

ORDINARY TIME 2 (C)

Today's LITURGY

A quarterly publication for liturgy preparation

September 4–November 26, 2022

OCP
Celebrates
100 Years:
Serving the
Catholic
Community



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1945: Coast Guard Mass held on a ship on the Columbia River in Oregon.

MUSIC THAT SERVES God's people



“For the Beauty of the Earth”

MUSIC DIRECTORS *love its versatility*

PARISHIONERS *love its message*

PASTORS *love its unifying power*

YOU love that it's rooted in tradition

Inspiring you to inspire others

FOR 100 YEARS



TO OUR READERS

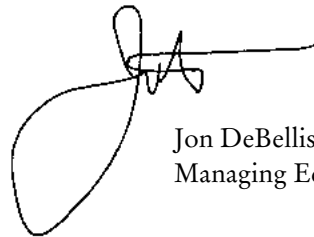
This issue of *Today's Liturgy* finds us entering deep into Ordinary Time. Throughout this time there are many memorials for saints, and the celebrations of All Saints and All Souls. We remember, honor, and pray for those who have gone before us.

For this reason, annually we include our "Requiescent in Pace" article (p. 11), remembering and honoring those who have contributed to the world of liturgical music that has enriched our lives and liturgies over the years.

And speaking of those who have gone before us, we are finishing up our year of celebrating 100 years of service to the Church, with our final OCP history installment (p. 14). The first three articles, from former and current publishers, highlighted changes during their tenures. This latest piece offers a more global view of the last 100 years, and the work OCP has continued to do to assist with Catholic liturgy.

Dr. Glenn CJ Byer returns with another take on *The Catechism* (p. 19), this time tackling the topic of the Anointing of the Sick. Angela Westhoff-Johnson, director of product development at OCP once again offers her thoughts on choral music (p. 21) and accompanying suggestions for the season.

From the archives, we brought back an article about Saint Paul's proclamation of hope for all, and the lasting legacy of the saints by Jesuit Father John Donahue (p. 17). And don't forget to check out all the news in *Full Conscious and Active Preparation* (p. 9), as well as the *Bulletin Notes* (p. 7) and *Ask the Liturgist* (p. 6). We hope that the lives of the saints, the history of the Church, and your music ministry continue to inspire to bring about God's kingdom on earth.



Jon DeBellis
Managing Editor, Missals and Periodicals



Former *Today's Liturgy* editor inducted into ACP Hall of Fame

Dr. Elaine Rendler-McQueeney, former editor of *Today's Liturgy* magazine, was inducted into the Association of Catholic Publishers Hall of Fame this year. The award is given to those who have made "a significant and noble contribution to the Catholic book publishing industry at any point in their career. Besides her contribution to *Today's Liturgy*, Dr. Rendler-McQueeney published several books with OCP including *Celebrating Marriage: Preparing the Roman Catholic Wedding Liturgy* (now in its fourth edition), and *This Is the Day* and *In the Midst of the Assembly*, which were collections of her best columns from *Today's Liturgy* magazine.

Dr. Rendler-McQueeney is also a nationally recognized musician, teacher, composer, pastoral liturgist, and speaker. She holds a Doctorate of Musical Arts (DMA) in organ performance, theory and liturgy from The Catholic University of America. She is associate professor of music theory at George Mason University, Fairfax, Virginia. She received the 2020 Jubilate Deo award from the National Association of Pastoral Musicians (NPM) in recognition of her substantial contribution to the development of pastoral liturgy in the United States. Additionally, Georgetown University's Center for Liturgy bestowed upon her the National Award for Outstanding Contributions to the Liturgical Life of the Church.



[Dr. Glenn CJ Byer](#)
Worship Publications Manager



Jon DeBellis
Managing Editor



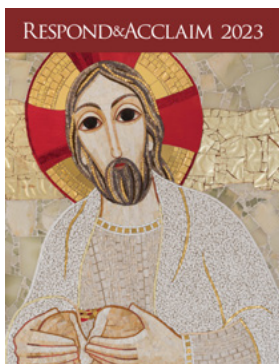
[Angela Westhoff-Johnson](#)
Choral Suggestions



Aage Nielsen
English Missal Editor

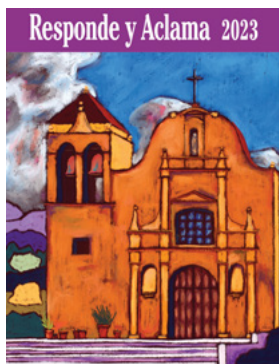
Sing praise to the Lord

These diverse OCP psalters offer responsorial psalms and Gospel Acclamations in a range of styles for the whole year



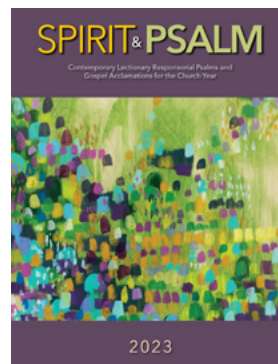
Respond & Acclaim

Complete musical settings which correspond to the congregational responses found in *Today's Missal*, *Breaking Bread*, *Heritage Missal* and the English-language portion of *Unidos en Cristo/United in Christ*



Responde y Aclama

Spanish and bilingual musical settings matching those in *Misal del Día* and the Spanish-language portion of *Unidos en Cristo/United in Christ*



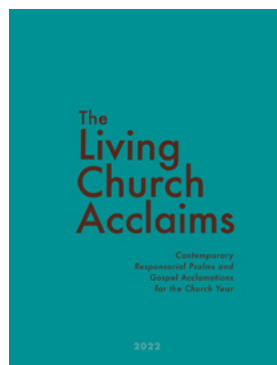
Spirit & Psalm

Offering verbatim responsorial psalms and Gospel Acclamations arranged in a fresh and inspiring way by OCP's beloved contemporary composers, this resource supports *Choose Christ Missal*



Forever I Will Sing

An annual psalter offering an eclectic mix of musical styles from Timothy R. Smith



The Living Church Acclaims

A contemporary collection of modern liturgical music written by Scot Crandal

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How can we improve the singing in our parish?

There is much that could be said here, but I would merely like to pass on some observations made by Mercy Sister Sheila Browne at a workshop given in Brooklyn a few years ago:

- Clergy significantly influence the singing in their parish. The key people encouraging the liturgical assembly to sing are: the pastor, the song leader, the organist, and the choir.
- The role of choirs and similar groups is to lead and support the liturgical assembly. They also have appropriate moments to sing by themselves. A choir Mass does not mean that the choir does all the singing. Even there the liturgical assembly should be singing most of the time along with the choir.
- Parishes greatly benefit from having someone (e.g., a music director) with vision and responsibility to help people sing at Mass. Priest, organist, whoever; this person's challenge is to help people articulate their faith and come alive at liturgy. He or she should be at staff meetings (and parish pastoral council meetings) when parish goals are discussed.
- New melodies can be introduced during preludes and interludes for a few weeks before starting to teach the words to the people. The best time of the Mass to introduce an unfamiliar hymn or song is when people are seated and able to concentrate.
- The words of the hymns and songs are very important. Just as presiding ministers need good prayers to say, so also do song leaders need good words to sing.
- There is no need to choose the choir over the liturgical assembly. The choir embellishes and supports the singing of the liturgical assembly. There are many hymns and arrangements that provide alternate parts and verses just for the choir, but keep the assembly involved in the singing.
- One way to break down carelessness about singing is to make it a practice to sing all the verses of a hymn or song. This encourages people to pick up the hymnal, printed missal or worship aid, and gradually convinces them that singing is taken seriously as part of the liturgy.
- Just as priests and deacons should be active listeners of God's word, they should also give good example by the way they sing out.

Sister Sheila concluded her workshop with a simple sentence that puts some things in perspective: "People don't leave the Mass humming the homily; they go home humming the hymns and songs."

Supporting documentation: MCW 15–18, 23–41; LMT 73–74

Why is a leader of song so important?

There are a number of special music ministries. Without intending to slight anyone, a key person who can advance the participation of the liturgical assembly is the song leader.

Years ago, a great musician who created musical settings for the Psalms, French Jesuit Father Joseph Gelineau, called the song leader an animator for worship. Mercy Sister Sheila Browne approved of that word, and added a few descriptions of her own:

- The best song leaders believe the words they sing. They know the power of music; they graciously invite people to join them; they do not overpower the assembly.
- Like a presiding minister or reader, a song leader should be transparent and should not get in the way of people's prayer and participation by displaying objectionable attitudes or habits.
- Good song leaders show respect for the liturgical assembly and guarantee that people will not be embarrassed if they do try to sing.
- A song leader may also act as a cantor when the Responsorial Psalm is sung.
- A song leader should be visible to the liturgical assembly only when necessary and should be different from the organist. An invisible organist/singer in the choir loft is not as effective as an organist who plays and a visible singer who leads.

Supporting documentation: MCW 35–36

Is it a good idea for the liturgical ministers to pray together before the opening procession?

It is always good to pray. It is always important. All ministries, be they lay or ordained, need to be carried out in a spirit of prayer. There are preparatory prayers in the *Sacramentary* for priests to say before Mass, if time allows. The priest is encouraged to pray before celebrating the sacrament of Reconciliation with a penitent.

Immediately before Mass begins is a particularly crucial time, and those who have a ministry to exercise need to be especially aware of God's love in what they are about to do. A brief prayer can help to call the ministers to this awareness and can be another opportunity to ask God's blessing. It is also another way for this group of people to model the coming to silence.

Supporting documentation: CCC 2623

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THE GOLDEN CALF

“The Golden Calf” is a strong image, from the Bible to the Faustian legends, for rejecting God. But God is faithful and patient in allowing the prodigal to come back home. When we do, Jesus says all creation rejoices because the lost is found. We have sacramental healing of the sinner and the sick, through penance and anointing of the sick, to lead us back to the “Great Feast of Heaven.” You are invited to share in the wedding banquet of God. Are you coming back to where you should be?

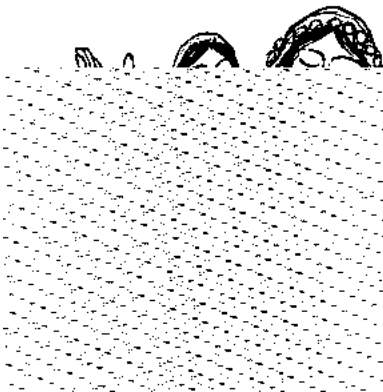
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PRaise AND THANKS

Naaman the Syrian leper-general washes clean, following the instructions of God’s prophet Elisha. Jesus heals the lepers by his own Word and a foreigner returns to give thanks. Naaman hauled away dirt from the Holy Land to make a holy place. The healed Samaritan leaves praising God and full of faith in the Messiah. For us Christians, God’s presence is not confined but is wherever we gather to praise the Lord. There we are

nourished and healed in the Eucharist, our thanksgiving. How do you praise God?

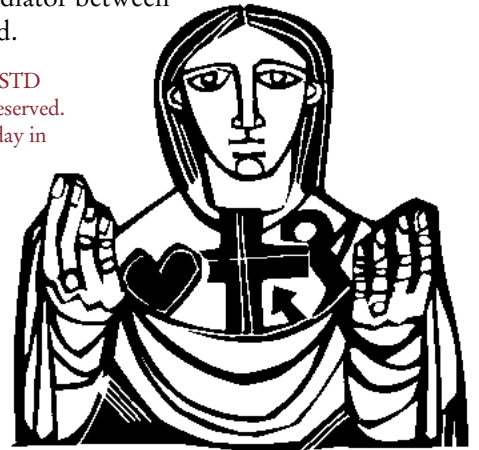


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GENUINE RICHES

Cheating and sharp dealing in our lives serve no good. Only sorrow is to be found that way. But there is a bargain we regularly make before God to “forgive us our trespasses as we forgive those who trespass against us.” We can be astute in order to find our salvation. We can gain trust before God and our neighbors and find the genuine riches of the “tents of eternity” and of our grace-full share in divine life. We can reach full knowledge of the truth, Christ Jesus, the mediator between God and humankind.

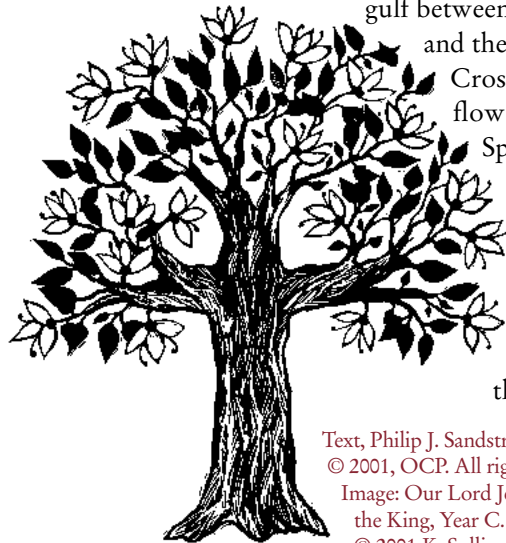
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CHRIST THE KING

Jesus reigns as king from his Cross, granting entrance into paradise. The Cross ties together the heavens and the earth and all around it. The Cross is the ladder by which we climb to the heavenly wedding banquet; it is the place where time and eternity meet; it is the flowering Tree of Paradise. The Cross is the bridge over the

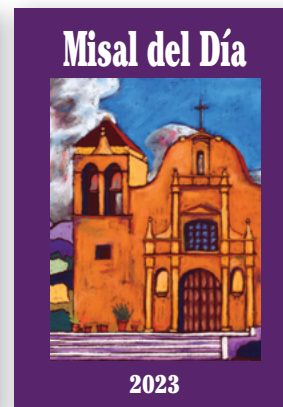
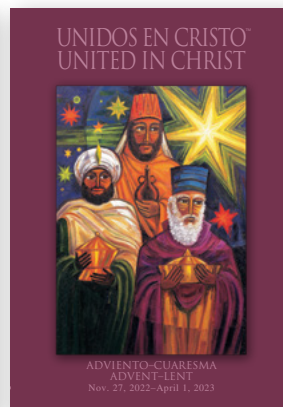
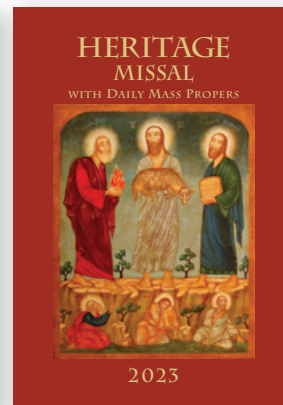
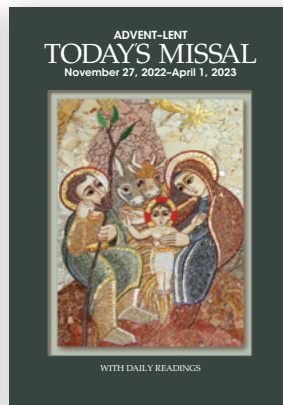
gulf between this world and the next. The Cross is where the flow of the Holy Spirit enters into time and space and where we are sucked up into the sweet presence of the Trinity.



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100 YEARS OF WORSHIP

Benefit from a century of experience serving the Church with an OCP missal that meets the needs of your unique community



Through Him then, let us continually offer God a sacrifice of praise, that is, the fruit of lips that confess his name.

– Hebrews 13:15

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Full, Conscious, and Active PREPARATION

New accompaniment supplements!

This fall, subscribers will receive new accompaniment book supplements:

Breaking Bread and *Music issue*: Keyboard, Guitar, and Solo Instrument

Choose Christ Missal: Guitar and Keyboard

Misal del Día: Teclado and Guitarra

Note: *Heritage Missal* subscribers will receive supplements in liturgical year 2024. Any retired songs from the program are still available as single-purchase downloads from

Now is a good time to review the resource needs of your ministry.

- Have enough accompaniment books for your musicians?
- Has your choir/ensemble grown? Do you have enough copies of *Respond & Acclaim*, *Responde y Acclama*, *A Lectionary Psalter*, *Spirit & Psalm*, and *Choral Praise*, fourth edition?
- Do you use the Entrance and Communion Antiphons? We have several settings of these from the traditional chants of St. Meinrad Archabbey to our new contemporary collection *Let Us All Rejoice*.
- What about resources for the other parts of the liturgy: *Hear Our Prayer*, *Prayer of the Faithful*, and *Oración de los Fieles*? Have you ordered the beautiful hard cover books for proclaiming the passion on Palm Sunday (all three cycles) and Good Friday? These are available in English or in Spanish!
- For liturgy preparation, there is the powerful *Liturgy.com* and the new *Today's Liturgy Annual Planning Resource* (ocp.org/tlp) and *Liturgia y Canción: Páginas de Planificación*

Order these resources now at 1-800-LITURGY (548-8749) to have everything in place in plenty of time for the new liturgical year

OCP receives gifts

OCP was recently the recipient of gifts from two longtime friends of the company. These gifts will adorn the work space and help to complete our archive of *Pastoral Press* books.



Father Virgil Funk, president emeritus of the National Association of Pastoral Musicians and founder of *Pastoral Press* made a generous gift of his *Pastoral Press* library. These books cover the entire field of liturgy and music, with classic titles such as Cyrille Vogel's *Medieval Liturgy: An Introduction to the Sources*, to the wonderful worship

series of books written by highly respected liturgists, to practical works such as *A Primer for the Catholic Choir Member*. The *Pastoral Press* continues to be a live agent, publishing works by Ken Canedo on the history of the contemporary liturgical music movement, as well as an addition to the Basics series, started by Father Virgil. The most recent addition there is *Adoration Basics* by Dr. Glenn CJ Byer. These recent works remind us of the goal of the press—to bring scholars and pastoral liturgists together, and to help the work of the other. The assistance of Father Virgil in granting us this gift will be a permanent help to the whole company.



Michael Prendergast, longtime liturgist, pastoral musician, and workshop presenter for countless Catholics across the country has made a gift of several art pieces. Some of them reflect his time at OCP, where he led *Today's Liturgy* magazine, and so several pieces of cover art are returning to the building. At the same time, he created marvelous content for several books, especially *Voices from the Council*, which brought together reflections from those who were present at that momentous event in the life of the Church. Michael continues to be an important figure at NPM, so we are grateful to receive art from an NPM convention. In addition, Michael is well-known for his love of icons, and so several of those will now also grace our walls. We are so grateful to have this gift of art to inspire our work.



St. Louis Jesuits receive honorary doctorates

Liturgical music composers Jesuit Fathers Bob Dufford, John Foley and Roc O'Connor, along with Tim Manion and Dan Schutte (known as the St. Louis Jesuits) all received honorary doctorates in music from Saint Louis University in 2021. The musicians were awarded the doctorates from the Jesuit university in 2020, but due to COVID-19 restrictions were not able until last year to receive them.

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Many Parts

O Unseen Guest, we hear your voice
in our own harmony.

When we surrender to a holy blend,
no one voice is heard, only a new voice
that no one can own.

It is your voice that resonates in this church,

The Christ voice that praises the Father.

Once we learn to stop wanting to be heard,
singing for our self,

We are transformed into your voice.

Soprano, alto, tenor, and bass
surrender into a new sound,
a new presence.

The voice comes when we melt into the heart
of your divine presence.

What emerges is a sound so fine
beyond our best effort.

O, Christ, sing through us.

Amen.

One Voice

Spirit of the many,
make us one in voice

Like monks singing chant,
may none of us stand out.

Give us the humility to melt into your divine voice.

Never the sound of so many trying to blend,
but miraculously just one pure sound.

It takes your gentle hand to bring this about,
for we can so easily allow our puffed-up hearts
to want to be noticed.

A servant's voice abandons notice,
allowing the Lord to be the only object
of what we do.

May our love for You allow the grace of a humble song.

Amen.



REQUIESCANT IN PACE

Please remember in your prayers



PAUL W. QUINLAN, a former Jesuit scholastic, professor, musician, and pioneer of the Catholic folk Mass, died Dec. 28, 2020. He was 82.

Quinlan was born February 6, 1938, in Natick, Mass. He graduated from Dartmouth College in 1960 and joined the Jesuit community as a seminarian at Weston College. In 1965, the American Record Society released *Glory Bound: Psalms Set to Folk Music*. Distributed by World Library of Sacred Music, this was Quinlan's debut LP and is considered the first recording of religious folk music by a Catholic artist.

In the fall of 1965, he joined the faculty at College of the Holy Cross in Worcester, Mass., to teach philosophy as a Jesuit scholastic. A daily Folk Mass had begun at Holy Cross under the leadership of Rich Regan, then a sophomore, and Quinlan soon found an outlet for singing his "folk Psalms."

The Holy Cross Folk Mass grew in popularity and was noted in the college newspaper: "Attendance at daily Mass jumped to 300. When folk music was added to the Saturday Midnight Mass, two-thirds of the students became regulars."

Soon, Steve Seery, an ROTC student, joined Quinlan and Regan, and eventually the trio began performing concert appearances all over the East Coast, at Catholic colleges and ecumenical gatherings. Their most memorable appearance was at Carnegie Hall in 1967. At this concert, the trio sang their standard repertoire, but also included two new compositions, "Sing to God a Brand New Canticle," and "It's a Brand New Day," which were to become Quinlan's most popular songs.

Quinlan eventually moved on from the Jesuit order and, during the early 1970s, took up a staff position in Phoenix at North American Liturgy Resources. A few years later, he moved back to Boston with his wife Nancy.



FATHER RONALD E. BRASSARD, Pastoral Press author and promoter of OCP, died Aug. 6, 2021, in East Providence, Rhode Island. He was 74.

Father Brassard was Pastor Emeritus of Immaculate Conception Parish in Cranston, Penn. An accomplished musician, and nationally known liturgist, composer and director, he was born in Attleboro, Massachusetts in 1947. He was the son of the late Ernest J. Brassard and Cecile (Gousie) Brassard and the brother of the late Shirley Brassard Glod. He attended the Holy Trinity School in Central Falls, St. Raphael Academy in Pawtucket, Our Lady of Providence Seminary College in Providence, and the Catholic University of America where he received his Master's of Divinity degree. He was ordained to the priesthood in 1974 at St John the Baptist Church in Pawtucket. He served in numerous parochial assignments throughout the diocese as well as many diocesan duties including Chaplain for the Apostolate for the Deaf and Hearing Impaired, founder of the Diocesan Office for Worship and Liturgy, Assistant Chancellor, and Diocesan Dean for Deanery VI, Chairman of the Diocesan Music Commission, and initiator of the annual Diocesan Music Festival. From 1983 to 1988 he served as Director of Liturgy for the National Shrine of Our Lady of the Snows in Belleville, Illinois. He had a close personal relationship with Dave and Iola Brubeck and their family. While at the Shrine, he and Chris Brubeck wrote the musical "David Champion of Israel" that was performed twice at the Shrine. He was an elected member of the National Association of Pastoral Musicians, serving as President of the Clergy Section. He served as Chairperson of the Regional Convention: "Sundays and Seasons" in 1982, and served on the faculty of the NPM Cantor and Choir schools throughout the United States. He was appointed by Governor Lincoln Almond to the Rhode Island State Council on the Arts and served from 1998-2001.

He was a strong supporter of Catholic education and a proud graduate—Class of 1964, and lifelong supporter of Saint Raphael Academy in Pawtucket, and served as a member of their Board of Advisors for many years. In 1994 he was named Pastor of Immaculate Conception Parish in Cranston and founded and built the Immaculate Conception Catholic Regional School, the first Catholic parochial school to open in the Diocese in 40 years. In 2017 he retired as Pastor of St Mark's Parish in Jamestown and was named Pastor Emeritus of Immaculate Conception Parish that same year.



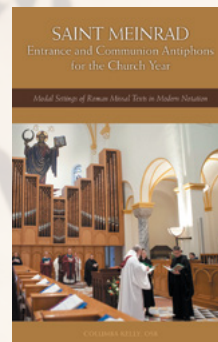
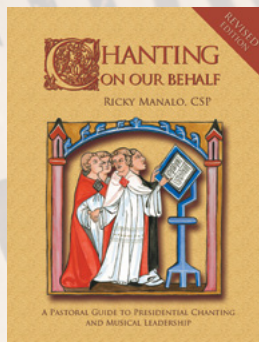
MAURICIO CENTENO, accomplished musician, producer, arranger, composer and choral director, died Sept. 27, 2021.

Centeno was born in Santa Ana, El Salvador, in 1957, where he began his extensive professional and international music career. He focused his talent and knowledge on the development of liturgical, praise, and Christian pop music within the Hispanic Catholic community.

Known for his ability to unite people in song and praise, Centeno's music incorporated an array of flavors rich in Latin rhythms in celebration of both Spanish and bilingual liturgies. He served parishes with Spanish and bilingual ministries, providing them with workshops that responded to the overwhelming need for liturgical development and guidance in Hispanic music ministry. Led by these experiences, he directed the music for several Los Angeles archdiocesan celebrations and other events in Southern California.

Centeno was president and founder of MC Productions, an organization committed to evangelization through music. Through MC Productions, he produced several CDs for OCP including *Sal de la Tierra*, *Primavera con Cristo*, *Flor y Canto*, *Tercera Edición* and *Luz Perpetua*. His 2018 collection, *Atrévete a Salir*, is a versatile album that covers different Catholic subjects with Latin American music genres. He also served as the music director and coordinator for El Sembrador Ministries events, and a part of the music ministry at St. Hilary Church with Exalt Choir.

Preserving the music of the Church



With numerous resources dedicated to Latin chant, OCP is committed to offering high quality, accessible music that encourages parishes to incorporate the ancient and the new.

[LEARN MORE](#)



Ora et Labora

Congratulations, Kateri Andress



OCP is proud to introduce one of the recipients of the 2021 pastoral musician scholarships. Administered by the National Association of Pastoral Musicians (NPM), these annual awards support musicians who are completing graduate and undergraduate studies. The OCP Scholarship, in the amount of \$2,500, was awarded to Kateri Andress.



Firstly, a heartfelt thank you for your generosity in providing this scholarship. Your investment in young musicians' pursuit of sacred music is both encouraging and inspiring, and I am tremendously grateful for this scholarship that enables me to continue my studies as a graduate student. I am currently a first-year student at the Eastman School of Music in Rochester, New York, where I am pursuing a Master of Music degree in Organ Performance and Literature in the studio of David Higgs. As a graduate student at Eastman, I have the opportunity to take courses directly geared towards the church musician, such as improvisation, conducting, courses on organ construction and maintenance, and so much more. In addition to my studies, I am employed as the Organist at the United Church of Canandaigua in Canandaigua, New York.

I first began to play the organ at the age of sixteen when the church my family attended needed another organist. But the driving force behind my love for and commitment to sacred music, and in particular the organ, has its roots in the way I was raised by my parents. They intentionally cultivated an appreciation of beauty in me from an early age and taught me that artists have a noble vocation to put their talent at the service of humanity for the common good and enrichment of mankind. This vocation gratifies my innate desire for the meaningful like nothing else can; to be an instrument of the good is an integral part of who I am, and therefore, music will always be of great consequence in my life.

My role as an organist holds special significance for me because of the organ's important place in the liturgy and worship of God. This raises my role as an organist to a whole new level for me – in regard to the sacredness of music, and the responsibility I have to play to the best of my abilities. Thank you once again for your generosity and support of my pursuit of sacred music.

With gratitude,

Kateri Andress

OCP Celebrates 100 Years: Serving the Catholic community

As the Church in the United States has grown, OCP has always sought—and will continue to seek—to grow and adapt to meet new challenges. From our beginnings 100 years ago as a beacon of information for Catholics in Oregon, to the publisher of the most widely distributed missal programs in the U.S., we have certainly come a long way.

In the Beginning-The Catholic Truth Society of Oregon



1922: In the early 1920s the Ku Klux Klan was rampant in Oregon and the persecution of Catholics was one of its main goals. To combat the Klan, Archbishop Alexander Christie established the Catholic Truth Society of Oregon—the original name of OCP. The stated purpose was to provide Catholics and non-Catholics alike with information about the Church and the activities of its educational and charitable institutions.



1925: The Catholic Truth Society of Oregon prints and distributes a quarter million pamphlets about the Church to 25 states, the Philippine islands and some parts of Canada.

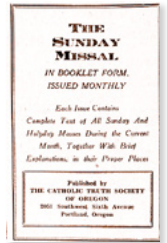
1928: The Catholic Truth Society incorporates and acquires the Catholic Sentinel, which had been the diocesan newspaper for the state of Oregon since 1870, and continues to be one of the most successful, award-winning diocesan newspapers in the United States.

A Historic Decision- My Sunday Missal

1934: The Catholic Truth Society makes the historic decision to begin publishing *My Sunday Missal*. At the time, Mass was still celebrated in Latin, so *My Sunday Missal* was printed to present each Sunday's liturgy in English so that congregants could follow along. It took off in popularity

and by the early 1940s, *My Sunday Missal* was being distributed throughout the U.S.

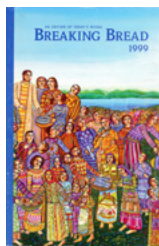
1960s and '70s: The Catholic Truth Society revises *My Sunday Missal* in order to increase participation in Mass among congregants.



Change is in the Air – New Missals and New Name

1971: The missal is expanded to include a broader selection of music and rebranded as Today's Missal.

1980: The Catholic Truth Society changes its name to Oregon Catholic Press in order to reflect its growth from an informative service organization to one of the largest publishers of Catholic music and liturgical resources in the world. This change also ushered in a new age of successful growth and outreach, including the publication of OCP's own collections of liturgical music.



1982: OCP launches the popular missal *Breaking Bread*, an annual resource with synopses for each of the weekly readings and more than 800 hymns and songs. OCP also publishes its first hymnal—and the first Spanish-language hymnal published in the US—*Canticos de Gracias y Alabanza*.

Expanding our Horizons – Flor y Canto and Glory & Praise

1989: OCP publishes *Flor y Canto* in order to serve Hispanic communities. Now, in its third edition, *Flor y Canto* is far and away the best-selling Spanish Catholic hymnal in the US.



1994: OCP acquires the music and products of North American Liturgy Resources (NALR), including the most popular Catholic hymnal ever published, *Glory & Praise*. Soon after, OCP publishes an expanded version, which includes many songs originally published by OCP, in *Glory & Praise, Second Edition*.

1998: OCP increases its library of resources even further through the acquisition of Pastoral Press, the book publishing division of the

National Association of Pastoral Musicians.

Giving Back – Parish Grants, Liturgy.com, Vietnamese Hymnal

2001: OCP decides to share its success with parishes throughout the United States with the Parish Grants Program. This annual program provides Catholic parishes with direct financial assistance in order to enhance the worship experience for their congregations. As of 2022, OCP has awarded more than \$3.3 million to thousands of parishes all over the country.



Liturgy.com

2003: OCP launches Liturgy.com, a web-based liturgy preparation program that has helped thousands of parishes prepare more fulfilling liturgies for their assemblies.

2006: OCP begins publishing *Breaking Bread with Readings*, which includes the full version of the weekly readings, and is now one of the most widely used missal programs in the United States.

2009: OCP publishes *Thánh Ca Dân Chúa*, the first-ever Vietnamese hymnal in the US, to provide for the liturgical and musical needs of Vietnamese-American assemblies.

Changing Technology – Online Music resources for the digital age



2014–2015: OCP releases *Spirit & Song All-Inclusive Digital Edition*. This revolutionary new service offers subscribers unlimited access to downloadable editions of the music featured in the *Spirit & Song* hymnal. *Breaking Bread Digital Music Library* launches next, giving parish music directors full, digital access to all the music, accompaniments, choral settings, recordings and Responsorial Psalms in *Breaking Bread*.



2016–Today

2016–Today: OCP administers more than 20,000 music copyrights and publishes hundreds of music collections and more than 3,000 octavos/sheet music. Beyond its publishing efforts, OCP conducts more than 500 events each year in parishes

and dioceses across the country and exhibits its products and services at many national and regional conventions and conferences. OCP's suite of online tools includes OneLicense, a jointly owned company between GIA and OCP that provides non-commercial reprint permissions for more than 100,000 songs from over 340 different publishers and copyright holders.

Since 2016, OCP released its first digital eMissal with *Breaking Bread eMissal*, allowing people to follow along with Mass at home during the COVID-19 pandemic, and (after returning to live Masses) a new worship resource to use during Mass.

Staff created the *Catálogo Musical Digital* service, offering Spanish and bilingual music for the entire liturgical year—offering 150 Spanish language and bilingual songs, two Mass settings, keyboard and guitar accompaniments for all music, and complete integration with Liturgy.com to allow music ministers serving Spanish-speaking communities to prepare for Masses more easily.

Liturgy.com was upgraded to enhance preparation needs for music ministers, including new ways to explore our catalog of music, plan music for liturgies, and an entire section of resources to help enrich music ministry.



Choose Christ was introduced in 2020 as a comprehensive worship resource with contemporary songs of faith, offering full readings for every Sunday and holy day, along with Mass settings, Responsorial Psalm responses, and Gospel Acclamations. It also includes music for each liturgical season and every sacrament.

In 2017, OCP hired a new publisher to lead the company, Wade Wisler, who replaced John Limb who had served as publisher since 1986.

The beloved magazines of OCP, *Today's Liturgy* and *Liturgia y Canción*, metamorphosed into online publications, while the liturgy preparation pages at the rear of the magazine expanded into annual print planning resources (*Today's Liturgy: Annual Planning Resource*, *Liturgia y Canción: Páginas de Planificación*) instead of quarterly installments in the magazines.

With more than 100 employees dedicated to serving the needs of the Church through publishing the finest worship materials, both digitally and in print, OCP remains as dedicated to service as it was at the beginning. First locally, then nationally, and now globally, OCP retains the passion of its founders in being a shining light of hope and truth in the world, and is determined to continue that passion long into the future.

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Digital resources for your faith community

Effectively plan music for upcoming celebrations and simplify rehearsals with a variety of digital resources from OCP.



Breaking Bread Digital Music Library

For those who want easy access to the music in their *Breaking Bread* missal program. Selected libraries also available.

Spirit & Song All-Inclusive Digital Edition

Access keyboard and guitar accompaniments, lyric sheets, chord sheets and MP3s of music in *Spirit & Song*.

Catálogo Musical Digital

Get Spanish and bilingual music for the entire liturgical year from popular resources like *Unidos en Cristo/United in Christ* and *Flor y Canto*.



Breaking Bread eMissal app

Instantly access daily readings, the songs from *Breaking Bread*, the Order of Mass and more from the convenience of your phone or tablet.



Liturgy.com

Liturgy.com is a comprehensive planning tool that does everything you need to prepare music for liturgies in just minutes.

[LEARN MORE](#)



What Next?

Saint Paul and Contemporary Challenges

Rev. John Donahue, SJ



Jesuit Father John Donahue was ordained in 1964 and completed studies at Fordham University and Woodstock College prior to receiving his doctorate from the University of Chicago. He has taught at various institutions, and is currently the Raymond E. Brown distinguished professor of New Testament studies (emeritus) at Saint Mary's Seminary and University in Baltimore and research professor in theology at Loyola College in Maryland.

Father Donahue is a prolific writer whose works include books, articles, and, from 1998-2001, the weekly "Word" column for *America* magazine.

In *A Retreat with John the Evangelist* (Cincinnati: St. Anthony Messenger Press, 1998), his powerful book, published shortly before his own death (August 1998), Sulpician Father Raymond Brown wrote that some in John's community, even after hearing the words of Jesus, "I am the resurrection and the life; whoever believes in me, even if he dies, will live" (John 11:25), harbored doubts in the face of death. Father Brown then directs the readers to reflect on the experience of Saint Paul when writing to the Corinthians who shared similar doubts.

For several years, the book *Heaven Is for Real: A Little Boy's Astounding Story of His Trip to Heaven and Back* (Nashville: Thomas Nelson, 2010) was at the top of the *New York Times* best-seller list. Little four-year-old Colton Burpo, son of a Methodist pastor, is near death from a ruptured appendix, and gradually begins to tell his parents of his trip to heaven, where he met and described a grandfather dead twenty-five years before he was born, and sees his anguished father praying alone in a side room of the hospital. Beautifully written and emotionally engaging, Colton's story has touched deep-seated hopes and perhaps fears of thousands of people.

During this season when we raise our voices in the hymn "Sing with All the Saints in Glory" (BB/MI 595) and remember those saints canonized and cherished who have marched into eternal life, Paul's proclamation is our hope: "we believe that Jesus died and rose again, even so, through Jesus, God will bring with him those who have died" (1 Thessalonians 4:14). Yet today, people of faith still harbor the question posed to Paul, "How are the dead raised? With what kind of body do they come?" (1 Corinthians 15:35). As my mother was near death twenty-five years ago, I once asked, "Mom, are you afraid?" and she responded, "No, John, but I am very curious"—a continuing legacy of faith.

After Paul preached the Gospel in Corinth along with his co-workers Timothy, Prisca, and Aquila, he returned to Ephesus. But soon letters from Chloe's people and oral reports began to arrive with a laundry list of problems in the growing community: rivalry between factions, questions about sexual morality, adapting to social obligations in a pagan society (eating food that had been used in idol worship), sticky questions about marriage and divorce, perplexing disputes over women's dress and roles in liturgical gatherings, a distorted view of the Lord's Supper, conflicts over different ministries and charismatic gifts—all topped off by a long chapter (1 Corinthians 15) on different interpretations of the resurrection.

These would be enough to lure any pastor today to an early retirement. Yet, not only at the end of this letter, but throughout his letters, the resurrection of Jesus is a promise of "life after life" with the risen Christ: "And God raised the Lord and will also raise us by his power" (1 Corinthians 6:14) and "For now we see in a mirror, dimly, but then we will see face to face. Now I know only in part; then I will know fully, even as I have been fully known" (1 Corinthians 13:12) and later "we know that the one who raised the Lord Jesus will raise us also with Jesus, and will bring us with you into his presence" (2 Corinthians 4:14).

Paul begins his response to the varied Corinthian questions with a ringing proclamation of the Gospel he received and handed on to the community, that “Christ died for our sins in accordance with the Scriptures, and that he was buried, and that he was raised on the third day in accordance with the Scriptures,” and then appeared to different groups of people (apostles and disciples), and finally to Paul himself (1 Corinthians 15:1–11). This early confession rings true today, when a recent survey found that 73% of Catholics thought the resurrection of Jesus was at the heart of their faith (National Catholic Reporter, Oct. 24, 2011; <http://tinyurl.com/7hdzfsa>).

But still the Corinthian community reflected different attitudes toward death and life after death. Converts from paganism denied its possibility; others who denied the future resurrection of the body could claim that resurrection means the fullness of life now (cf. 2 Timothy 2:18, “some have wandered away from the truth in affirming that the resurrection has already taken place”); others argued that the body would have no place in life after death and many who believed still asked how the resurrection of the dead will take place.

Following his initial proclamation (15:1–11), rather than respond to each strange opinion, Paul offers a virtual treatise on resurrection faith. First he states that to deny Christ’s resurrection would make our faith empty and that hoping in Christ only in this life would make us the most pitied of all people. The legacy of Adam and humanity’s fate is death, but Christ’s resurrection is the victory over sin and death. Yet people in Corinth continue to die and sin threatens their everyday life, and Paul compares Jesus’ resurrection to the first buddings of what will be a great harvest of life, when death itself will be destroyed, which he will herald at the end of the chapter, “death, where is your victory, where is your sting?” (1 Corinthians 15:54–55).

But for Paul’s community and for ourselves, a question won’t go away: “How are the dead raised? With what kind of body will they come back?” (1 Corinthians 15:35). Often the most basic terms in Scripture are the most challenging. We speak of body and soul, and contrast body and spirit. True to his Jewish heritage, Paul would reject such contrasts. In Paul’s most characteristic usage, body (*sōma*) is the person as embodied. For Paul, a man or woman does not have a body. Body is more a relational than an essential/ substantial concept. It is the fact of body/embodiment that makes possible and en-

ables human relations and human communication. “Body” is not simply the physical part of a person, nor is it equated with “flesh,” but is the medium of continuity and identity and enables a person to be present to others.

Paul first mocks the misunderstanding of some Corinthians (“you fool”) who may think of resurrection as the resuscitation of a corpse, but counters with the analogy that from a seed that dies, a harvest of wheat arises, so too from a corruptible body an incorruptible body arises. This body is glorious and powerful, since what is sown is natural body; what is raised is spiritual body. If there is a natural body, there is also a spiritual one. Our inheritance from Adam, a living being, is a “natural body” subject to sin and death, but in Christ, the last Adam and a life-giving spirit, we will live with a “spiritual body,” a new creation with a totally new way of being alive.

But does a hope for a “spiritual body” provide hope as we stand near loved ones facing death or think of our own death? If life after death or, better, life after life is not the consoling vision that little Colton remembers, neither is it separation from all that we are or from all those we love. Alive in the “spiritual body” that is our hope means that our personal history once embodied on this earth will be transformed; we will be present to those whom we loved and who loved us when we were “a natural body.” In the words of the ancient preface of the funeral liturgy, “life is changed, not ended” (Preface I for the Dead, no. 78, *Roman Missal*).

As his reflection draws to a close, in lyrical language Paul proclaims words of hope to his confused Corinthians: “Behold, I tell you a mystery. We shall not all fall asleep, but we will all be changed, in an instant, in the blink of an eye, at the last trumpet. For the trumpet will sound, the dead will be raised incorruptible, and we shall be changed.... And when this which is corruptible clothes itself with incorruptibility and this which is mortal clothes itself with immortality, then the word that is written shall come about: ‘Death is swallowed up in victory. Where, O death, is your victory? Where, O death, is your sting?’” (1 Corinthians 15:51– 52; 54–55).

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Note: For songs with themes of eternal life, heaven, and resurrection, see #568-577, and #592-595 in *Breaking Bread/Music Issue 2022*.

Theological Awareness:

The Catechism: Anointing of the Sick

Dr. Glenn CJ Byer



Dr. Glenn CJ Byer has written widely on the liturgy. He earned a sacred liturgy doctorate (SLD) from Sant' Anselmo in Rome in 1994. In addition to his most recent books, *Adoration Basics* (ocp.org/30143020) and *26 Ordinary Ways to Live the Liturgy* (<http://bit.ly/2EH0kxC>), he is co-author of *Hospitality Basics* (ocp.org/6147) and *Parish Liturgy Basics* (ocp.org/6143). He is currently Vice President of the North American Academy of Liturgy and manager of worship publications for OCP.

When it comes to the sacraments, the Anointing of the Sick has had a pretty varied past, and even now, it is not always easy to understand what it is all about. Jesus saw healing as a big part of his ministry when he walked the earth, and we know that Saint Peter (Acts 3:1-9) and the early Church (James 5:14-15) took up this mantle of healing. At its core, I believe that this care for the sick is a reflection on our deepest human experiences. I know that when I get sick, I'm a lousy patient. I feel like I'll never be healthy again, and I make sure that everyone knows it.

The *Catechism* is very clear that this action of Christ the Physician was one of the central aspects of his ministry (1502-1505). It is interesting that both in the accounts from the Gospel and the Letter of James, there is a link between sickness and sin, but Jesus makes it clear that the link is not one of causation. When people ask if the man born blind sinned or if his parents sinned, Jesus assures us that there is no link of this kind. Still, there is a link between sin and sickness. Those who are sick have their worlds become very small. We can't get up and go about our lives. I remember the first time seeing my late Father using his walker. All of a sudden flying off to Italy wasn't an option. His world was the house and maybe the back yard on a good day. My own grumpiness as a patient grows from this same issue. I'm sick and I am not able to live my full life! Sin is like a self-inflicted illness. It limits our lives too, boxing us in by the walls we construct.

So when the sacrament of the sick is linked to penance, as it is, the point is not that sin causes sickness, it is that if we call upon the Church to reaffirm our dignity as human beings, to say that we are more than our sickness, it makes good sense to throw off all those limitations. Yes, you are weakened by sickness or frailty due to your age, but in the eyes of the Church, and in the eyes of Christ you are like the gazelle in the Song of Songs, "here he comes springing across the mountains, leaping across the hills."

And should you free yourself from sin – see the articles on the Sacrament of Penance – it is much the same. The dismissal formula for that sacrament says, "The Lord has freed you from your sins. Go in Peace." Could it be any clearer?

So if all of this is true, shouldn't we all be anointed? Are we not all imprisoned in some way by sin, by physical or mental failings? Paragraph 1514 repeats the *Code of Canon Law* and casts the net fairly widely – once the danger of death from sickness or old age has been established – and knowing the fragility of life, one can read that broadly, the time for the Sacrament has *already arrived*. The same applies any time we are going under for a serious operation. This is miles away from *Extreme Unction* which was only administered at the point of death. Paragraph 1515 also allows for the repeating of the Sacrament if it seems useful.

The limitation on the minister of the anointing (Bishops or Presbyters) has been a conversation for many years. If the oil is blessed by the Bishop, isn't that good enough? But this anointing is about that deeper question of freedom from the chains of sickness. So, whether there is a physical healing (which can occur), or more often this spiritual freedom that comes from being united with the Church and with Christ, free to praise the Father, the significance of the moment and the ecclesial dimension means that it is useful to have a Priest or Bishop present.

So given all of this, what kinds of songs should accompany this rite? Certainly there should be songs about the healing of the soul, Like Sarah Hart's beautiful, "Healed in Christ" [BB/MI 672], or "Be Still My Soul" [BB/MI 675], set to the anthem FINLANDIA. But given the deeper understanding we now have of the link between anointing and the sacrament of penance, any of the songs that deal with that sacrament can find a home here too. Think of the classic, "Hosea" [BB/MI 665], by Gregory Norbet: "Come back to me, with all your heart...." Yes in healing we will come back to Christ, but we also come back to ourselves, fully alive.

1521 and 1522 speak of the suffering of the sick person as having a value, as being united to the suffering of Christ. This is a tough saying. Many reject it outright for two reasons. First, the sufferings of Christ were quite sufficient, thank you. I know that Saint Paul thought his pains made up for what is lacking in Christ's suffering (Colossians 1:24), but the Church has always been clear that Christ's sacrifice was sufficient. So what's going on here? Does suffering buy us something? Should we seek suffering? No and no. Joining our pains to those of the Cross, to the real pain that Jesus experienced can help us to see the freedom of Christ's offering, to see that we can get past the pain to peace.

At this point the *Catechism* turns its attention towards the preparation for death. One of the purposes of the Sacrament of Anointing is to strengthen those who are preparing for that last journey (1523). To anoint someone as they prepare to leave this life mimics the anointings that happened at the beginning of their Christian life at Baptism, and at Confirmation. For this reason, when anointing is celebrated in this context, all of the music and prayers for the funeral rites should be in play. Rick Modlin's beautiful, "Carry Me Home" [BB/MI 679], makes the point that this anointing, these rites of leave-taking are ecclesial in nature: "As my last prayer ascends, 'round me fam'ly and gentle friends....carry me home...O Jesus, carry me home."

Dying takes great courage, and so the support of family and friends, the support of the whole Church, past and present, all of this is part of what the *Catechism* calls the "solid rampart" upon which to face these struggles. That is also why praying for the sick and the dead should be a normal part of our liturgical celebrations. As a member of the North American Academy of Liturgy, it gives me comfort to know that at the end of my life, I will be remembered there. The same should be true of our parish family. I learned a lesson about this years ago. I wanted to put a limit on the number of sick people that we prayed for at each Mass – the list was getting quite long. But when I talked to a visitor to the parish, they mentioned how wonderful it was that there was this long list. To them it was the sign of a vibrant parish, a parish that believed in the power of prayer.

And while I kind of glossed over this aspect, the *Catechism* and pastoral experience has taught us that physical healing, even in some of the most extreme situations, is not unheard of. People are healed by the Sacrament, and whenever healing occurs, the return to health should likewise be celebrated, especially by a return to Communion and the Eucharist.

But if there is time when death is near, there is a special form of the Eucharist to be celebrated. This is called *Viaticum*, food for the journey (1524-1525). In this case, Communion is administered to the person with the expectation that this will be the completion of the preparation for death. The *Catechism* makes an interesting parallel: "just as the sacraments of Baptism, Confirmation, and the Eucharist form a unity called 'the sacraments of Christian initiation,' so too it can be said that Penance, the Anointing of the Sick and the Eucharist as viaticum constitute at the end of Christian life 'the sacraments that prepare for our heavenly homeland'.

Making people aware of everything that is in this sacrament is really important. But more than that, all of the dozens of rites that are contained in the little book, *Pastoral Care of the Sick*, which includes things like visits to the sick without Communion, the Apostolic Pardon and the prayers at the moment of death should be part of a parish-wide education program. Many of these rites can be performed by lay people, and many are open to those who are not even Catholic. Anyone who is suffering should be a focus of our concern. These rites, covering all the many moments and stages of an illness from the first cough to the last breath, can help us to be free from feeling trapped by our sickness, free from feeling alone in our suffering.

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Cantate

Choral Music for the Season

Angela Westhoff-Johnson



Angela Westhoff-Johnson is the Director of Product Development 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.

Prayer is a solemn request for help or a giving of thanks to God for the many blessings bestowed upon us. We teach our children to pray from an early age, such as before a meal or bedtime. Perhaps the most universal prayer is the Lord's Prayer. Shared among Christians, it exists in slightly different forms between faith traditions. Prayer can be communal and recited together. Prayer can also be personal and devotional, spoken directly to God in an intimate setting.

There are four basic forms of prayer (*Catechism of the Catholic Church*, 2626–2643):

1. Blessing and Adoration (praising God)
2. Prayer of Petition (asking for what we need, including forgiveness)
3. Prayer of Intercession (asking for what others need)
4. Prayer of Thanksgiving (for what God has given and done)

Music in the liturgy should provide texts that allow prayer to be cultivated. Finding choral music based on well-loved and known prayers fosters opportunity for meditation in the Mass. Below are three choral pieces that feature well-known and loved prayers of the Church.

Prayer of Fátima

by Laurence Rosania

TRINITAS, Octavo 30107132 | ocp.org/en-us/songs/85751

Difficulty: medium-difficult | **Voicing:** SATB, divisi | **Time:** 5:58

See music for review, pgs. 23-24

Our Lady of Fátima is a title for the Blessed Virgin Mary based on her apparition to three shepherd children in Fátima, Portugal. These three children claimed Mary appeared to them six times between May and October 1917. The image of Our Lady of Fátima, enshrined at the Chapel of the Apparitions, was granted a Canonical Coronation by Pope Pius XII on May 13, 1946. This passionate choral motet is set to one of the five Fátima Prayers that, although not part of the original tradition of the rosary, many Catholics choose to add after the Glory Be to the Father. The text is as follows:

“O my Jesus, forgive us our sins. Save us from the fires of hell. Lead all souls to heaven, especially those in most need of your mercy.”

Slow, sustained, and seeping with lament, Laurence Rosania's choral writing is rich, lush, and full of dissonance that speaks to the longing nature of the text. The first section of the piece, the A section, uses the full text of the prayer. The second section, the B section,

introduces the Ave Maria chant intoned by the sopranos with the pedal tone support of the basses, then tenors, and lastly altos. This cherished chant provides movement and balance to the tension and elasticity that exists in the bookends of the piece, the two A sections. Skilled composer Laurence Rosania captures the text superbly. The choral writing takes the listener to the fires of hell where souls are being pleaded for. Proper observance of dynamics will further add to the expressive tone of the prayer. A skilled choir is essential to execute the long phrases and wide choral range of the piece. Divisi appears in several places throughout “Prayer of Fátima.” Strong low basses are vital to provide the almost Russian choral sound Rosania is replicating. More challenging than it appears on the page, adequate rehearsal time is a must! Skilled choirs should not overlook this uniquely beautiful choral work that will provide a prayerful moment in any liturgy.

Prayer of St. Francis

by Christopher Willcock, SJ

TRINITAS, Octavo 30127192 | ocp.org/30127192

Voicing: SATB, Soprano & Baritone solos, organ

Difficulty: medium | **Time:** 4:45

Attributed to the Poverello (1182–1226), the Prayer of Saint Francis is one of the most beloved prayers in the Catholic tradition. This choral work is beautiful and elegant on every level. The piece begins with an *a cappella* chant-like incipit sung by the baritone soloist; the choir then imitates the passage in a four-part choral texture. The organ enters along with the gorgeous soprano solo. The two voices join forces with the choir providing reinforcement below. Note that the choral parts during this section are doubled on the organ and are accessible for most SATB choirs. There are two distinct sections of this piece. The first features the soloist in a quasi-call-and-response manner, where the opposing elements in Francis’ text (hatred/love, injury/pardon, doubt/faith, etc.) are introduced by the soloist and responded to by the choir. For example, the soloist sings, “Where there is hatred,” with the choir answering “let me sow love.” With each interchange, accomplished composer Jesuit Father Christopher Willcock successfully captures the meaning of the text. The second section (“O divine Master”) is a celestial soprano and baritone duet that is gorgeous. The choir joins the soloists in a grand manner that feels comparable to a grand opera chorus, but not so much so that it feels amiss in liturgy. The

pieces ends with all forces joining together in a passionate affirmation that we are born to eternal life. Willcock’s setting of this treasured text of Saint Francis of Assisi is a gem. Appropriate for any liturgy, programming it on a Sunday near the feast of Saint Francis, October 4, would be ideal. “Prayer of St. Francis” would also be very effective at a funeral liturgy and any time the readings emphasize the need for social justice and the love of others.

Prayer for Peace

by Charles Thatcher

OCP Choral Series, Octavo 20609 | ocp.org/20609

Voicing: SATB Choir and Organ | **Difficulty:** easy-medium

Set to the prayer ascribed to Saint Francis of Assisi (ca. 1182–1226), “Prayer for Peace,” by skilled organist, composer and theologian Charles Thatcher, encompasses a wide array of choral variety from chant to full choral writing. I love many things about this piece, not to mention its accessibility without sounding unsophisticated. It is quite the opposite! Too much of one thing can become boring or tedious. This well-crafted setting provides a mixture of unisons, two-part texture and four-part writing that is the perfect balance for this inspiring and beloved text. Each phrase of Saint Francis’ prayer begins with the men or the women of the choir introducing the call and response form: “Where there is hatred” (men)... “let me sow love” (women). When the voices join together in the call-and-response format, it is in a unison texture. The second section, “O Divine Master” is simple chant, and an effective way to fully portray the supplicatory nature of the prayer. Returning to metered writing, “for it is in giving,” with a tempo primo, Thatcher begins in unison and successfully breaks into four parts on “we are pardoned.” I love a unison choral sound! It is through unison singing that a well-produced unified choral sound can be achieved. I resonate, therefore, with choral writing that employs a variety of unisons with splashes of effective color achieved in choral parts. The organ part is accessible, as are the choral parts. Rehearsal time should be given to interpretation and nuance. “Prayer for Peace” will appeal to choirs of varying ability. Lesser skilled choirs will achieve improved choral execution through learning this piece. Advanced choirs will find it accessible and appealing. “Prayer for Peace” is worthy of inclusion in all choral programs to add to the beauty of any liturgy.

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a lamentation to all who have suffered abuse

Prayer of Fátima

Marian Apparitions - Fátima, Portugal, 1917

Laurence Rosania

Molto Sostenuto (♩ = 58-60)

Soprano
Alto

O my Je - sus, for - give

Tenor
Bass

pp

7

us our sins. Save us from the fires of

us our sins.

us our sins. *mp*

13

hell. Lead, lead all souls

mf

19

all souls to heav - en, heav - en,

mp *p* *pp*

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allarg.

26

allarg.

29

f *sub pp*

1 to Chant Final *ppp* Fine

f *sub pp* *ppp*

CHANT *Lightly - with movement*

35

Soprano *p*

A - ve, Ma - rí - a, grá - ti - a ple - na, Dó - mi - nus te - cum, be - ne - dí - cta tu

Alto *p*

Ah

Tenor *p*

Ah

Bass *p*

Ah

*Tenors and Bases continue to Chant section without breaking sound.

For full Octavo see
ocp.org/30107132

FEATURED SONGS

WITH ALL THE SAINTS BOB HURD

Octavo: 30100247 (print),
30101379 (downloadable)

Voicing: SATB, Descant, Bilingual

Instrumentation: Keyboard, Guitar

Difficulty: medium

Topics/season: Christian Life, Church, Gathering, Global Family, Justice, Mercy, Peace, Saints, Social Concern, Unity, Love of God for Us, Good Shepherd, Light

Missals and hymnals: BB/MI 418, H 453

Sound samples, downloadable sheet music, and more: ocp.org/30100247



REFLECTION—This gathering song was commissioned for the bicentennial celebration of Saint Joseph Cathedral, San Jose, California. During my association with this community, I became aware of the unique status of cathedral churches. They function not only at the center of diocesan life, but also at the edge, interfacing with the larger civic reality. This includes politicians, people of other faith traditions, seekers, agnostics, non-believers, people in need, and even tourists.

This special relationship of church and city echoes Scripture’s images of Jerusalem and the temple, where all the tribes and nations gather and God’s justice reigns. This eschatological image dovetails well with the very meaning and spirituality of the Gathering Rite. Gathering in Christ, we are gathered to all—past, present, future—to whom Christ has joined himself in his dying and rising. Though this communion may never be perfectly achieved in human history, every local church “signs” and embodies this reality to some extent in both the Gathering and the Communion Rite.

WITH ALL THE SAINTS
Bob Hurd

1. With all the saints, with proph - ets and mar - tyrs,
2. With all in need, the poor and for - sak - en
3. With ref - u - gees, and vic - tims of vio - lence,
4. With all who live com - pas - sion and mer - cy,
5. With all who dare to toil for that cit - y
6. So may this flock, this church once more gath - ered,

1. with ho - ly Ma - ry and Jo - seph, with
2. to whom the inn - keep - er shuts the door, with
3. with those made home - less by Her - od's sword, with
4. all who de - fend hu - man dig - ni - ty, with
5. whose light shall shine from the moun - tain - top, where
6. faith - ful - ly fol - low its Shep - herd's voice. To

1. those who came be - fore ___ and those ___ who will fol - low,
2. those who are the least, ___ yet first ___ in the king - dom,
3. all the dis - ap - peared ___ and those ___ who still mourn them,
4. peo - ple of good will ___ from ev - ery faith and na - tion,
5. all may dwell in peace ___ and know ___ life's full mea - sure,
6. be a liv - ing sign of the love of God and neigh - bor,

1-6. we gath - er here to - day, one bod - y in the Lord, a

1-6. sign and sac - ra - ment of Christ.

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In the quality of love and service with which we gather, sharing Word and Sacrament, we are truly a sacrament of Christ’s presence. As Vatican II’s Dogmatic Constitution on the Church says, “the church, in Christ, is a sacrament—a sign and instrument, that is, of communion with God and the unity of the entire human race” (1). To the extent that we humbly give ourselves to Christ, he makes us this sign that embodies what it points to. It is not meant only for those gathered in the church, but for the whole world. The preface of Vatican II’s Pastoral Constitution on the Church in the Modern World (*Gaudium Spes*) opens with the beautiful statement: “The joys and hopes, the grief and anguish of the people of our time, especially of those who are poor, are the joys and hopes, the grief and the anguish of the followers of Christ (1).

– Bob Hurd

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JESUS CHRIST, HOMELESS ONE

CAREY LANDRY AND CAROL JEAN KINGHORN-LANDRY

Octavo: 30133874 (print),
30133876 (downloadable)

Voicing: SAB, Cantor

Instrumentation: keyboard, guitar,
solo instrument

Difficulty: easy/medium


Topics/season: Comfort, Jesus Christ,
Love of God for Us, Social Concern

Missals and hymnals: BB/MI 632


**Sound samples, downloadable
sheet music, and more:** ocp.org/30133874

JESUS CHRIST, HOMELESS ONE
Carey Landry

Refrain




Je-sus Christ, home-less one, make your home with-in us.




Je-sus Christ, home-less one, may we find our true home in you.

Verses



1. Fox-es have dens, birds have a nest, but the Son of God,
2. Bless-ed are the poor. Bless-ed are the meek. Blest are those
3. You are near, O Lord, to the last and least; call-ing us
4. Cup of sal - va - tion, Je - sus, Liv - ing Bread, food for all

to Refrain



1. the home-less one, still has no place to rest.
2. who strive for peace, who for the voice-less speak.
3. to serve their needs, to kneel and wash their feet.
4. whose hun - gry hearts are long - ing to be fed.

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REFLECTION—Pope Francis can certainly be called “Pope of the poor” — a constant advocate for the poor and homeless. This poignant hymn was written during my ministry as a hospital chaplain and my own encounters with people who

were not only sick, but sometimes homeless or abandoned. They opened my eyes to the many people today who identify with Jesus, who “still has no place to rest,” (Verse 1) and who is “forever one with the weary, weak and worn.” (Verse 5 in the Choral Octavo, which has 3 verses for the Advent Season).

The hymn is a call to service of the poor, homeless, and needy, as verse 3 states: “You are near, O Lord, to the last and least; calling us to serve their needs, to kneel and wash their feet.” As musicians in the Church, one of our tasks is to call our people to awareness of the needs of the poor through our music, to be voices (in verse 2) “who for the voiceless speak” (or sing).

The combination of general verses in the Breaking Bread missal and three verses for Advent (in the octavo), lends it for use throughout the year. The hymn is designed for assembly participation, especially on the refrain, which is a pleading eucharistic chant: “...make your home within us,” and “...may we find our true home in you.” The rhythmic pattern of 3/2 and 2/2 measures gives the hymn the steady, flowing motion that adds to its solemnity, as does the beautiful flute/oboe instrument part in the octavo.

Although primarily a Communion Hymn, it can also be a hymn at the Preparation of the Gifts or a post-Communion Meditation song at liturgies with the themes of justice, homelessness, and advocacy for the poor.

Lord Jesus, make your home within us, and may we find our true home in you.

– Carey Landry

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Join us in celebrating OCP's 100th anniversary throughout the year with events, promotions and more. Here's to another century of music, worship and service!

“While the materials and methods may change, our work in the future will continue to be: putting the Gospel into the hands and onto the lips of the people of God.”

– Wade Wisler, OCP Publisher



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