

Psalm 98:5–6, 7–8, 9

The Lord comes to rule the earth with justice.

## SECOND READING

2 Thessalonians 3:7–12

Paul urged members of the church in Thessalonica to conduct themselves in a way that befits Christ's followers. He asked them to work in the community and earn their keep.

## GOSPEL ACCLAMATION

Luke 21:28

Stand erect and raise your heads because your redemption is at hand.

## GOSPEL

Luke 21:5–19

Jesus urged patient endurance for his followers when they face trial or contradiction. He consoled them and calmed their worries in the midst of war, earthquake, disease, and hunger.

## COMMUNION ANTIphon

Psalm 73 (72):28

To be near God is my happiness, to place my hope in God the Lord.

Or Mark 11:23–24

Amen, I say to you: Whatever you ask in prayer, believe that you will receive, and it shall be given to you, says the Lord.

# Our Lord Jesus Christ, King of the Universe

11/24/2013 YEAR C

## MUSIC SUGGESTIONS

See page 64 for an abbreviation key.  
For additional music suggestions,  
visit [liturgy.com](http://liturgy.com) and [spiritandsong.com/podcasts](http://spiritandsong.com/podcasts).

### ENTRANCE CHANT

To Jesus Christ, Our Sovereign King ICH GLAUB AN GOT BB/MI 736  
CM 86 CP2 310 CP3 322 GP2 422 H 301 J 417 J2 485 J3 468  
R2 170 R3 124 UC 426 VOZ 517

The King of Kings, Christ Jesus Reigns ICH GLAUB AN GOT  
BB/MI 741 CP2 311 CP3 323 H 306 J 454 J2 486 J3 469 UC 427  
VOZ 516 OCP 20130

At the Name of Jesus (C. Walker) BB/MI 745 CP3 327 GP2 424  
H 302 J2 483 J3 466 NTY 5 SS1 100 UC 421 VOZ 512 OCP 10150

Qué Alegría/I Rejoiced (Cortez) BB 214 R2 74 SS1 85 TM 42 UC 161  
OCP 10814

Holy, Holy, Holy NICAEA BB 210 CM 78 CP2 299 CP3 306 GP2 414  
H 287 J 345 J2 469 J3 448 R2 162 R3 115 TM 22 UC 415 VOZ 505  
OCP 30106572

Hail, Redeemer, King Divine ST. GEORGE'S WINDSOR BB/MI 740  
CP2 314 CP3 326 H 308 J 427 J2 481 J3 463 UC 422 VOZ 515

Three Days THAXTED BB 179 J2 423 J3 406 OCP 11501

Behold the Lamb of God (Dufford) BB 155 CP2 262 CP3 278  
GP2 360 H 248 J3 386 UC 365 VOZ 461 OCP 5696

All Hail the Power of Jesus' Name CORONATION BB/MI 738 CM 88  
CP2 313 CP3 325 GP2 421 H 307 J 463 J2 482 J3 462 UC 419  
VOZ 510

### RESPONSORIAL PSALM AND GOSPEL ACCLAMATION

Respond and Acclaim (Alstott) 154-155  
A Lectionary Psalter (Schiavone) 194, 235

### PRESENTATION AND PREPARATION OF THE GIFTS

Worthy Is the Lamb (Manalo) BB/MI 587 CP3 506 H 568 J2 682  
J3 754 NTY 200 SS1 166

In Perfect Charity (DeBruyn) PERFECT CHARITY BB/MI 467 GP2 547  
J 442 J2 757 J3 721 OCP 8413

Ubi Caritas (Rosania) BB/MI 462 CP2 444 CP3 476 GP2 364 H 252  
J 758 J2 754 J3 710 UC 619 VOZ 687 OCP 9661

What Wondrous Love Is This WONDROUS LOVE BB/MI 465 CP2 446  
CP3 478 GP2 642 H 450 J 394 J2 755 J3 719 NTY 187 UC 613  
VOZ 693

Resucitó/He Is Risen (Argüello) BB 180 CP2 281 CP3 287 GP2 391  
J 309 J3 404 R2 146 R3 101 UC 391 VOZ 486 OCP 11714

Lord of the Dance (Shaker Melody, 19th cent./Carter) BB/MI 572  
CP2 457 CP3 490 GP2 395 H 276 J 554 J2 764 J3 636 NTY 194  
R2 155 R3 173 SS1 128 UC 645 VOZ 670

The Sacrifice of Praise (Joncas) BB/MI 549 OCP 20615

### COMMUNION CHANT

Keep in Mind (Deiss) BB/MI 680 CP2 350 CP3 368 GP2 492 H 357  
J 372 J2 589 J3 559 UC 257 VOZ 330

Lord, By Your Cross and Resurrection (Foley) BB/MI 328  
OCP 10698

Behold the Lamb (Willett) BB/MI 337 CP2 481 CP3 523 GP2 524  
H 505 J 585 J2 809 J3 785 UC 500 VOZ 799 OCP 8737

Jesus, Remember Me (Berthier/Taizé Community) BB/MI 401  
CM 105 CP2 270 CP3 275 H 257 R2 206 R3 229

The Supper of the Lord (Rosania) BB/MI 360 CM 112 CP2 486  
CP3 527 GP2 518 H 510 J3 774 UC 530 VOZ 803 OCP 10048

The Lord Will Bless His People with Peace (Psalm 29) (Carter)  
BB/MI 764 CP3 20 H 107 J3 32 OCP 20380

Love One Another (Dufford) BB/MI 464 GP2 645 H 446 J2 752  
J3 718 VOZ 685 OCP 10347

May I offer a small personal reflection as we end the liturgical year, the Year of Faith, and the celebration of fifty years of Vatican II?

I feel extremely fortunate to have lived in the Church before and after Vatican II. Of the many changes, one of the most precious emphasized was that God loves us unconditionally. Pre-Vatican II Catholics can fully appreciate that major shift. For me, the call to serve, rooted in baptism, was another. It set me on a mission that has framed my life in general, and particularly in music.

I am fortunate to live in the era of the New Evangelization. It is rooted in the Council's belief that the world was no longer divided into secular and sacred. The New Evangelization calls us to renew ourselves and our world. We do this through our ministry in the Church and world through music.

Previous to Vatican II, there were few paid parish positions for laity except in some ancillary jobs. Musicians received stipends, if anything. Was there collaboration? There certainly was not the openness to express opinions (ala blogging). Today, male and female laity are employed as ministers of liturgy and music. The sound of the organ has been augmented by the sound of pianos, guitars, flutes, clarinets, drums, rain sticks, and handbells. The monastic sounds of chant have been augmented with excellent vernacular choral music of many faith traditions. Contemporary ensembles, gospel choirs, and even mariachi groups flourish.

We have been given much; it's time to move on.  
(continued next week) — Elaine Rendler-McQueeney

Unless a Grain of Wheat (Farrell) BB/MI 509 CP2 456 CP3 489  
GP2 579 H 475 J 660 J2 760 J3 725 UC 543 VOZ 710 OCP 7115

Unless a Grain of Wheat (B. Hurd) BB/MI 352 CP2 485 CP3 544  
H 507 J 685 J2 802 J3 801

### SONG OF PRAISE OR SENDING FORTH

Crown Him with Many Crowns DIADEMATA BB/MI 743 CM 85  
CP2 309 CP3 320 GP2 420 H 303 J 393 J2 480 J3 461 UC 420  
VOZ 511

Ye Watchers and Ye Holy Ones LASST UNS ERFREUEN BB/MI 729  
CM 84 CP2 307 CP3 315 GP2 446 H 299 J 465 J2 528 J3 505  
UC 466 VOZ 552

In Christ Alone (Getty/Townend) BB/MI 404 J3 637

Rejoice, the Lord Is King DARWALL'S 148TH BB/MI 735 CP3 321  
H 300 J 406 J2 478 J3 459 UC 425 VOZ 508

Festival Canticle: Worthy Is Christ (Hillert/Arthur) BB/MI 570  
CP3 297 H 271 J 440 J2 428 J3 424 UC 641 VOZ 667 OCP 8213

Glory in the Cross (Schutte) BB/MI 727 CP3 313 H 294 J2 523 J3 375  
SS2 313 VOZ 439 OCP 11484

Psalm 23 (Conry) BB/MI 497 GP2 636 J 560 J2 736

Laudate, Laudate Dominum (C. Walker) BB/MI 560 J2 598 J3 597  
OCP 10704

How Great Thou Art (Hine) BB/MI 418 CM 154 CP2 387 CP3 413  
GP2 665 H 400 J 456 J2 628 J3 614 UC 740 VOZ 595 OCP 12136

### CHORAL

¶O Christ, You Reign in Splendor Robed (Glen/Mawby) OCP 4608

Christus Vincit (C. Walker) OCP 11651

The King of Kings, Christ Jesus Reigns ICH GLAUB AN GOT  
BB/MI 741 CP2 311 CP3 323 H 306 J 454 J2 486 J3 469 UC 427  
VOZ 516 OCP 20130

# Our Lord Jesus Christ, King of the Universe

11/24/2013 YEAR C

Time \_\_\_\_\_ Priest Celebrant \_\_\_\_\_

Music Rehearsal/Liturgical Catechesis \_\_\_\_\_

Introduction, see *Prayer of the Faithful*, page 84 \_\_\_\_\_

## THE INTRODUCTORY RITES

Entrance Chant \_\_\_\_\_

Blessing and Sprinkling of Water/Penitential Act \_\_\_\_\_

Gloria \_\_\_\_\_

## THE LITURGY OF THE WORD

First Reading \_\_\_\_\_ Responsorial Psalm \_\_\_\_\_

Second Reading \_\_\_\_\_ Gospel Acclamation \_\_\_\_\_

Gospel \_\_\_\_\_

Homily \_\_\_\_\_

Dismissal of the Catechumens and Elect \_\_\_\_\_

Universal Prayer, see *Prayer of the Faithful*, page 84 \_\_\_\_\_

## THE LITURGY OF THE EUCHARIST

Presentation and Preparation of the Gifts \_\_\_\_\_

Eucharistic Acclamations \_\_\_\_\_

Holy, Holy, Holy \_\_\_\_\_

The Mystery of Faith \_\_\_\_\_ Amen \_\_\_\_\_

## The Communion Rite

The Lord's Prayer \_\_\_\_\_

Lamb of God \_\_\_\_\_

Communion Chant \_\_\_\_\_

Psalm or Hymn of Praise/Instrumental or Silence \_\_\_\_\_

## THE CONCLUDING RITES

Sending Forth \_\_\_\_\_

Choral Anthem of the Day \_\_\_\_\_

Prelude/Postlude \_\_\_\_\_

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## ENTRANCE ANTIphon

Revelation 5:12; 1:6

How worthy is the Lamb who was slain, to receive power and divinity, and wisdom and strength and honor. To him belong glory and power for ever and ever.

## FIRST READING

2 Samuel 5:1-3 (162C)

Because David was so loved as a leader, the elders of all the tribes anointed him king of Israel at Hebron. King David shepherded the people from then on.

## RESPONSORIAL PSALM

Psalm 122:1-2, 3-4, 4-5

Let us go rejoicing to the house of the Lord.

## SECOND READING

Colossians 1:12-20

God's Son brought the people into the reign of forgiveness and love. He heads the body, the church, and has primacy in all things, making peace through the blood of his cross.

## GOSPEL ACCLAMATION

Mark 11:9, 10

Blessed is he who comes in the name of the Lord! Blessed is the kingdom of our father David that is to come!

## GOSPEL

Luke 23:35-43

The soldiers made fun of Jesus on the cross, offered him bitter wine, told him to save himself if he was the Christ, and told him to put an inscription over his head: "This is the King of the Jews."

## COMMUNION ANTIphon

Psalm 29 (28):10-11

The Lord sits as King for ever. The Lord will bless his people with peace.

# Thanksgiving Day

11/28/2013 YEAR C

## MUSIC SUGGESTIONS

See page 64 for an abbreviation key.

For additional music suggestions,  
visit [liturgy.com](http://liturgy.com) and [spiritandsong.com/podcasts](http://spiritandsong.com/podcasts).

### ENTRANCE CHANT

Come, Ye Thankful People, Come ST. GEORGE'S WINDSOR BB 212  
CM 134 CP2 384 CP3 405 GP2 705 H 388 J 359 J2 639 J3 606  
TM 40 UC 633 VOZ 603

Thanks Be to God CHARIS BB/MI 594 J2 638 J3 605 OCP 10162  
Here at This Table (Whitaker/Whitaker) BB/MI 312 CP3 510 H 490  
J2 807 J3 777 NTY 68 SS2 362 OCP 11560

Let All Things Now Living ASH GROVE BB/MI 592 CP3 407 H 393  
J2 641 J3 608

Gather the People (Schutte) BB/MI 304 CP3 514 H 484 J3 766  
OCP 20122

Gather Your People (B. Hurd) BB/MI 316 CP2 474 CP3 516 GP2 529  
H 488 J 681 J2 798 J3 768 NTY 10 SS1 111 UC 475 VOZ 782  
OCP 9699

We Gather Together KREMSEER BB 205 CM 100 CP2 470 CP3 515  
GP2 698 H 367 J 344 J2 794 J3 762 TM 33 UC 482 VOZ 787

Table of Plenty (Schutte) BB/MI 310 CM 99 CP2 475 CP3 518  
GP2 530 H 487 J 744 J2 793 J3 761 NTY 75 SS1 163 UC 487  
VOZ 786 OCP 9846

O God beyond All Praising THAXTED BB/MI 535 CP3 402 H 571  
J2 614 J3 589

As We Gather at Your Table NETTLETON BB/MI 314 J2 792 J3 760

### RESPONSORIAL PSALM AND GOSPEL ACCLAMATION

Respond and Acclaim (Alstott) 156-157  
A Lectionary Psalter (Schiavone) 195, 259

### PRESENTATION AND PREPARATION OF THE GIFTS

All Good Gifts HEISLMAN BB/MI 591 J2 644 J3 611 OCP 9967

For the Healing ST. THOMAS (TANTUM ERGO) BB/MI 438 CP3 463  
H 429 J 472 J3 844

All Is Well with My Soul VILLE DU HAVRE (Landry) BB/MI 492  
OCP 30104966

For the Beauty of the Earth DIX BB/MI 593 CM 133 CP2 383 CP3 404  
GP2 704 H 392 J 464 J2 642 J3 609 NTY 139 R2 293 R3 171  
UC 636 VOZ 602

Praise God, from Whom All Blessings Flow OLD HUNDREDTH BB/  
MI 557 CM 127 CP2 371 CP3 393 H 384 J 425 UC 699 VOZ 592

This Day God Gives Me BUNESSAN BB/MI 634 CM 173 CP2 528  
CP3 574 GP2 727 H 554 J 466 J2 2 J3 850 R2 179 R3 136 UC 746  
VOZ 838

Ven al Banquete/Come to the Feast (Hurd/Moriarty) BB/MI 307  
CP2 477 CP3 519 H 485 J2 795 J3 763 NTY 80 R2 204 R3 297  
SS1 164 UC 478 VOZ 779 OCP 10336

### COMMUNION CHANT

Gift of Finest Wheat BICENTENNIAL BB/MI 327 CM 107 CP2 484  
CP3 526 GP2 525 H 499 J 483 J2 803 J3 791 UC 526 VOZ 807  
OCP 8005

Spirit and Grace (Manalo) BB/MI 339 J3 798 OCP 20319

Seed, Scattered and Sown (Feiten) BB/MI 348 CP2 495 CP3 530  
GP2 516 H 518 J 545 J2 811 J3 781 UC 518 VOZ 818 OCP 9920

The Supper of the Lord (Rosania) BB/MI 360 CM 112 CP2 486  
CP3 527 GP2 518 H 510 J3 774 UC 530 VOZ 803 OCP 10048

Our Blessing Cup (B. Hurd) BB/MI 322 CP2 489 CP3 535 GP2 513  
H 502 J 601 J2 92 J3 778 UC 503 OCP 9102

Taste and See (Moore) BB/MI 333 CM 110 CP2 28 CP3 533 H 114  
UC 532

That There May Be Bread (Norbet) BB/MI 355 GP2 515 J 583  
OCP 8878

A colleague and sought-after maestro throughout the country is a devout Catholic and an extraordinary minister of holy Communion. His ministry is his most meaningful parish experience. After sharing some touching stories he said, “But I still miss the Latin Mass. I was an altar boy and I know all the Latin.” “Well, you can’t have it both ways,” I said. Of all the comments I hear at the parish level, the most frequent is the loss of Latin at Mass. But let’s look at a bigger picture of the culture. Think about the implications.

**The Past:** Churching women after childbirth (ask your mother what it was. Because it was in Latin, my mother said she had no idea, even though she went through it eight times). Exclusion of women from the sanctuary; Nuptial Mass not permitted for a “mixed marriage” (between a Catholic and a non-Catholic); Private baptisms were the norm; no lay liturgical ministers: cantor, lector, altar girl, extraordinary minister of Holy Communion, or minister of hospitality; no permanent deacons.

**The Present:** Sacraments proclaimed in the vernacular (yes, they were in Latin); lay ministry, adult faith formation, Bible study, RCIA; immersion in Scripture: three-year cycle of Sunday readings and three readings on Sunday; funerals that celebrate resurrection; fullness of liturgical symbols; lay participation in the Divine Office—in English; primacy of liturgical prayer for Catholics.

Spend time with your musicians and add to these lists. Some of these topics will certainly provide for generational sharing. Pass them forward lest we forget. For all this, we say *Deo gratias.*

—Elaine Rendler-McQueeney

We Praise You (Ducote/Daigle/Balhoff) BB/MI 548 CP2 379 GP2 677  
H 371 J2 626 J3 579 VOZ 569

Our Blessing-Cup (Psalm 116) (Soper) BB/MI 811 CP3 71 J3 93  
OCP 20173

### SONG OF PRAISE OR SENDING FORTH

Now Thank We All Our God NUN DANKET BB 198 CM 132 CP2 382  
CP3 403 GP2 700 H 391 J 339 J2 636 J3 603 R2 297 R3 169 TM 28  
UC 637 VOZ 611 OCP 10237

All Praise and Glad Thanksgiving GOTTF VATER SEI GEPRIESEN BB/  
MI 717 CM 76 CP2 301 CP3 308 GP2 415 H 289 J 421 J2 466  
J3 445 UC 413 VOZ 504 OCP 11926

Give Thanks to the Lord (Schutte) BB/MI 595 GP2 699 J 727 J2 643  
J3 610 OCP 9905

Sing of the Lord’s Goodness (Sands) BB/MI 558 CP2 357 CP3 379  
GP2 690 H 379 J 531 J2 605 J3 582 UC 678 VOZ 566 OCP 7100

God of Our Fathers NATIONAL HYMN BB/MI 647 CP3 571 H 557  
J2 867 J3 847

For the Fruits of This Creation AR HYD Y NOS BB/MI 422 CP2 385  
CP3 416 H 389 J 418 J2 629 J3 615 R2 238 R3 189 UC 739  
VOZ 599

Grateful (Tomaszek) BB/MI 596 J3 602 NTY 140 SS2 361  
OCP 12130

From All That Dwell below the Skies DUKE STREET BB/MI 545  
CP2 370 CP3 392 H 385 J 447 UC 682 VOZ 586

### CHORAL

† Thanksgiving Psalms (Mayernik/Seymour) J3 92 OCP 30101056

† I Lift Up My Eyes to the Mountains (Willcock) OCP 30113172

† Gather Us Together (Rosania/Gelineau) OCP 30105755

# Thanksgiving Day

11/28/2013 YEAR C

Time \_\_\_\_\_ Priest Celebrant \_\_\_\_\_

Music Rehearsal/Liturgical Catechesis \_\_\_\_\_

Introduction, see *Prayer of the Faithful*, page 85 \_\_\_\_\_

## THE INTRODUCTORY RITES

Entrance Chant \_\_\_\_\_

Blessing and Sprinkling of Water/Penitential Act \_\_\_\_\_

Gloria \_\_\_\_\_

## THE LITURGY OF THE WORD

First Reading \_\_\_\_\_ Responsorial Psalm \_\_\_\_\_

Second Reading \_\_\_\_\_ Gospel Acclamation \_\_\_\_\_

Gospel \_\_\_\_\_

Homily \_\_\_\_\_

Dismissal of the Catechumens and Elect \_\_\_\_\_

Universal Prayer, see *Prayer of the Faithful*, page 85 \_\_\_\_\_

## THE LITURGY OF THE EUCHARIST

Presentation and Preparation of the Gifts \_\_\_\_\_

Eucharistic Acclamations \_\_\_\_\_

Holy, Holy, Holy \_\_\_\_\_

The Mystery of Faith \_\_\_\_\_ Amen \_\_\_\_\_

## The Communion Rite

The Lord's Prayer \_\_\_\_\_

Lamb of God \_\_\_\_\_

Communion Chant \_\_\_\_\_

Psalm or Hymn of Praise/Instrumental or Silence \_\_\_\_\_

## THE CONCLUDING RITES

Sending Forth \_\_\_\_\_

Choral Anthem of the Day \_\_\_\_\_

Prelude/Postlude \_\_\_\_\_

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## ENTRANCE ANTIphon

Ephesians 5:19–20

Sing and make music to the Lord in your hearts, always thanking God the Father for all things in the name of our Lord Jesus Christ.

## FIRST READING

Sirach 50:22–24 (943.2)

Give God thanks, blessing, and praise for doing wondrous things on earth. The Lord God grants joy of heart and peace among all people.

## RESPONSORIAL PSALM

Psalm 113:1–2, 3–4, 5–6, 7–8 (945.2)

Blessed be the name of the Lord for ever.

*Or:* Alleluia

## SECOND READING

1 Corinthians 1:3–9 (944.1)

Paul gave thanks to God for the saints of the church at Corinth because Christ endowed them richly with gifts of speech and knowledge. Paul called them to fellowship with the Lord.

## GOSPEL ACCLAMATION

1 Thessalonians 5:18 (946.7)

In all circumstances, give thanks, for this is the will of God for you in Christ Jesus.

## GOSPEL

Luke 17:11–19 (947.6)

Jesus cured ten people, and only one, a Samaritan, came back to give thanks and praise to God in a loud voice. Jesus told him, "Stand up and go; your faith has saved you."

## COMMUNION ANTIphon

Psalm 138 (137):1

I thank you, Lord, with all my heart, for you have heard the words of my mouth.

*Or*

Psalm 116 (115):12–13

How can I repay the Lord for all his goodness to me? The chalice of salvation I will raise, and I will call on the name of the Lord.

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### ABBREVIATIONS USED IN MUSIC SUGGESTIONS

BB.....	<i>Breaking Bread</i> (published yearly)	NTY.....	<i>Never Too Young: Spirit &amp; Song for Young People</i>
CM .....	<i>Companion Missal</i> (published yearly)	R2, R3 ..	<i>Rise Up and Sing</i> (Second Edition, Third Edition) (young people)
CP2.....	<i>Choral Praise Comprehensive</i> (Second Edition)	SS1, SS2.....	<i>Spirit &amp; Song 1</i> and <i>Spirit &amp; Song 2</i> (young adults)
CP3.....	<i>Choral Praise</i> (Third Edition)	TM .....	<i>Today's Missal</i> (published three times yearly)
GP2 .....	<i>Glory &amp; Praise</i> (Second Edition)	UC .....	<i>United in Christ/ Unidos en Cristo 2012-2014, music resource</i>
H .....	<i>Heritage Missal</i> (published yearly)	VOZ.....	<i>One Faith, Una Voz</i> (hymnal)
J, J2, J3 .....	<i>Journeysongs</i> (First, Second, Third Editions)	✚.....	Trinitas (choral octavo series)
MI.....	<i>Music Issue</i> (published yearly)	♪.....	Octavo