

The Psalms, Hymns and Spiritual Songs of the Season of Advent

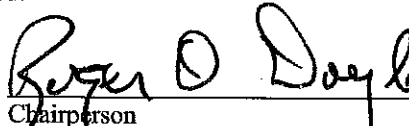
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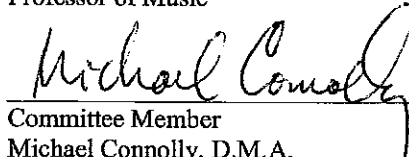
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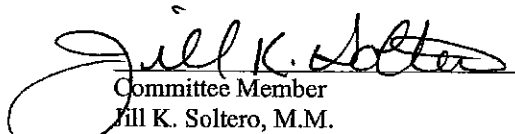
A THESIS

This thesis is completed as a partial requirement for the degree Master of Arts at the University of Portland in Portland Oregon.


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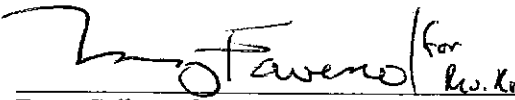
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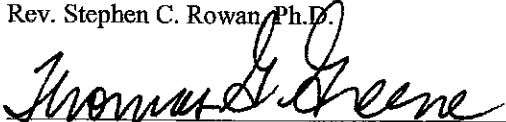
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The Psalms, Hymns and Spiritual Songs of the Season of Advent

Introduction

Each calendar year near the end of November and during the month of December, the Roman Catholic Church and other Christian denominations begin the liturgical season of Advent which precedes the season of Christmas. What is Advent?

According to the “General Norms for the Liturgical Year and the Calendar”: “Advent has a twofold character: as a season to prepare for Christmas when Christ’s first coming to us is remembered; as a season when that remembrance directs the mind and heart to await Christ’s Second Coming at the end of the time” (no. 39). Advent thus directs us to the past and to the future rather than to the present moment.

For many years serving as a church musician, I have come to find the season of Advent little understood by church congregations. Primarily, the focus of people and our consumer culture is directed by secular preparations for Christmas versus the anticipation of the birth of Christ. Do we take time to prepare and choose the music for a Catholic Mass or Vespers service in keeping with the liturgical season? Do the hymn texts and psalms focus on the nature of the anticipation of the birth of a savior, Jesus Christ? What are the similarities and differences of this liturgical season for those of western European descent and the cultures of Asia and Latin America?

The focus of my thesis is to reacquaint myself with the hymn texts and psalms which have shaped the liturgical season of Advent. In the process, I will identify hymns, common psalms and octavos that form a worshiping community in the twenty-first century.

The hymns and psalms of the Advent season for this project will be the basis for preparation of a sung Advent Vespers service at Saint Anthony Catholic Church in Tigard, Oregon. For the past ten years, the parish has developed the weekly tradition of Evening Prayer on Tuesday and Wednesday evenings. Evening Prayer, part of the Liturgy of the Hours, is prayed

together as a parish community before a weekly meeting, choir rehearsal, classes, and other parish events. The prayer begins with a hymn followed by the prayers and antiphons spoken by the leader and the psalms and canticles spoken antiphonally by congregation.

Another element of my thesis project will be to prepare a sung Advent Vespers service for the liturgical season that includes multilingual hymn and psalm texts. Today, the parish community of Saint Anthony is people of western European descent as well as people from Mexico, Central and South America for whom Spanish is their first language, and people from Vietnam and the Philippines who speak the English language as well as their native language of Vietnamese and Tagalog, respectively. With a series of four weeks in the Advent season, the rhythm and repetition of the Hours calls the Church to take time with the word of God in prayer to gather together as one community. As the services are formed, I will incorporate hymn texts, psalms and prayers of the four languages listed above.

I would like to thank my professors at the University of Portland - Dr. Roger O. Doyle, Dr. Michael Connolly, Jill Soltero, Fr. Richard Rutherford, CSC, and Connor Kerns - who have given wisdom and gentle guidance from the areas of the music and theological research in preparation of my thesis project. And, many thanks to the people of Saint Anthony Catholic Church in Tigard, Oregon including Fr. Leslie M. Sieg, Pastor; Fr. Paschal Ezurike, Parochial Vicar; Deacon Art Schmidt; the parish English, Hispanic and Vietnamese music ministry, Hieu Pham, Deacon Jose Gutierrez; as well as those working in church ministry, especially Rufino Zaragoza and Pia de Leon, who bring awareness on the local and national level to the church as an emerging multicultural community.

Chapter One

The History and Development of the liturgical season of Advent

The liturgical season of Advent begins the sacred cycle of waiting and preparation for the coming of Christ at Christmas. The “General Norms for the Liturgical Year and the Calendar” state that the season of Advent has a twofold character: as a season to prepare for Christmas when Christ’s first coming to us is remembered; as a season when that remembrance directs the mind and heart to await Christ’s Second Coming at the end of time. Advent is thus a period for devout and joyful expectation (no. 39).

The season of Advent developed into two periods. In the period from the first Sunday of Advent to December 16 the person is urged to look for the second coming of Christ at the end of time. The weekdays from December 17 to December 24 are directly oriented to the Lord’s birth (Adam 133). There are similarities in music, scripture, symbol and ritual that connect the historical context of the season with the present day traditions throughout the world. How are these sacred traditions in the second period from December 17 to December 24 linked together and what do these dates represent as a Catholic Christian in North America?

Advent, as a special season, came into existence during the period from the fourth century to the middle of the sixth. While elsewhere it was generally a time of fasting and only gradually developed its own special liturgy, at Rome it was seen as a liturgical season from the beginning and related to the feast of Christmas which was first celebrated in 366 CE (Nocent 66).

In its liturgical sense, the Christian word “advent”--adventus--is of pagan origin. The shift in the meaning of the word came about when the feasts of Christmas-Epiphany were instituted to celebrate the manifestation of the Lord in the flesh.

Pagans observed a manifestation of the divinity that came to dwell in its temple at a certain time each year. The feast honoring this divinity was called adventus. On these days the temple, customarily closed, would be opened. The adventus thus was in the nature of a return, or

an anniversary. In its imperial context, the adventus celebrated the anniversary of the coming of the emperor.

So the word was available to describe the coming of the Son of God in the temple of his flesh--his return, or his visit. Moreover, the word's usage gradually became limited to describe what was considered the only real coming--adventus--the coming of the Lord. In the same way this adventus and dies natalis ("the anniversary of the birth of Christ") replaced the adventus and dies natalis of the unvanquished sun of the winter solstice. This usage gained prominence at about the time when the emperor Constantine (306-337), in an effort to tolerate all religions, issued the Edict of Milan (313) allowing the open and free practice of Christianity. With the ensuing adoption of Christian feasts, Christmas among them, pagan festivals were soon supplanted and forgotten (LaNave and Molloy 24).

As early as the third century, the second half of December had been a time of celebration at the conclusion of the agricultural year with a series of festivals stretching from December 15 to December 23 of the Roman calendar. The atmosphere of thanksgiving that runs through the nine sermons we have from Pope Leo I (c. 400-461) for the December fast, our earliest evidence of a fast in preparation for the festival, is consistent with the celebration of agricultural bounty. The sermons reflected spirituality in continuity with pre-Christian Roman piety. Within the sermons there is also evidence of the second coming of Christ reflected in the Advent liturgy (Talley 149).

The season of Advent gradually took shape in the Church beginning in the fourth century. Toward the end of this century in Gaul and Spain there was a desire, at first before the feasts, to undergo a time for fasting and intensive prayer. The length of this kind of preparation differed from place to place. In some places, it continued until Christmas or Epiphany, those solemnities not being distinct at the time. There were three weeks of preparation, and sometimes forty days from the feast of St. Martin, celebrated on November 11, to January 6.¹ The Council of Saragossa (380) even prescribed an intense period of preparation for the feast of Epiphany, from December 17 to January 6, significantly different, however, from Lent. This primitive Advent

did not have its roots in liturgical piety but rather in piety itself. Historically, there had been a long wait for the birth of the Savior. The feast of Christmas, consequently, took on great psychological importance. An even greater degree of piety must be in order when preparing for Christmas. Is it not “the long-awaited time”? Since Lent at this time seemed already perfectly structured, everything was naturally compared to it.

At Rome, however, things came about differently. The season of Advent came into being much later, toward the middle of the sixth century. At first, Advent was a liturgically determined time. Six Sundays were calculated before Christmas. Pope Gregory the Great (591-604) reduced them to four Sundays, probably hoping to simplify and perhaps more clearly mark the difference between Advent and Lent (LaNave and Molloy 21-2).

In the monastic tradition the weekdays from December 17 to December 24 are enriched by the famous “O” antiphons from Vespers, known as Evening Prayer, a part of the Liturgy of the Hours. The tradition of the great “O” antiphons began to appear as early as the seventh century to serve as brief, sung scriptural prayers during Evening Prayer. The antiphons, with texts based on the titles for Christ, are placed before and after the Magnificat, the biblical scripture text known as the Canticle of Mary found in Luke 1:46-55. The Latin chants of all seven antiphons follow the same basic pattern sung to the same second-mode melody. The “O” antiphons are more popularly known through the fifteenth century hymn melody Veni, Veni Emmanuel (“O Come, O Come Emmanuel”). Each of the seven antiphons derive their name from the fact that they begin with “O” and combine an invocation of the expected Messiah with a petition for his coming as Savior:

Latin ² and English ³ Antiphon with biblical texts for the Magnificat during Evening Prayer, Liturgy of the Hours	Latin and English Lyrics ⁴ , Traditional Hymn
<p>December 17: O Sapiéntia, quae ex ore Altissimi prodisti, attingens a fine usque ad finem, fórtier suávitèr disponénsque ómnia: veni ad docéndum nos viam prudéntiae.</p> <p>O Wisdom, O holy Word of God (Sirach 24:3), you govern all creation with your strong yet tender care (Wisdom 8:1). Come and show your people the way to salvation (Isaiah 40:3-5).</p>	<p>Veni, O Sapientia, quae hic disponis omnia, veni, viam prudentiae ut doceas et gloriae. R.</p> <p>Verse 2: O Come, Thou Wisdom, from on high, and order all things far and nigh; to us the path of knowledge show, and teach us in her ways to go. R.</p>
<p>December 18: O Adonái, et Dux domus Israél, qui Móysi in igne flammae rubi apparuísti, et ei in Sina legem dedísti: vent ad rediméndum nos in bráchio exténto.</p> <p>O sacred Lord of ancient Israel (Exod. 6:2, 3, 12), who showed yourself to Moses in the burning bush (Exod. 3:2), who gave him the holy law on Sinai mountain: come, stretch out your mighty hand to set us free (Exod. 6:6).</p>	<p>Veni, veni, Adonai, qui populo in Sinai legem dedisti vertice in maiestate gloriae. R.</p> <p>Verse 3: O Come, O Come, Thou Lord of might, who to thy tribes on Sinai's height in ancient times did give the law, in cloud, and majesty, and awe. R.</p>
<p>December 19: O Radix Jesse, qui stas in signum populórum, super quen continébunt reges os summn, quen gentes deprecabúntur: veni ad liberándum nox, jam noli tardáre.</p> <p>O Flower of Jesse's stem, you have been raised up as a sign for all peoples (Is. 11:10; Rom. 15:12); kings stand silent in your presence (Is. 5:15); the nations bow down in worship before you. Come, let nothing keep you from coming to our aid (Hab. 2:3; Heb. 10:37).</p>	<p>Veni, O Iesse virgula, ex hostis tuos unguia, de spectu tuos tartari educ et antro barathri. R.</p> <p>Verse 4: O Come, Thou Rod of Jesse's stem, form ev'ry foe deliver them that trust Thy mighty power to save, and give them vict'ry o'er the grave. R.</p>

Latin² and English³ Antiphon with biblical texts for the Magnificat during Evening Prayer, <u>Liturgy of the Hours</u>	Latin and English Lyrics⁴, Traditional Hymn
<p>December 20: O Clavis David, et sceptrum domus Israël: qui áperis, et nemo claudit; claudis, et nemo áperit: veni, et educ vinctum de domo cárceris, sedéntem in ténebris, et umbra mortis.</p> <p>O Key of David, O royal Power of Israel, controlling at your will the gate of heaven (Is. 22:22; Apoc. 3:7): come, break down the prison walls of death for those who dwell in darkness and the shadow of death; and lead your captive people into freedom (Is. 42:7; Ps. 107: 14; Luke 1:79).</p>	<p>Veni, Clavis Davidica, regna reclude caelica, fac iter tutum superum, et claude vias inferum. R.</p> <p>Verse 5: O Come, Thou Key of David, come, and open wide our heav'nly home, make safe the way that leads on high, that we no more have cause to sigh. R.</p>
<p>December 21: O Oriens, splendor lucis aetérnae, et sol justítiae: veni, et illúmina sedéntes in ténebris, et umbra mortis.</p> <p>O Radiant Dawn (Zech. 6:12), splendor of eternal light (Heb. 1:3), sun of justice (Mal. 4:2): come, shine on those who dwell in darkness and the shadow of death (Luke 1:78-79; Is. 9:2).</p>	<p>Veni, veni O Oriens, solare nos adveniens, noctis depelle nebulas, dirasque mortis tenebras. R.</p> <p>Verse 6: O Come, Thou Dayspring from on high, and cheer us by thy drawing nigh; disperse the gloomy clouds of night and death's dark shadow put to flight. R.</p>
<p>December 22: O Rex Géntium, et desiderátus eárum, lapisque anguláris, qui facis utráque unum: veni, et salva hóminem, quem de limo formásti.</p> <p>O King of all the nations, the only joy of every human heart (Haggai 2:8); O Keystone (Is. 28:16) of the mighty arch of man (Eph. 2:14): come and save the creature you fashioned from the dust (Gen. 2:7).</p>	<p>Veni, veni, Rex Gentium, veni, Redemptor omnium, ut salvas tuos famulos peccati sibi conscios. R.</p> <p>Verse 7: O Come, Desire of the nations, bind in one the hearts of all mankind; bid every strife and quarrel cease and fill the world with heaven's peace. R.</p>

Latin² and English³ Antiphon with biblical texts for the Magnificat during Evening Prayer, <u>Liturgy of the Hours</u>	Latin and English Lyrics⁴, Traditional Hymn
<p>December 23: O Emmánuel, Rex et légifer noster, exspectátió géntium, et Salvátor eárum. veni ad salvándum nos, Dómine, Deus noster.</p> <p>O Emmanuel (Is. 7:14, 8:8), king and lawgiver (Is. 33:22), desire of the nations (Gen. 49:10), Savior of all people, come and set us free, Lord our God.</p>	<p>Veni, veni, Emmanuel captivum solve Israel, qui gemit in exsilio, privatus Dei Filio. R.</p> <p>Verse 1: O Come, O Come, Emmanuel, and ransom captive Israel, that morns in lonely exile here until the Son of God appear. R.</p>
	<p>R(efrain): Gaude! Gaude! Emmanuel, nascetur pro te Israel!</p> <p>Rejoice! Rejoice! O Israel, to thee shall come Emmanuel!</p>

For centuries, the monastic tradition preserved this liturgical treasure of the church. The singing of the “O” antiphons during Advent was a very solemn affair in cathedrals and monasteries. In some places the solemnity has been preserved; the Liturgy of the Hours has kept at least the antiphons themselves. In them, as elsewhere, we are reminded of the two comings of Christ that give Advent its basic theme (Nocent 162). Perhaps more striking is the acrostic that results when the first letters of the Latin antiphons after the “O” are read in reverse order: ero cras translated “tomorrow I will be with you”. (Sherr)

But, in the twenty-first century, why would we wait for tomorrow and not look for ‘Christ present’ today? With the commercialism of the season, the last thing on a person’s mind is celebrating ‘Christ present’ in Advent. The spirituality of Advent in the four weeks prior to Christmas celebrates time both historically in the first coming of Christ and eschatologically in

the second coming of Christ. Yet, these two dimensions overlook one key element in the lives of people today: 'the present'. "The present is the bridge that connects history with eschatological hope and represents the missing link in a contemporary spirituality of Advent" (Wallace 5).

During the season of Advent, people remember the past, celebrate the present, and look toward the future while awaiting the Second Coming of Christ in joyful hope. For much of Western society, waiting has become a foreign concept. Because of our impatience, we have forgotten to recognize the 'Christ present' in one another and in the world around us. And, this takes time and waiting (Wallace 6).

"Few things are more important for the continuing growth and renewal of Christian life and faith today than the recovery of a profound sense of 'holy waiting' This is not an appeal to waste time with meaningless inactivity, but a call to engage one's vocation, one's relationships, one's hope, one's life in God, in an active presence, a 'holy waiting' (Alexander 4). This is achieved when people take time in scripture, prayer and community to recognize 'Christ present' in our everyday lives.

In the chapters that follow, the customs and traditions of people from around the world will be explored in anticipation of the coming of Christ in the season of Advent. The Liturgy of the Hours, which is one form of community prayer, will be developed for this time of 'holy waiting' as a way for people to "Prepare the way of the Lord" (Mark 1:3).

Notes

¹ Forty Day, according to the Eastern way of reckoning, i.e., five days in a week, excluding Saturdays and Sundays.

² Lefebvre, Dom Gaspar. Saint Andrew Daily Missal: with Vespers for Sundays and Feasts. Latin with English translation. Bruges, Belgium: Abbaye De St. André, 1958. 25-6.

³ Nocent, Adrian. The Liturgical Year: Advent, Christmas, Epiphany. English translation. Vol. 1. Collegeville, Minnesota: The Liturgical Press, 1977. 163-7. See also <http://catholic-resources.org/Lectionary/Advent-O-Antiphons.htm>.

⁴ See <<http://catholic-resources.org/Lectionary/Advent-O-Antiphons.htm>> and <http://www.ccel.org/contrib/latin_hymns/Veni_Veni_Emanuel.html>.

Chapter Two

The Season of Advent and Christmas-Epiphany: Liturgical and Ethnic Celebrations

People throughout the world have established sacred traditions and customs to begin a new liturgical year in celebration of the Advent and Christmas season. When I first wrote this statement my vision was limited to western society and the traditions of the Catholic Church. In a multi-cultural church community, I was aware of cultural traditions from the Philippines, Mexico and Vietnam during the Advent Season. One day after reading an article by Paulist Father Ricky Manalo entitled “Ethnic Celebrations” held in the season of Advent and Christmas, I found that my knowledge of ethnic celebrations and traditions was very limited. I began to ask questions, such as: 1) Is the monastic tradition of the Catholic Church connected to ethnic celebrations? 2) What is Simbang Gabi and the history of the Filipino celebration? 3) How is Las Posadas celebrated by the local church community and what is the history of this ethnic tradition? 4) Does the Vietnamese culture have a tradition during the Advent season? In the sections that follow, I will discuss the origins each of these ethnic celebrations and some aspects of the traditions in North America today that prepare the church community for the coming of Christ during the season of Advent.

The Philippines and Simbang Gabi

In the sixteenth century Spanish missionaries created a new kind of religious ceremony to instruct the indigenous people about Christianity. Saint Ignatius of Loyola (1491-1556) proposed that special prayers be offered on each of the nine days before Christmas recreating the Holy Family’s journey from Nazareth to Bethlehem. This type of religious observance is known as a novena. The Philippine nine-day novena Simbang Gabi (Filipino for “Night Mass”) was introduced in 1565 by Spanish missionary Miguel Lopez de Legaspi. In 1580, a religious pageant known as Panuluyan (“search for an inn”) was added to the event. Seven years later, Simbang Gabi traces its roots to Mexico. In 1587, Spanish missionary Fray

Diego de Soria, a religious of the Order of St. Augustine, introduced the ceremony at his parish church in Mexico. Soria petitioned Pope Sixtus V and was later granted permission to hold the celebration of the Mass outdoors to accommodate the number of worshipers. As these ceremonies were organized by Church officials, they were at first very somber. Gradually, the people themselves began to organize the event, and a lighter, more festive mood began to emerge (Castillo; Cueto; Gulevich 482; Martinez 24).

Simbang Gabi is a nine-day novena of Masses celebrated in the Philippines beginning December 16 and ending on December 24 with a Noche Buena (“Christmas family dinner”) after the Midnight Mass. Originally, this novena was called Misa de Aguinaldo, or “Gift Masses”. Each of the novena Masses started at dawn with the cock’s crow around 4:00 AM in order to accommodate the farmers who had to be in the fields by dawn during harvest season. The church bells ring to summon the people to the Misa de Gallo (“Mass of the Rooster”), which signifies the rooster’s crow in the early morning, hence, the start of the Mass. The Christmas novena became one of the best-loved and most celebrated tradition in all parts of the Philippines. To this day in most rural areas in the Philippines, people attend the Misa de Gallo without asking why the liturgy is celebrated at 4:00 or 5:00 o’clock in the morning. (Castillo)

After each Mass for nine days in the early morning light, the people proceed into the churchyard and stop by food stalls, or tiny huts, to enjoy warm rice cakes and ginger tea for breakfast. These food stalls are decorated with parol (“Christmas lantern”), influenced by the Mexican piñata, which are shaped like a star fashioned from bamboo sticks and cellophane. The parol is symbolic of the star that guided the Magi to the belen (“the Nativity Scene”) where Jesus was born. This emblem of the Philippine Christmas embodies the spirit of hospitality that prevails throughout the season. (de Leon)

The faster pace of life in metropolitan cities like Manila necessitated some adjustments in the time of the Misa de Gallo. Some churches began to offer the Christmas novena Masses at around 7:30 at night to enable those working the graveyard shifts to make the novena in preparation for the coming of the Messiah. The name of the Misa de Gallo again changed to

Simbang Gabi (“Night Mass”). Today, whether the liturgies are celebrated at dawn or at night, the novena of Christmas Masses is still called Simbang Gabi.

Filipino-Americans have brought the tradition of the nine-day Simbang Gabi novena to the United States and have found it to be an effective way to build a community of faith. They can express who they are as a people, celebrate their religious tradition and culture, and reach out to Filipinos in the parish, particularly those who are not active in the church. The Filipino community begins the novena on the evening of December 15 in anticipation of the morning of December 16 already began in the Philippines. Each evening begins with the prayer of the rosary followed by a Christmas Novena prayer before the Mass. These nine days are an invitation to gather as a cultural community filled with prayer, music and multi-cultural food. The first challenge is to realize that teachable moment when the hearts of Filipinos are open for evangelization and catechesis. The second challenge is to go back to the original meaning and value of Simbang Gabi as a time of spiritual preparation for Christmas. In some churches, the nativity play panuluyan (“looking for lodging”) depicting Mary and Joseph’s efforts to find a suitable birthplace is reenacted each day and the figure of the Christ Child first makes his appearance on December 24 in the manger of belen. (Castillo; de Leon)

The Philippine Christmas is not complete without music. The season is celebrated by Filipinos through caroling. In most urban centers and rural areas in the Philippines, a group of carolers visit homes to sing Christmas songs. Some of these carolers may be a group of friends who belong to the same community or civic organization and will raise funds for the less fortunate families through caroling. Others may be family relatives who have made it a tradition to sing together as a family or are simply caroling for the joy of singing. The people gather to sing familiar English carols and Filipino carols in the Tagalog language such as Himig Pasko (“Christmas Hymn”) and Pasko na Naman (“It’s Christmas again”) (Cueto).

“Pasko na naman!
 O kay tulin ng araw.
 Paskong nagdaan,
 tila ba kung kailan lang.
 Ngayon ay Pasko
 dapat pasalmatan.
 Ngayon ay Pasko,
 tayo ay magbigayan!
 Pasko, pasko, pasko na namang muli!
 Tanging araw na ating pinakamimithi.
 Pasko, pasko, pasko na namang muli!
 Ang Pagibig naghahari.”

“It’s Christmas again
 O how swift the day(s).
 Past Christmas,
 seems just a while ago.
 It’s Christmas
 now we must be thankful.
 Now it’s Christmas
 let’s give to one another!
 Christmas, it’s Christmas again!
 Sole day that we long for the most.
 Christmas, it’s Christmas again!
 Love reigns.” (Maglalang and Del Rosario)

Mexico and Las Posadas

The nine-day novena in Mexico called las Posadas (“the inns” or “lodging”) begins on December 16. This novena is in the form of a devotional pilgrimage, or procession, which is celebrated by Hispanic-Americans each evening today as in the past. The pilgrimage starts from a family’s home, a neighborhood center, or a parish church. The people carry statues of Mary, Joseph and the donkey from house to house as they go asking for shelter. Other children and adults follow the procession carrying faroles (“candles in paper lanterns”) and will often pray the rosary. At the end of the procession there are musicians who lead the singing of special songs associated with the devotion, such as Las Posadas: En Nombre del Cielo (“In the name of heaven...”). As the people in the pilgrimage arrive outside the first house they assume the role of Joseph. The people on the outside of the house begin a sung dialogue with the people inside the house asking for hospitality and lodging. The dialogue goes back and forth three more verses, until the people inside ask: “Are you Joseph? / Is your wife Mary? / Enter, pilgrims, / we didn’t know it was you.” The tradition is that they are denied entrance into three or four houses, and finally, in the fourth or fifth house, they are admitted. Then, after a final verse of the hymn, everyone enters and kneels in prayer (FYC no. 301; see Appendix I). The statues of Mary and Joseph are placed on an altar or in a nacimiento (“crèche” or “nativity scene”). The gathered

community prays and after more songs, the formal prayer is concluded. Then there is a party for all in the pilgrimage because Joseph and Mary have been given shelter. The party begins on a patio decorated with faroles with food and singing of Christmas carols while the children break piñatas as part of the festivities.

The same ritual is observed for eight nights. On the ninth night, December 24, the figure of the Christ Child is added to the pilgrimage. The participants sing to the Infant a traditional song such as Viva, Viva, Jesús, Mi Amor (“Long Live, Jesus, My Love”) (FYC no. 278). The pilgrimage then makes its way to the church for Midnight Mass and the figures of the Holy Family are brought in and placed in the parish nacimiento (Elizondo 174; Martinez 25).

Vietnam and the Nativity Play

The Vietnamese cultural world is a rich blend of several traditions. Local folk traditions of the Vietnamese people who form ninety percent of the population of Vietnam, neighboring countries, especially the Chinese who occupied part of Vietnam from 111 BCE to 939 CE, and the Western influence, mostly of the French and American, have all been assimilated into a rich national culture (Thao and Zaragoza 28). During the mid-1800 and early 1900’s, the French had a strong influence on the Vietnamese people in both religious customs and spirituality. Many Vietnamese became Christian converts during this time and Christmas is one of the four most important festivals of Vietnam. The others are the birthday of Buddha, TET (“the Lunar New Year”) and the mid-autumn festival.

There is very little known about any Advent religious customs of the Vietnamese culture. Most customs have been passed down by oral tradition from the French to the people of North Vietnam and from the people of North Vietnam to South Vietnam. No particular name has developed for a religious tradition in the Vietnamese culture during the Advent season. A Vietnamese-American will attend a spiritual retreat to reflect upon the Advent season and the

coming of Christmas. A Christmas “guiding star to Bethlehem” will be prepared and hung in each family home and in the church where the Vietnamese community worships. The nativity scene designed as a crèche, shepherd shelter or animal cave is prepared during the season of Advent for display in the home and at the church. The season includes the singing of Vietnamese carols in preparation for the coming of Christ. On December 24, both in Vietnam and in a larger Vietnamese Catholic community in the United States, a nativity play is presented prior to the Midnight Mass. The play recalls the biblical stories of salvation history such as Adam and Eve, Abraham and Sarah, and concludes with the journey of Joseph and Mary to Bethlehem and the birth of Christ. (Pham; Zaragoza)

For the Vietnamese, music is often a vehicle for expressing internal feelings which the Asian culture does not commonly reveal. Vietnamese Catholics express their intense religious feelings through their church music (Thao and Zaragoza 28). The most frequently sung Vietnamese Christmas songs, translated into English, are *Bên Hang Đá Belem* (“In Bethlehem”), *Cao Cung Lên* (“Heaven Melody”), *Nửa Đêm Mừng Chúa Ra Đời* (“A Birth at Midnight”), and *Vui Lên Sion* (“Rejoice! People of Sion”) (Pham).

The Catholic Church has a rich tradition that overflows with expressions of faith in the greatest of God’s gifts to us, his son Jesus. Each ethnic and liturgical celebration during the season of Advent whether the monastic tradition, Filipino, Hispanic or the Vietnamese culture prepares people for the Incarnation with joyful expectation of the coming of Christ at Christmas.

Chapter Three

Advent Vespers service: Parish Catechesis and Pastoral Implementation

“The public celebration of the Liturgy of the Hours, especially Morning and Evening Prayer, sanctifies time and participates in the prayer of Christ and his Church. Such celebrations should foster “the active participation of all according to their individual circumstances through acclamations, dialogues, alternating psalmody and other things of this kind, and takes into account various forms of expression. . . . In this way the wish of the Apostle is fulfilled: ‘Let the word of Christ dwell in you richly, as in all wisdom you teach and admonish one another, singing psalms, hymns and spiritual songs with gratitude in your hearts to God’” (Sing to the Lord: Music in Divine Worship (STL) no. 230)¹.

The structure of Evening Prayer, or Vespers, found in “The General Instruction for the Liturgy of the Hours (GILH) in The Liturgy of the Hours” is

Introduction: Invitatory verse

Hymn

Psalmody: two Psalms and a New Testament Canticle

Word of God / Reading

Response to the Word of God / Responsory

Gospel Canticle: *Magnificat (Song of the Virgin Mary)*

Prayers of Intercession

Lord’s Prayer

Concluding Prayer

Dismissal ²

For my thesis project, Evening Prayer for the four Wednesdays in Advent formed the structure for the parish community to gather each week. An article for the parish quarterly newsletter entitled “Advent: A Season of Holy Waiting” was prepared to catechize the church

community to look at the Advent season in a new and different way as well as an invitation to the weekly Vespers services³.

Hymns, psalms, scripture readings, canticles and prayers for each service were chosen. See Appendix III entitled “The Liturgy of the Hours: Advent Season” for the basis upon which I began my reflection of what the parish community might need to hear during this Advent season. Each Vespers service incorporates a “common thread” from one service to the next from music to spoken text.

The communal celebration of the Liturgy of the Hours with singing is preferred, with the psalms and canticles sung whenever possible. The GILH no. 122 and STL no. 232 list several ways in which the psalms may be sung: responsorially, antiphonally, through-composed (in directum) or metrical psalms⁴. Music may also be of the formula type, such as psalm tones or through-composed for each psalm or canticle.

All music styles were considered when preparing the services especially music for soloist, soloist and choir, or choir alone. The resources for music and spoken text are noted in the outline of the services that follow. For additional music resources, see Appendix V: Hymns and Psalms of the Advent Season and Appendix VI: Octavos and Major Works for the Advent Season.

The psalms for the services are from the Sunday lectionary for the season of Advent. These psalms - 85, 80, 72 and 89 - are scheduled in the Liturgy of the Hours on various days and times of the liturgical season. Psalm 85 is a common psalm of the season. The other psalms appear in the Sunday lectionary cycle with psalm 80 on the first Sunday in Year B and the fourth Sunday in Year C; psalm 72 on the second Sunday in Year A; and, psalm 89 on the fourth Sunday in Year B (see Appendix IV). Psalm 80, 85 and 89 were chosen for the first, second and fourth Vespers service from the Sundays of Advent in year B to reconnect the parish community with the psalms of the Advent season Year B and the Sunday liturgy.

In collaboration with the Hispanic Pastoral Minister of Saint Anthony Catholic Church and another member of the Hispanic community, Psalm 72 was chosen for the third Vespers

service which was planned to include a 'mini' Las Posadas. The Las Posadas reflects many social issues, which will not be discussed in this project, yet psalm 72 was chosen as a sign of "justice for the weak and prosperity for the land" as "further signs of God's presence with the people" (Nowell 266).

The following elements of sacred music styles for hymns, psalms and canticles emerged in preparing these Advent Vespers services are:

- music of the past including chant or psalm tones
- music of the present is responsorial, antiphonal, through-composed and metrical psalms
- and, music of the future emerging church includes all these music styles with multilingual text.

Each Vespers service contains elements of multi-lingual music as well as the scriptural text and prayers in the language of other cultures. See Appendix VII entitled "Planning a Multi-cultural Liturgy" in which the history, current practices and challenges of multi-cultural liturgy are discussed. The appendix also includes the development of a pastoral plan of action which is a step-by-step process this author refers to on a regular basis in my work in church ministry.

The preparation for the Vespers services began in October 2008. Three factors were considered: 1) the time to prepare the church choir and musicians when they were already working on music for the Advent season; 2) the music chosen for the services could be incorporated into the Sunday Mass, if appropriate; and, 3) the transition of a new accompanist beginning in early October. The newly hired accompanist resigned the weekend before the first Advent Vespers service on December 3 prompting the return of the recently retired parish accompanist and recruiting other parish musicians with piano keyboard skills.

Three of the Vespers services that follow were prepared but only the first two were fully performed with cantor, choir, musicians and congregation. Due to inclement weather, the third Vespers service was canceled. Since the fourth Wednesday of the Advent season in the 2008 fell on Christmas Eve, December 24, this Vespers service is included as an example only.

Notes

¹ From the biblical text Colossians 3:16; see also Ephesians 5:19-20; General Instruction of the Liturgy of the Hours (GILH), no. 33.

² Each element of the Hours is described in the “General Instruction of the Liturgy of the Hours” no. 100 through no. 203. The Ordinary of Vespers, or Evening Prayer, is found in The Liturgy of the Hours, Volume I, page 667-71. See also Oxford Music Online under subject “Liturgy of the Hours”.

³ Agnes Zueger, “Advent: A Season of Holy Waiting”, St. Anthony Messenger [Tigard, Oregon: Saint Anthony Catholic Church] November 2008: 1. See Appendix II for complete text.

⁴ A metrical psalm is a psalm text that has been transformed into a strophic hymn with a recurring metrical structure with stanzas sung to a hymn melody. Metrical psalmody has been a Protestant and Catholic practice since the sixteenth century (STL no. 236).

Advent Vespers Service

Advent Week I: December 3, 2008
St. Anthony Catholic Church - Tigard, Oregon

Church Preparation Service Booklet located on stands at the entrances of the church
Video Camera / DVD recording – operator: Dick Firsich
chairs for presider, lector, cantor, choir
pulpit for Psalmist and Lector
music stand for Cantor
two candles on either side of the pulpit (to be lit at 6:45 PM)
Advent Wreath – light candle for Week 1

Ministries

Presider	Fr. Paschal Ezurike
Lector	Priscilla Dawson
Intercessions	Priscilla Dawson; Dick Firsich
Cantor(s)	Agnes Zueger, Lisa Bork
Psalmist:	Dan Portman
Choir	Adult Choir from English speaking community
Musicians	Jayne Ferlistch (piano), Linda Mar (guitar), Angela Rosemeyer (guitar and bass guitar), Jayne Ferlitsch (flute)
Greeters	members of the Choir: Blanche Kobs, Linda Henninger

Order of Service

Prelude Instrumental at 6:55 PM (optional)

All stand and turns towards the center aisle.

Opening Verse + *denotes the sign of the Cross*

Presider: Light and peace + in Jesus Christ our Lord.

All: ~ *Thanks be to God.* (Storey 34)

Presider: Glory to the Father, and to the Son, and to the Holy Spirit:

All: ~ *as it was in the beginning, is now, and will be for ever. Amen* (LOH 667).

Opening verse option:

God, come to my assistance.

~ *Lord, make haste to help me* (LOH 667).

Hymn

“Creator of the Stars of Night”

CONDITOR ALME SIDERUM

~ Cantor, choir, musicians and congregation

(see app. VIII, ex. 3)

Hymn options before December 17 (LOH 126-31)

“Rorate Coeli” (Latin text)

“Rorate Coeli: You heavens, open from above” (English translation)

“O Come, O come Emmanuel”

Following hymn, please be seated.

Psalmody

“Wait for the Lord” with verses from Isaiah.

Jacques Berthier

~ Cantor, choir, musicians and congregation

(see app. VIII, ex. 13)

Silent Reflection

“Psalm 80: The Vineyard of the Lord / Lord, Make Us Turn to You.”

Kevin Keil

~ Psalmist, choir, musicians and congregation

(see app. VIII, ex. 8-1 and 8-2)

Psalm Prayer

Presider: Gracious Guardian of your people, you have nurtured the vineyard you planted until it covers the face of the earth. Help us to be as verdant branches in the vine, that, firmly rooted in your love, we may testify before the world to your saving help. We ask this through Christ our Lord. ~ *Amen* (Storey 62-3).

Silent Reflection

Psalm, antiphon and prayer option for Advent Wednesday Week I:

Antiphon I: The Lord is my light and my help; whom shall I fear?

Psalm 27

Antiphon II: I long to look on you, O Lord; do not turn your face from me.

Psalm 27 (continued)

Psalm Prayer: Father, you protect and strengthen those who hope in you; you heard the cry of your Son and kept him safe in your tent in the day of evil. Grant that your servants who seek your face in times of trouble may see your goodness in the land of the living (LOH 745-7).

Psalm Prayer option (following Psalm 80):

Lord God, eternal shepherd, you so tend the vineyard you planted that now it extends its branches even to the farthest coast. Look down on your Church and come to us. Help us to remain in your Son as branches on the vine that, planted firmly in your love, we may testify before the whole world to your great power working everywhere (LOH 1006-7).

Canticle

“Revelation 19:1-7”

Howard Hughes

~ Cantor, choir and congregation

(see app. VIII, ex. 11)

Canticle option:

Antiphon III: He is the first-born of all creation; in every way the primacy is his.

Canticle: Colossians 1:12-20 (LOH 747-8).

Silent Reflection

Reading Isaiah 40:6-8 (O’Gorman 32)
 ~ Lector

Reading option: 1 Corinthians 4:5 (LOH 173)
 Romans 13:11-12 (O’Gorman 36)
 Romans 15:4-6, 13 (O’Gorman 38)

Silent Reflection

Response to the Word of God

“Maranatha! Come, Lord Jesus”

Janét Sullivan-Whitaker

~ Cantor, choir and congregation

(see app. VIII, ex. 7)

Response to the Word of God option:

Come and set us free, Lord God of power and might.

~ *Come and set us free, Lord God of power and might.*

Let your face shine upon us and we shall be saved,

~ *Lord God of power and might.*

Glory to the Father, and to the Son, and to the Holy Spirit:

~ *Come and set us free, Lord God of power and might* (LOH 173).

Please stand and turn towards the center aisle.

Gospel Canticle

“Magnificat” (Canticle of Mary)

Pedro Rubalcava

English and Spanish verses 3, 4, 7, 8, 11, 12, 15, 16

~ Cantor, choir and congregation

(see app. VIII, ex. 6-1, 6-2, and 6-3)

Canticle of Mary option:

Antiphon: The law will go forth from Zion; the word of the Lord from
 Jerusalem (LOH 173).

Intercessions with Sung Response

~ Lector, cantor, choir and congregation

Sung Response: "Hear Our Prayer, O Lord"

Rufino Zaragoza

1st time: Cantor; 2nd time: Choir and congregation, and, after each prayer

~ Text: Óyenos, Señor; Dinggin mo kami;

Xin nham loi chúng con; Hear our prayer, O Lord.

(see app. VIII, ex. 4)

Ven, Señor Jesus! Nuestros corazonas anhelan tu paz,
(Come, Lord Jesus! Our hearts long for your peace...)

Bring peace to all nations. (Pause)

Bring peace to people of all faiths. (Pause)

Bring peace to our families.
Heal the hearts of all family members who live with separation,
with alienation and misunderstanding. (Pause)

Señor Jesus, escucha nuestras oraciones por las paz, ♪♪♪
(Lord Jesus, hear our prayers for peace as we sing ♪♪♪)

Ven, Señor Jesus! Nuestros corazonas anhelan tu justicia,
(Come, Lord Jesus! Our Hearts long for your justice ...)

Bring justice to our world. (pause)

Bring justice to our own country. (pause)

Bring justice to our city and workplaces.
Inspire those who have authority
to understand the meaning of service to others. (pause)

Señor Jesus, escucha nuestras oraciones por tu justicia, ♪♪♪
(Lord Jesus, hear our prayers for justice as we sing ♪♪♪)

Ven, Señor Jesus! Nuestros corazonas anhelan tu sanacion,
(Come, Lord Jesus! We long for healing ...)

Bring healing to the peoples of our world. (pause)

Mend divisions among countries, tribes, neighborhoods,
families, and friendships. (pause)

Give Your grace to all
who need to make the first gesture toward reconciliation. (pause)

Gift our own hearts with your grace
that we may be a healing presence to others. (pause)

Señor Jesus, escucha nuestras oraciones por tu sanacion, ♪♪♪
(Lord Jesus, hear our prayers for healing as we sing ♪♪♪)

Ven, Señor Jesus! Nuestros corazonas anhelan tu compasion,
(Come, Lord Jesus! We long for compassion ...)

Protect children, the poor, the homeless, the despairing,
the anxious, the restless of heart. (pause)

Give comfort to the sick, their caregivers, the dying,
the forgotten ones among us. (pause)

Embrace those who grieve the loss of loved ones. (pause)

Señor Jesus, escucha nuestras oraciones por tu compasion, ♪♪♪
(Lord Jesus, hear our prayers for compassion as we sing ♪♪♪)

Ven, Señor Jesus! Nuestros corazonas anhelan tu amor,
(Come, Lord Jesus! We long for love ...)

Bring love into our world.

Show us that we are the ones who, with You,
bring peace, justice, healing, compassion,
and love into the world and into our relationships. (pause)

Give us courageous and generous hearts
to live out the true spirit of this Season of selfless Love.

Señor Jesus, escucha nuestras oraciones por tu amor, ♪♪♪
(Lord Jesus, hear our prayers for the courage to love as we sing ♪♪♪)

Ven, Señor Jesus! Nuestros corazonas anhelan tu luz en nuestras vidas,
 (Come, Lord Jesus! We long for your light in our lives ...)

Be attentive to the personal needs of our hearts at this time
 as we lift up our concerns and cares to you (Pause)

Señor Jesus, escucha nuestras oraciones por tu luz en nuestras vidas, ♪♪♪
 (Lord Jesus, hear our prayers for your Light in our lives as we sing ♪♪♪)

Intercessions Option:

Let us pray to God the Father, who sent his Son to bring us endless peace:

~ *Lord, your kingdom come.*

Father most holy, look kindly on your Church,

~ *come and visit this vine which your own right hand has planted.*

Be mindful, Lord, of all the sons of Abraham,

~ *fulfill the promises you made to their fathers.*

Merciful God, look kindly upon men and women of every race,

~ *may they honor you for your goodness.*

Eternal Shepherd, visit the sheep of your flock,

~ *and gather them together into one fold.*

Remember those who have gone forth from this world in your peace,

~ *lead them into glory with your Son.* (LOH 173-4)

Lord's Prayer

"The Lord's Prayer"

Chant; adapted by Robert J. Snow

Portland, Oregon: OCP, Public Domain.

~ Choir and Congregation

(see app. VIII, ex. 5)

Prayer

Presider: Lord our God, grant that we may be ready to receive Christ when he comes in glory and to share in the banquet of heaven, where he lives and reigns with you and the Holy Spirit, one God, for ever and ever. ~ *Amen* (LOH 174).

Dismissal If a priest or deacon presides:

Presider: The Lord be with you.

All: ~ *And also with you.*

Presider: May almighty God bless you, the Father, and the Son, and the Holy Spirit.

All: ~ *Amen.*

Presider: Go in peace.

All: ~ *Thanks be to God* (LOH 671).

Advent Vespers Service

Advent Week II: December 10, 2008
St. Anthony Catholic Church - Tigard, Oregon

Church Preparation Service Booklet located on stands at the entrances of the church
Video Camera / DVD recording – operator: Dick Firsich
chairs for presider, lector, cantor, choir
pulpit for Psalmist and Lector
music stand for Cantor
two candles on either side of the pulpit (to be lit at 6:45 PM)
Advent Wreath – light candle for Week I and II

Ministries

Presider	Deacon Art Schmidt
Lector	Julie Beck or Priscilla Dawson
Intercessions	Priscilla Dawson; Dick Firsich
Cantor(s)	Agnes Zueger, Dan Portman
Psalmist:	Lisa Bork
Choir	Adult Choir from English speaking community
Musicians	Ron Robinson and Jayne Ferlistch (piano and/or organ), Linda Mar (guitar), Angela Rosemeyer (guitar and bass guitar), Jayne Ferlitsch (flute)
Greeters	members of the Choir: Blanche Kobs, Linda Henninger

Order of Service

Prelude Instrumental at 6:55 PM (optional)

All stand and turns towards the center aisle.

Opening Verse + *denotes the sign of the Cross*

Presider: Light and peace + in Jesus Christ our Lord.

All: ~ *Thanks be to God.* (Storey 34)

Presider: Glory to the Father, and to the Son, and to the Holy Spirit:

All: ~ *as it was in the beginning, is now, and will be for ever. Amen* (LOH 667).

Opening verse option:

God, come to my assistance.

~ *Lord, make haste to help me* (LOH 667).

Hymn

“Comfort, Comfort, O My People”

Claude Goudimel

~ Cantor, choir, musicians and congregation

(see app. VIII, ex. 2)

Hymn options before December 17 (LOH 126-31)

“Creator of the Stars of Night”

“Rorate Coeli” (Latin text)

“Rorate Coeli: You heavens, open from above” (English translation)

“O Come, O come Emmanuel”

Following hymn, please be seated.

Psalmody

“Wait for the Lord” with verses from Isaiah.

Jacques Berthier

~ Cantor, choir, musicians and congregation

(see app. VIII, ex. 13)

Silent Reflection

“Psalm 85: Lord, Let Us See Your Kindness.”

Owen Alstott

Portland, Oregon: OCP Publications, 2008.

~ Psalmist, choir, musicians and congregation

(see app. VIII, ex. 9)

Psalm Prayer

Presider: God of mercy and fidelity, you loved the world so much that you sent us your only Son to be our Savior. May we receive him as our Lord and brother and celebrate his gracious coming to inaugurate the reign of justice and peace. We ask this in his holy name. ~ *Amen* (Storey 16).

Silent Reflection

Psalm, antiphon and prayer option for Advent Wednesday Week II:

Antiphon I: Eagerly we await the fulfillment of our hope, the glorious coming of our Savior (LOH 867).

Psalm 62

Psalm Prayer: Lord God, you reward each one according to his works. Hear us as we pour out our hearts to you seeking your grace and secure protection. We look to you for our stable hope in a constantly changing world (LOH 868).

Antiphon II: May God turn his radiant face toward us and fill us with his blessings (LOH 868).

Psalm 67

Psalm Prayer: Be gracious and bless us, Lord, and let your face shed its light on us, so that we can make you known with reverence and bring forth a harvest of justice (LOH 869).

Psalm Prayer option (following Psalm 85):

Show us your mercy, Lord; our misery is known to us. May no evil desires prevail over us, for your glory and love dwell in our hearts (LOH 964).

Canticle

“Revelation 19:1-7”
~ Cantor, choir and congregation

Howard Hughes

(see app. VIII, ex. 11)

Canticle option:

Antiphon III: Through him all things were made; he holds all creation together in himself.

Canticle: Colossians 1:12-20 (LOH 869-70).

Silent Reflection

Reading James 5:7-8 (O’Gorman 92)
~ Lector

Reading option: 1 Corinthians 4:5 (LOH 231).

Silent Reflection

Response to the Word of God

“Maranatha! Come, Lord Jesus”

Janét Sullivan-Whitaker

~ Cantor, choir and congregation

(see app. VIII, ex. 7)

Response to the Word of God option:

Come and set us free, Lord God of power and might.

~ *Come and set us free, Lord God of power and might.*

Let your face shine upon us and we shall be saved,

~ *Lord God of power and might.*

Glory to the Father, and to the Son, and to the Holy Spirit:

~ *Come and set us free, Lord God of power and might.* (LOH 232)

Please stand and turn towards the center aisle.

Gospel Canticle

“Magnificat” (Canticle of Mary)

Pedro Rubalcava

English and Spanish verses 1, 2, 7, 8, 9, 10, 15, 16

~ Cantor, choir and congregation

(see app. VIII, ex. 6-1, 6-2, and 6-3)

Canticle of Mary option:

Antiphon: Zion, you will be renewed, and you will see the Just One
who is coming to you (LOH 232).

Intercessions with Sung Response

~ Lector, cantor, choir and congregation

Sung Response: "Hear Our Prayer, O Lord"

Rufino Zaragoza

1st time: Cantor; 2nd time: Choir and congregation, and, after each prayer

~ Text: Óyenos, Señor; Dinggin mo kami;

Xin nham loi chúng con; Hear our prayer, O Lord.

(see app. VIII, ex. 4)

Ven, Señor Jesus! Nuestros corazonas anhelan tu paz,
(Come, Lord Jesus! Our hearts long for your peace...)

Bring peace to all nations. (Pause)

Bring peace to people of all faiths. (Pause)

Bring peace to our families.
Heal the hearts of all family members who live with separation,
with alienation and misunderstanding. (Pause)

Señor Jesus, escucha nuestras oraciones por las paz, ♪♪♪
(Lord Jesus, hear our prayers for peace as we sing ♪♪♪)

Ven, Señor Jesus! Nuestros corazonas anhelan tu justicia,
(Come, Lord Jesus! Our Hearts long for your justice ...)

Bring justice to our world. (pause)

Bring justice to our own country. (pause)

Bring justice to our city and workplaces.
Inspire those who have authority
to understand the meaning of service to others. (pause)

Señor Jesus, escucha nuestras oraciones por tu justicia, ♪♪♪
(Lord Jesus, hear our prayers for justice as we sing ♪♪♪)

Ven, Señor Jesus! Nuestros corazonas anhelan tu sanacion,
 (Come, Lord Jesus! We long for healing ...)

Bring healing to the peoples of our world. (pause)

Mend divisions among countries, tribes, neighborhoods,
 families, and friendships. (pause)

Give Your grace to all
 who need to make the first gesture toward reconciliation. (pause)

Gift our own hearts with your grace
 that we may be a healing presence to others. (pause)

Señor Jesus, escucha nuestras oraciones por tu sanacion, ♪♪♪
 (Lord Jesus, hear our prayers for healing as we sing ♪♪♪)

Ven, Señor Jesus! Nuestros corazonas anhelan tu compasion,
 (Come, Lord Jesus! We long for compassion ...)

Protect children, the poor, the homeless, the despairing,
 the anxious, the restless of heart. (pause)

Give comfort to the sick, their caregivers, the dying,
 the forgotten ones among us. (pause)

Embrace those who grieve the loss of loved ones. (pause)

Señor Jesus, escucha nuestras oraciones por tu compasion, ♪♪♪
 (Lord Jesus, hear our prayers for compassion as we sing ♪♪♪)

Ven, Señor Jesus! Nuestros corazonas anhelan tu amor,
 (Come, Lord Jesus! We long for love ...)

Bring love into our world.

Show us that we are the ones who, with You,
 bring peace, justice, healing, compassion,
 and love into the world and into our relationships. (pause)

Give us courageous and generous hearts
 to live out the true spirit of this Season of selfless Love.

Señor Jesus, escucha nuestras oraciones por tu amor, ♪♪♪
 (Lord Jesus, hear our prayers for the courage to love as we sing ♪♪♪)

Ven, Señor Jesús! Nuestros corazonas anhelan tu luz en nuestras vidas,
 (Come, Lord Jesus! We long for your light in our lives ...)

Be attentive to the personal needs of our hearts at this time
 as we lift up our concerns and cares to you (Pause)

Señor Jesús, escucha nuestras oraciones por tu luz en nuestras vidas, ♪♪♪
 (Lord Jesus, hear our prayers for your Light in our lives as we sing ♪♪♪)

Intercessions Option:

We humbly pray to Jesus Christ, who rescues us from the darkness of sin,
 and in faith we cry out:

~ *Come, Lord Jesus!*

Lord, gather together all the people of the earth,

~ *establish with them your everlasting covenant.*

Lamb of God, you came of old to take away the sin of the world,

~ *purge us from the dregs of our guilt.*

You came to recover what was lost,

~ *come once again in your mercy lest you punish what you have
 recovered.*

Our faith seeks you out,

~ *let us find everlasting joy with you when you come.*

You will judge the living and the dead,

~ *graciously gather the dead into the ranks of the blessed* (LOH 232).

Lord's Prayer

"The Lord's Prayer"

~ Choir and Congregation

Chant; adapted by Robert J. Snow

Portland, Oregon: OCP, Public Domain.

(see app. VIII, ex. 5)

Prayer

Presider: All-powerful Father, we await the healing power of Christ your Son. Let us not be discouraged by our weaknesses as we prepare for his coming. Keep us steadfast in your love. We ask this through our Lord Jesus Christ, your Son, who lives and reigns with you and the Holy Spirit, one God, for ever and ever. ~*Amen* (LOH 232-3).

Dismissal If a priest or deacon presides:

Presider: The Lord be with you.

All: ~ *And also with you.*

Presider: May almighty God bless you, the Father, and the Son, and the Holy Spirit.

All: ~ *Amen.*

Presider: Go in peace.

All: ~ *Thanks be to God.* (LOH 671)

Advent Vespers Service

Advent Week III: December 17, 2008
St. Anthony Catholic Church - Tigard, Oregon

Church Preparation Service Booklet located on stands at the entrances of the church
Video Camera / DVD recording – operator: Dick Firsich
chairs for presider, lector, cantor, choir
pulpit for Psalmist and Lector
music stand for Cantor
two candles on either side of the pulpit (to be lit at 6:45 PM)
Advent Wreath – light candle for Week I, II and III

Ministries

Presider	Fr. Les Sieg
Lector	Frances Guarnes (in Tagalog) or Deacon Jose Gutierrez (Spanish)
Intercessions	Priscilla Dawson or Julie Beck (English) Frances Guarnes (Tagalog) Deacon Jose Gutierrez (Spanish)
Cantor(s)	Agnes Zueger, Dan Portman, Lisa Bork, Beth Thresher, John Curran, and Jim Dearey
Psalmist(s)	Dan Portman and Agnes Zueger
Choir	Adult Choir from English speaking community, and, the Hispanic Youth Choir
Musicians	Ron Robinson and Jayne Ferlitsch (piano and organ), Linda Mar (guitar), Angela Rosemeyer (guitar and bass guitar), Jayne Ferlitsch (flute)
Greeters	members of the Choir: Blanche Kobs, Linda Henninger

Order of Service

Prelude Instrumental at 6:55 PM (optional)

All stand and turns towards the center aisle.

Opening Verse + *denotes the sign of the Cross*

Presider: Light and peace + in Jesus Christ our Lord.

All: ~ *Thanks be to God.* (Storey 34)

Presider: Glory to the Father, and to the Son, and to the Holy Spirit:

All: ~ *as it was in the beginning, is now, and will be for ever. Amen* (LOH 667).

Opening verse option:

God, come to my assistance.

~ *Lord, make haste to help me* (LOH 667).

Hymn

“Letanía de Adviento / Advent Litany”

vs. 1 – English; vs. 2a & b – Spanish, vs. 3a & b - English

~ Cantors, choir, musicians and congregation

Jamie Cortez

(see app. VIII, ex. 1-1 and 1-2)

Hymn options after December 17 (LOH 132-6)

“The coming of our God”

“Behold a Virgin bearing him”

“Lo, How a Rose ‘ere blooming”

“O Come, O come Emmanuel”

Following hymn, please be seated.

Psalmody

“Wait for the Lord” with verses from Isaiah.

~ Cantor, choir, musicians and congregation

Jacques Berthier

(see app. VIII, ex. 13)

Silent Reflection

Salmo 71: “Que en sus dias florezca la justicia / Psalm 72: Justice shall flourish”.

Jaime Cortez

vs. 1: English; vs. 2: Spanish; vs. 4: English

~ Psalmist, choir, musicians and congregation

(see app. VIII, ex. 12-1 and 12-2)

Psalm Prayer

Presider: We call upon your name, Father, and pronounce it blessed above the earth. Give your people the fullness of peace and justice in your kingdom. We ask this through Christ, our Lord. ~ *Amen* (LOH 888).

Silent Reflection

Psalm, antiphon and prayer option for Advent Wednesday Week III:

Antiphon I: Those who sow in tears will reap in joy.

Antiphon I for December 17 - 23: The Lord, the mighty God, will come forth from Zion to set his people free.

Psalm 126

Psalm Prayer: Lord, you have raised us from the earth; may you let the seeds of justice, which we have sown in tears, grow and increase in your sight. May we reap in joy the harvest we hope for patiently (LOH 989-9).

Antiphon II: May the Lord build our house and guard our city.

Antiphon II for December 17 - 23: I shall not cease to plead with God for Zion until he sends his Holy One in all his radiant beauty.

Psalm 127

Psalm Prayer: You command the seed to rise, Lord God, though the farmer is unaware. Grant that those who labor for you may trust not in their own work but in your help. Remembering that the land is brought to flower not with human tears but with those of your Son, may the Church rely only upon your gifts. (990-1)

Canticle

“Revelation 19:1-7”

Howard Hughes

~ Cantor, choir and congregation

(see app. VIII, ex. 11)

Canticle option:

Antiphon III: He is the first-born of all creation; in every way the primacy is his.

Antiphon III for December 17 - 23: The Spirit of the Lord rests upon me; he has sent me to preach his joyful message to the poor.

Canticle: Colossians 1:12-20 (LOH 992-3).

Silent Reflection

Reading Deuteronomy 10:17-19 in Tagalog and English
~ Lector

Reading option: 1 Corinthians 4:5 (LOH 291).
For December 17: 1 Thessalonians 5:23-24 (LOH 324).

Silent Reflection

Response to the Word of God

“Maranatha! Come, Lord Jesus”

Janét Sullivan-Whitaker

~ Cantor, choir and congregation

(see app. VIII, ex. 7)

Response to the Word of God option:

Come and set us free, Lord God of power and might.
~ *Come and set us free, Lord God of power and might.*

Let your face shine upon us and we shall be saved,
~ *Lord God of power and might.*

Glory to the Father, and to the Son, and to the Holy Spirit:
~ *Come and set us free, Lord God of power and might* (LOH 291).

Response to the Word of God option for December 17:

Lord, show us your mercy and love.
~ *Lord, show us your mercy and love.*

And grant us your salvation,
~ *your mercy and love.*

Glory to the Father, and to the Son, and to the Holy Spirit:
~ *Lord, show us your mercy and love* (LOH 325).

“Las Posadas” (lodging or shelter)

“Las Posadas”

Traditional

~ Hispanic Youth Choir

Members of the Hispanic Community (the ‘outside people’) will begin in the vestibule of the church ‘asking for shelter’ from the ‘inside people’. The ‘outside people’ process down the center aisle with images of Mary and Joseph to the front of the church and place the images in front of the pulpit. (See Appendix I for a brief history and complete song text in Spanish and English).

Please stand and turn towards the center aisle.

Gospel Cantic

“Magnificat” (Cantic of Mary)

Pedro Rubalcava

English and Spanish verses 3, 4, 5, 6, 11, 12, 13, 14

~ Cantor, choir and congregation

(see app. VIII, ex. 6-1, 6-2, and 6-3)

Cantic of Mary option:

Antiphon: You, O Lord, are the One whose coming was foretold; we long for you to come and set your people free (LOH 291).

Antiphon for December 17: Wisdom, O holy Word of God, you govern all creation with your strong yet tender care. Come and show your people the way to salvation. (LOH 325)

Intercessions with Sung Response

~ Lector, cantor, choir and congregation

Sung Response: “Hear Our Prayer, O Lord”

Rufino Zaragoza

1st time: Cantor; 2nd time: Choir and congregation, and, after each prayer

~ Text: Óyenos, Señor; Dinggin mo kami;

Xin nham loi chúng con; Hear our prayer, O Lord.

(see app. VIII, ex. 4)

Spanish and English:

Ven, Señor Jesus! Nuestros corazonas anhelan tu paz,

(Come, Lord Jesus! Our hearts long for your peace...)

Efectue la paz a todas las naciones. (Bring peace to all nations.)

Open the hearts and minds of the leaders of our world

to restore peace and justice. (Pause)

Efectue la paz a la gente de todas las fees. (Bring peace to people of all faiths.)

Move the hearts and minds of all faith leaders

to strive for right relationships with one another in God. (Pause)

Efectue la paz a las familias nuestras. (Bring peace to our families.)

Heal the hearts of all family members who live with separation,

with alienation and misunderstanding. (Pause)

Señor Jesus, escucha nuestras oraciones por las paz, ♪♪♪

(Lord Jesus, hear our prayers for peace as we sing ♪♪♪)

Tagalog and English:

Halina, Panginoong Hesus! Ang aming puso'y naghahangad ng Iyong katarungan...
(Come, Lord Jesus! Our Hearts long for your justice ...)

Dulutan Mo ng katarungan ang aming mundo. (Bring justice to our world.)
Give human hearts courage to right the wrongs of poverty,
oppression, war, and terror. (pause)

Dulutan Mo ng katarungan ang aming bayan. (Bring justice to our own country.)
Inspire our elected officials to work tirelessly
for those who have no jobs, homes, food, health care. (pause)

Dulutan Mo ng katarungan ang aming lungsod at pook pangkabuhayan
(Bring justice to our city and workplaces.)
Inspire those who have authority
to understand the meaning of service to others. (pause)

**Panginoong Jesus, dinggin Mo ang aming panalangin at himig
para sa katarungan ... ♪♪♪**

(Lord Jesus, hear our prayers for justice as we sing ♪♪♪)

Tagalog and English:

Halina, Panginoong Hesus! Kami'y naghahangad ng Iyong panglunas...
(Come, Lord Jesus! We long for healing ...)

Dulutan ng lunas ang mga bagabag ng sangkatauhan.
(Bring healing to the peoples of our world.) (pause)

Hilumin ang hidwaan ng mga bansa, ... countries,
(Mend divisions among...) ... tribo, ... tribes,
... kalapit-bahayan, ... neighborhoods,
... sambahayan, ... families,
... at pagkakaibigan, ... and friendships. (pause)

Give Your grace to all
who need to make the first gesture toward reconciliation. (pause)

Gift our own hearts with your grace
that we may be a healing presence to others. (pause)

**Panginoong Jesus, dinggin mo ang aming panalangin at himig para sa Iyong
pagpapagaling ... ♪♪♪**

(Lord Jesus, hear our prayers for healing as we sing ♪♪♪)

Spanish and English:

Ven, Señor Jesús! Nuestros corazonas anhelan tu compasion,
(Come, Lord Jesus! We long for compassion ...)

Protege a los niños,	... Protect children,	
a los pobres,	... the poor,	
a los destituedos,	... the homeless,	
a los sin esperanzas,	... the despairing,	
a los inquietos,	... the anxious,	
A los mudables de corazones,	... the restless of heart.	(pause)

De comodidad a los enfermos,	... Give comfort to the sick,	
a sus cuidadores,	... their caregivers,	
a los moribundos,	... the dying,	
A los olvidades entre nosotors,	... the forgotten ones among us.	(pause)

Abraze a ellos que agraviar los perdidas de ellos que aman. (pause)
Embrace those who grieve the loss of loved ones.

Señor Jesús, escucha nuestras oraciones por tu compasion, ♪♪♪
(Lord Jesus, hear our prayers for compassion as we sing ♪♪♪)

Spanish and English:

Ven, Señor Jesús! Nuestros corazonas anhelan tu amor,
(Come, Lord Jesus! We long for love ...)

Efectue el amor a mundo nuestro.
(Bring love into our world.)

Show us that we are the ones who, with You,	
bring peace,	... efectue la paz,
justice,	... la justicia
healing,	... el sanativo
compassion,	... la compasion
and love	... y el amor
into the world and into our relationships.	(pause)

Give us courageous and generous hearts
to live out the true spirit of this Season of selfless Love.

Señor Jesús, escucha nuestras oraciones por tu amor, ♪♪♪
(Lord Jesus, hear our prayers for the courage to love as we sing ♪♪♪)

Tagalog and English:

Halina, Panginoong Hesus! Tanglawan mo ang aming buhay ...

(Come, Lord Jesus! We long for your light in our lives ...)

Be attentive to the personal needs of our hearts at this time

as we lift up our concerns and cares to you **Pause ...**

**Panginoong Hesus, dinggin Mo ang aming panalangin at awitin para sa liwanag ng
Iyong Ispiritong gabay sa aming byhay, ... ♪**

(Lord Jesus, hear our prayers for your Light in our lives as we sing ♪♪♪)

Intercessions Option:

Let us pray to God the Father, who sent his Son to bring us endless peace:

~ *Lord, your kingdom come.*

Father most holy, look kindly on your Church,

~ *come and visit this vine which your own right hand has planted.*

Be mindful, Lord, of all the sons of Abraham,

~ *fulfill the promises you made to their fathers.*

Merciful God, look kindly upon men and women of every race,

~ *may they honor you for your goodness.*

Eternal Shepherd, visit the sheep of your flock,

~ *and gather them together in one fold.*

Remember those who have gone forth from this world in your peace,

~ *lead them into glory with your Son (LOH 292).*

For December 17:

Jesus Christ is the joy and happiness of all who look forward to his coming. Let us call upon him and say:

~ *Come, Lord, and do not delay!*

In joy, we wait for your coming,

~ *come, Lord Jesus.*

Before time began, you shared life with the Father,

~ *come now and save us.*

You created the world and all who live in it,

~ *come to redeem the work of your hands.*

You did not hesitate to become man, subject to death,

~ *come to free us from the power of death.*

You came to give us life to the full,

~ *come and give us your unending life.*

You desire all people to live in love in your kingdom,

~ *come and bring together those who long to see your face to face. (LOH 325)*

Lord's Prayer

"The Lord's Prayer"

Chant; adapted by Robert J. Snow
Portland, Oregon: OCP, Public Domain.

~ Choir and Congregation

(see app. VIII, ex. 5)

Prayer

Presider:

Divino y eterno Verbo, que desde el Padre descendiste
al corazón de siempre Virgen María;
el amor que tienes a los hombres te conduce
a la ciudad de Belén para nacer a media noche
en un pobre y humilde establo.

Es verdad que millares de ángeles te acompañan en este viaje;
pefo también es cierto que te dejamos,
nosotros a quienes viniste a salvar y a conducir al Belén
de la eternal felicidad.

Perdónanos, Dios y Señor del Universo,
y ayúdanos a caminar con María y San José
para luchar y poder triunfar sobre toda adversidad. ~ *Amen*.

(translation)

Divine and eternal Word, who descended from the Father
into the heart of the ever Virgin Mary,
your love for humankind leads you to Bethlehem
where you are born at midnight in a poor and humble stable.
In truth, thousands of angels accompany you on this journey,
and yet we, whom you came to save
and lead to that Bethlehem of eternal joy,
stubbornly turn away from you.

Forgive us, God and Lord of the universe,
and help us to walk alongside Mary and Joseph,
thus giving us the courage
to fight against and triumph over every adversity. ~ *Amen* (O'Gorman 98).

Prayer option:

Father, may the coming celebration of the birth of your Son bring us your
saving help and prepare us for eternal life. Grant this through our Lord Jesus
Christ, your Son, who lives and reigns with you and the Holy Spirit, one God, for
ever and ever. ~*Amen* (LOH 292).

Prayer for December 17:

Father, creator and redeemer of mankind, you decreed, and your Word
became man, born of the Virgin Mary. May we come to share the divinity of
Christ, who humbled himself to share our human nature, for he lives and reigns
with you and the Holy Spirit, one God, for ever and ever (LOH 326).

Dismissal If a priest or deacon presides:

Presider: The Lord be with you.

All: ~ *And also with you.*

Presider: May almighty God bless you, the Father, and the Son, and the Holy Spirit.

All: ~ *Amen.*

Presider: Go in peace.

All: ~ *Thanks be to God.* (LOH 671)

Advent Vespers Service

Advent Week IV: (date)
St. Anthony Catholic Church - Tigard, Oregon

Church Preparation Service Booklet located on stands at the entrances of the church
Video Camera / DVD recording – operator:
chairs for presider, lector, cantor, choir
pulpit for Psalmist and Lector
music stand for Cantor
two candles on either side of the pulpit (to be lit at 6:45 PM)
Advent Wreath – light candle for Week I, II, III and IV

Ministries

Presider
Lector
Intercessions
Cantor(s)
Psalmist(s)
Choir
Musicians
Greeters

Order of Service

Prelude Instrumental at 6:55 PM (optional)

All stand and turns towards the center aisle.

Opening Verse + *denotes the sign of the Cross*

Presider: Light and peace + in Jesus Christ our Lord.

All: ~ *Thanks be to God.* (Storey 34)

Glory to the Father, and to the Son, and to the Holy Spirit:

~ *as it was in the beginning, is now, and will be for ever. Amen* (LOH 667).

Opening verse option:

God, come to my assistance.

~ *Lord, make haste to help me* (LOH 667).

Hymn

“Letanía de Adviento / Advent Litany”

Jamie Cortez

vs. 1 – English; vs. 2a & b – Spanish, vs. 3a & b - English

~ Cantors, choir, musicians and congregation

(see app. VIII, ex. 1-1 and 1-2)

Hymn options after December 17 (LOH 132-6)

“The coming of our God”

“Behold a Virgin bearing him”

“Lo, How a Rose ‘ere blooming”

“O Come, O come Emmanuel”

Following hymn, please be seated.

Psalmody

“Wait for the Lord” with verses from Isaiah.

Jacques Berthier

~ Cantor, choir, musicians and congregation

(see app. VIII, ex. 13)

Silent Reflection

“Psalm 89: Forever I Will Sing”.

Tim Schoenbachler

Portland, Oregon: OCP Publications, 1991.

~ Psalmist, choir, musicians and congregation

(see app. VIII, ex. 10)

Psalm Prayer

Silent Reflection

Canticle “Revelation 19:1-7” Howard Hughes
 ~ Cantor, choir and congregation

(see app. VIII, ex. 11)

Silent Reflection

Reading

~Lector

Silent Reflection

Response to the Word of God

“Maranatha! Come, Lord Jesus” Janét Sullivan-Whitaker
 ~ Cantor, choir and congregation

(see app. VIII, ex. 7)

Please stand and turn towards the center aisle.

Gospel Canticle

“Magnificat” (Canticle of Mary) Pedro Rubalcava
 English and Spanish verses 3, 4, 5, 6, 11, 12, 13, 14
 ~ Cantor, choir and congregation

(see app. VIII, ex. 6-1, 6-2, and 6-3)

Intercessions with Sung Response

~ Lector, cantor, choir and congregation

Sung Response: “Hear Our Prayer, O Lord” Rufino Zaragoza
 1st time: Cantor; 2nd time: Choir and congregation, and, after each prayer

~ Text: Óyenos, Señor; Dinggin mo kami;
 Xin nham loi chúng con; Hear our prayer, O Lord.

(see app. VIII, ex. 4)

Lord's Prayer

“The Lord's Prayer”

Chant; adapted by Robert J. Snow
Portland, Oregon: OCP, Public Domain.

~ Choir and Congregation

(see app. VIII, ex. 5)

Prayer

Dismissal If a priest or deacon presides:

Presider: The Lord be with you.

All: ~ *And also with you.*

Presider: May almighty God bless you, the Father, and the Son, and the Holy Spirit.

All: ~ *Amen.*

Presider: Go in peace.

All: ~ *Thanks be to God.* (LOH 671)

The Liturgy of the Hours: Advent and Christmas Season. Vol. 1. New York: Catholic Book Publishing Co.: 1975.

The complete text of antiphons, psalmody, prayers, readings and responsory for Advent Week IV from Sunday through Saturday is found on pages 1042-163. The complete text for December 17 through 23 is found on pages 318-376.

Conclusion

In the past two years since I began research in music and multi-cultural liturgy, I have had the opportunity to attend workshops and seminars conducted by several of the authors cited in my thesis project. The dialogue of multi-cultural, or inter-cultural, music and theology is ongoing in many regions of the United States and is just beginning in other regions of the country. In several church communities of various Christian denominations it is a reality, and yet in other churches ethnic diversity is nonexistent.

The work of liturgy and music is a process of dialogue and collaboration. The customs and traditions that people of all languages and culture bring forth to prepare a Catholic Mass or a Vespers service speaks to the ongoing relationship with one another in our local church community and throughout the world. Will there be disagreements? Yes. Will people be misunderstood? Yes. Yet this is the process of growth in a church community.

My thesis project is a work in progress. There are psalms and hymns yet to be discovered from the past, present and future of major and minor composers. With the American culture becoming more diverse, composers, musicians and publishers will continue to introduce music in the emerging multi-cultural church. And, theologians will continue to research and inform those that gather as the body of Christ as a multi-cultural church community.

The conclusion of an essay entitled "Choosing Music for Worship" by Charlotte Kroeker sums up for me the relationship of music and theology in choosing music for the liturgy:

"We make choices about music in liturgy best when we use all the elements at our disposal -- all we know about music, about theology, and the nature of the community and context. Granted, we may not know enough about how music

works in liturgy to draw definitive conclusions or to formulate rules about choosing music. But this is art, not science. And we may get it right one time only to fail the next. Or our choices may be right for some people and occasions, but not for others. ... despite our best efforts, we are not really in charge. It is God present with us in the choosing; it is to God we offer the music we make. ... Just as each new day can be lived ... so each new liturgy, each piece of music we offer, can be given in partnership with each other and with God. It is God's work, not ours alone" (Kroecker 204).

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Contains the “General Instruction of the Liturgy of the Hours” (GILH) and the order of Liturgy of the Hours, or Divine Office, with the office of readings, morning prayer, daytime prayer and evening prayer. List of hymns sung during the Advent Season before December 17: On Jordan’s bank the Baptist’s cry; Come, thou long expected Jesus; The King of glory comes; Wachet Auf (Wake, awake, the night is dying); Creator of the stars of night; Rorate Coeli desuper (You heavens, open from above); Veni, veni, Emmanuel (O come, O come, Emmanuel). The list of hymn sung during the Advent season after December 17: The coming of our God; Behold a Virgin bearing him; Es ist ein Ros entsprungen (Lo, how a Rose ‘ere blooming); Veni, Veni, Emmanuel (O come, O come, Emmanuel).

* Wallace, Julianne E. “A Contemporary Spirituality of Advent and Evening Prayer.” Pastoral Liturgy Sept-Oct 2008: 4-8.

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* Cantaré Eternamente: Salmos Bilingües para el Año Litúrgico / For Ever I Will Sing: Bilingual Psalms for the Church Year. 2 vol. Portland, Oregon: OCP Publications, 1999.

* Chung Loi Tân Tung (Thánh Ca Song Ngữ) / United in Faith and Song: Hymns & Songs in Vietnamese & English. Portland, Oregon: OCP Publications, 2001.

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* Flor y Canto. Portland, Oregon: OCP Publications, 2001. (Spanish Hymnal)

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* Groves Music Online / Oxford Music Online 5 Oct. 2008.

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* National Association of Pastoral Musicians (NPM) <<http://www.npm.org>>

Includes list of publishers and hymnals included in my project, as well as octavos from their "Choral Anthem Project" for lectionary Cycle A, B and C.

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http://www.saintmeinrad.edu/monastery_lit_chanthistory.aspx

Appendix I: “Las Posadas” (Asking for lodging or shelter)

“Las Posadas” originated in Mexico in the late 1500’s. “Las Posadas” is held on nine nights beginning December 16 through December 24. This traditional Mexican celebration is an Advent retelling of the journey of Joseph and Mary on Christmas Eve. The re-enactment is led by Joseph, Mary and a guardian angel. Mary and Joseph ask for shelter at three pre-arranged houses that play the role of the innkeeper. The innkeeper rejects them until Mary and Joseph are recognized at the third house and welcomed into the house.

La Canción de Las Posadas**Primera Casa**

Afuera En el nombre del cielo,
Os pido posada.
Pues no puede andar
Ya mi esposa amada.

Adentro Aquí no es meson
Sigan adelante.
Pues no puedo abrir
no sea algún tunante.

Afuera No sean inhumanos
tengan caridad
que el Dios de los cielos
se lo premiará.

Adentro Ya se pueden ir
y no molestar
porque si me enfado
los voy a apalear.

Segunda Casa

Afuera Venimos rendidos
Desde Nazaret;
Yo soy carpintero
De nombre José.

Adentro No me importa el nombre;
Déjenme dormir,
Pues que ya les digo
Que no hemos de abrir.

Afuera Posada te pido
amado casero,
por sólo una noche
la Reina del Cielo.

Adentro Pues si es una Reina
quien lo solicita
¿Cómo es que de noche
anda tan solita?

The Posadas Song (English)**First House**

Outsiders In the name of heaven,
I ask you for shelter
because my beloved wife
can continue no longer.

Insiders This is no inn,
continue on your way.
I am not about to open.
You may be a scoundrel.

Outsiders Don't be inhuman.
Have charity.
For the God of the heavens
will reward you.

Insiders Now you can go
and don't bother us
because if I get angry
I will hit you

Second House

Outsiders We come exhausted
all the way from Nazareth;
I am a carpenter
by the name of Joseph.

Insiders I don't care what your name is.
Let me go back to sleep,
I am telling you
I am not about to open.

Outsiders The queen of heaven
is asking for shelter,
dear landlord,
just for one night.

Insiders Well, if it is a queen
who is asking,
how is it that at night
she travels so alone?

*Continuar ...***Tercera casa**

Afuera Mi esposa es María;
es la Reina del Cielo
y madre va a ser
del Divino Verbo.

Adentro ¿Eres tú José,
tu esposa es María?
Entren peregrinos,
no los conocía.

Afuera Dios pague, señores,
su gran caridad,
y les colme el cielo
de felicidad.

Adentro Dichosa la casa
que alberga este día
a la Virgen pura,
la hermosa María.

Canto de conclusión al entrar en la casa.**Todos adentro**

Entren santos peregrinos, peregrinos,
reciban este rincón.
No de esta pobre morada,
se la doy de corazón.
(Repeat)

*Continued ...***Third House**

Outsiders My wife is Mary,
she is queen of Heaven,
and she will be mother
of the Divine Word.

Insiders Are you Joseph,
your wife is Mary?
Come in, pilgrims,
I did not recognize you.

Outsiders May God reward
your great charity, good people,
and fill the heavens
with happiness.

Insiders Blessed the house
that shelters this day
the pure Virgin,
the beautiful Mary!

Final verse upon entering the house:

All Inside Enter holy pilgrims, pilgrims;
Accept this corner.
Although the dwelling is poor,
I give it to you with all my heart.
(Repeat)

Appendix II: Newsletter Article

St. Anthony Messenger. [Tigard, Oregon: St. Anthony Catholic Church] November 2008: 1.

Advent: A Season of Holy Waiting

By Agnes Zueger, Director of Liturgy and Music

During the Advent season, we fill our homes with images of the Infant Christ, and our churches echo the voice of John the Baptist “One mightier than I is coming after me.” (Mark 1:7) Our lives get busy with shopping, cooking, entertaining and decorating, while the church tells us to s-l-o-w down, and take time to do nothing—nothing but wait!

What does “holy waiting” look like in parish life? Holy waiting calls the faithful to take time with scripture, prayer and being together in community. When we take time with scripture, prayer and community, we recognize Christ present in our everyday lives. In our holy waiting, we are transformed and become a people who are ready to “prepare the way of the Lord” and “make straight his paths.” (Mark 1:3)

As we wait in joyful expectation this Advent season, there are many ways that Christians can prepare for the coming of Christ in our lives. At St. Anthony Church, our community will begin the new liturgical year with a time of holy waiting through scripture, prayer and community.

All are invited to attend the **Advent Vesper Services** that will be held on three consecutive Wednesday evenings, December 3, 10 and 17 at 7:00 PM. The services will include hymns, psalms, and canticles led by the cantors, choirs and musicians of St. Anthony Church. During the December 17 service, our parish will celebrate *Los Posadas* with the Hispanic Community, which is a nine-day novena celebrated each year during the season of Advent.

Below, I have listed other suggested resources for you to explore as we begin a new liturgical year. May this Advent be a time of holy waiting through scripture, prayer and community to “prepare the way of the Lord.”

- Sunday and weekday scripture readings: uscgb.org/nab (United States Catholic Conference of Bishops)
- Sunday scripture readings and reflections: liturgy.slu.edu (The Center of Liturgy at St. Louis University)
- Daily reflections and weekly guide to daily prayer: creighton.edu/CollaborativeMinistry/online.html (Creighton University)
- Praying Advent 2008: creighton.edu/CollaborativeMinistry/Advent/
- Liturgy of the Hours: universalis.com and ebreviary.com
- “Advent Day By Day: Rest Stops for a Rushed People” (Catholic Update, November 2008 located in church vestibule)

Appendix III: The Liturgy of the Hours: Advent Season
List of Psalms, Canticles, Scripture Readings and Responsory for Evening Prayer

Day of the Week	Psalm	Psalm	Canticle	Scripture Reading
Psalter, Week I				
First Sunday of Advent				
Evening Prayer I	141:1-9	142	Philippians 2:6-11	1 Thessalonians 5:23-24
Evening Prayer II	110:1-5, 7	114	Revelation 19:1-7	Philippians 4:4-5
Monday	11	15	Ephesians 1:3-10	Philippians 3:20-21
Tuesday	20	21:2-8, 14	Revelation 4:11; 5: 9, 10, 12	1 Corinthians 1:7-9
Wednesday	27	27	Colossians 1:12-20	1 Corinthians 4:5
Thursday	30	32	Revelation 11:17-18; 12:10-12	James 5:7-8, 9b
Friday	41	46	Revelation 15:3-4	2 Peter 3:8b-9
Psalter, Week II				
Second Sunday of Advent				
Evening Prayer I	119:105-112	16	Philippians 2:6-11	1 Thessalonians 5:23-24
Evening Prayer II	110:1-5, 7	115	Revelation 19:1-7	Philippians 4:4-5
Monday	45	45	Ephesians 1:3-10	Philippians 3:20b-21
Tuesday	49	49	Revelation 4:11; 5:9, 10, 12	1 Corinthians 1:7B-9
Wednesday	62	67	Colossians 1:12-20	1 Corinthians 4:5
Thursday	72	72	Revelation 11:17-18; 12:10b-12a	James 5:7-8, 9b
Friday	116:1-9	121	Revelation 15:3-4	2 Peter 3:8b-9

Day of the Week	Psalm	Psalm	Canticle	Scripture Reading
Psalter, Week III				
Third Sunday of Advent				
Evening Prayer I	113	116:10-19	Philippians 2:6-11	1 Thessalonians 5:23-24
Evening Prayer II	110:1-5, 7	111	Revelation 19:1-7	Philippians 4:4-5
Monday	123	124	Ephesians 1:3-10	Philippians 3:20b-21
Tuesday	125	131	Revelation 4:11; 5:9, 10, 12	1 Corinthians 1:7b-9
Wednesday	126	127	Colossians 1:12-20	1 Corinthians 4:5
Thursday	132	132	Revelation 11:17-18; 12:10b-12a	James 5:7-8, 9b
Friday	135	135	Revelation 15:3-4	2 Peter 3:8b-9

If any of the dates listed above or below occur after December 16, correspond the day of the week with these dates:

December 17				1 Thessalonians 5:23-24
December 18				Philippians 4:4-5
December 19				Philippians 3:20b-21
December 20				1 Corinthians 1:7b-9
December 21				1 Corinthians 4:5
December 22				James 5:7-8, 9b
December 23				2 Peter 3:8b-9

Psalter, Week IV

Fourth Sunday of Advent

Evening Prayer I	122	130	Philippians 2:6-11	1 Thessalonians 5:23-24
Evening Prayer II	110:1-5, 7	112	Revelation 19:1-7	Philippians 4:4-5
Monday	136	136	Ephesians 1:3-10	
Tuesday	137:1-6	138	Revelation 4:11; 5:9, 10, 12	
Wednesday	139:1-18, 23-24 (continued)		Colossians 1:12-20	
Thursday	144	(continued)	Revelation 11:17-18; 12:10b-12a	
Friday	145	(continues)	Revelation 15:3-4	

The Liturgy of the Hours: Advent Season, Christmas Season. Vol. I. New York: Catholic Book Publishing Co., 1975.

Appendix IV: ORDER OF SUNDAY READINGS *FIRST SUNDAY OF ADVENT

YEAR A

Isaiah 2:1 - 5
 Psalm 122:1 - 2, 3 - 4, 4 - 5, 6 - 7, 8 - 9
 Romans 13:11 - 14a
 Matthew 24:37 - 44

YEAR B

Isaiah 63:16b - 17, 19b; 64:2b - 7
 Psalm 80:2 - 3, 15 - 16, 18 - 19
 1 Corinthians 1:3 - 9
 Mark 13:33 - 37

YEAR C

Jeremiah 33:14 - 16
 Psalm 25:4 - 5, 8 - 9, 10, 14
 1 Thessalonians 3:12 - 4:2
 Luke 21:25 - 28, 34 - 36

SECOND SUNDAY OF ADVENT

YEAR A

Isaiah 11:1 - 10
 Psalm 72:1 - 2, 7 - 8, 12 - 13, 17
 Romans 15:4 - 9
 Matthew 3:1 - 12

YEAR B

Isaiah 40:1 - 5, 9 - 11
 Psalm 85:9 - 10, 11 - 12, 13 - 14
 2 Peter 3:8 - 14
 Mark 1:1 - 8

YEAR C

Baruch 5:1 - 9
 Psalm 126:1 - 2, 2 - 3, 4 - 5, 6
 Philippians 1:4 - 6, 8 - 11
 Luke 3:1 - 6

THIRD SUNDAY OF ADVENT

YEAR A

Isaiah 35:1 - 6a, 10
 Psalm 146:6 - 7, 8 - 9, 9 - 10
 James 5:7 - 10
 Matthew 11:2 - 11

YEAR B

Isaiah 61:1 - 2a, 10 - 11
 Luke 1:46 - 48, 49 - 50, 53 - 54
 1 Thessalonians 5:16 - 24
 John 1:6 - 8, 19 - 28

YEAR C

Zephaniah 3:14 - 18a
 Isaiah 12:2 - 3, 4, 5 - 6
 Philippians 4:4 - 7
 Luke 3:10 - 18

FOURTH SUNDAY OF ADVENT

YEAR A

Isaiah 7:10 - 14
 Psalm 24: 1 - 2, 3 - 4, 5 - 6
 Romans 1:1 - 7
 Matthew 1:18 - 24

YEAR B

2 Samuel 7:1 - 5, 8b - 12, 14a, 16
 Psalm 89:2 - 3, 4 - 5, 27, 29
 Romans 16:25 - 27
 Luke 1:26 - 38

YEAR C

Micah 5:1 - 4a
 Psalm 80:2 - 3, 15 - 16, 18 - 19
 Hebrews 10: 5 - 10
 Luke 1:39 - 45

* Lectionary for Mass: Sundays, Solemnities, Feasts of the Lord and the Saints. Study Edition. Chicago: Liturgy Training Publications, 1999: 535.

Appendix V: Hymns and Psalms of the Advent Season

The following hymns and psalms are appropriate for the Catholic Mass or vespers service in the Advent season and categorized in alphabetical order. After each hymn title in parentheses is the hymn tune in capital letters or composer's name in capital and small letters. The hymnal code from one or more hymnals follows the hymn tune or composer's name. A list of the hymnals and publishers are at the conclusion of this section. The hymns and psalms referred to are not intended to be selective or exhaustive; they are materials available to the author. Other hymns and psalms may exist.

A

A Message Came to a Maiden Young (ANNUNCIATION: RS)
 A Season of Light (Lisicky: WS)
 A Voice Cries Out (Joncas: BB, CPC2, GP, JS, RS, UC)
 Ábranse los Cielos / Let the Heavens Be Opened (Traditional: CPD)
 Advent Gathering (Cooney/Daigle: GC, RS)
 Advent Litany (Letanía de Adviento) (Cortez: BB)
 Alegría, Alegría, Alegría / Joy and Happiness (Traditional: CPD)
 Alleluia! Hurry, the Lord is Near (Sands: BB, CPC2, JS, UC)
 Awake! Awake, and Greet the New Morn (REJOICE, REJOICE: RS, WS)

C

Canticle of Mary: Magnificat (Proulx: UMH)
 Christ, Circle Round Us (Schutte: BB)
 Christ is Coming: Prepare the Way (Bonnemère: LMGM)
 Christ the Light is Coming (Lillis: JS)
 City of God, Jerusalem (PURPOSE: RS)
 Come, Light of the World (Inwood: WS)
 Come, Lord, and Tarry Not (ST. BRIDE: LMGM)
 Come, Lord Jesus (Ridge: BB)
 Come, O Long-Awaited Savior (ST. HILARY: WS)
 Come, O Long Expected Jesus (JEFFERSON: CCC, RS)
 Come, Thou Long-Expected Jesus (HYFRYDOL: HFG, UMH)
 Come, Thou Long-Expected Jesus (STUTTGART: BB, CPC2, GC, GP, LMGM, JS, SS, UC)
 Come to Set Us Free (Farrell: GC, GP, JS)
 Come to Us, O Emmanuel (Haugen: SS)
 Come, Watch and Wait (Inwood: BB)
 Comfort, Comfort, Ye My People (BOURGEOIS: SS)
 Comfort, Comfort, O My People (GENEVA 42: BB, GC, JS, RS)
 Creator of the Stars of Night (CONDITOR ALME SIDERUM: BB, CCC, CPC2, GC, GP, JS, RS, SS, UC)

E

Each Winter As the Year Grows Older (CAROL OF HOPE: GC, RS)
 Emmanuel (Ambrosetti: WS)
 Emmanuel (Angrisano: BB)
 Every Valley (Dufford: BB, CPC2, GP, UC)

F

For the Coming of the Savior (BEACH SPRING: SS)

G

God of All People (Haas: GC, SS)

H

Hail to the Lord's Anointed (ELLACOMBE: SS, UMH)
 Hark! A Herald Voice Is Calling (MERTON: SS)

J

Jesus, Come to Us (Haas: GP)

L

Let Desert Wasteland New Rejoice (LOBT GOTT IN SEINEM HEILIGTUM: SS)
 Let the King of Glory Come (Joncas: BB, GP, JS)
 Let the Valleys Be Raised (Schutte: BB, CPC2, GP, JS, UC)
 Levántate (Gabaráin: UC)
 Lift Up Your Heads, Ye Mighty Gates (TRURO: BB, JS, SS, UMH)
 Like a Shepherd (Dufford: BB, GC, CCC)
 Litany of the Word (Farrell: BB)
 Lo, How a Rose E'er Blooming (ES IST EIN' ENTSPRUNGEN: BB, HFG, JS, UMH)
 Lord, Come (Page: SS)
 Los Posadas (Traditional: FYC, UC)
 Luke 1: My Soul Rejoices (Alstott: BB)
 Luke 1: Magnificat (Chant, Mode VIII: BB)
 Luke 1: Magnificat (Farrell: BB)
 Luke 1: Magnificat (Rubalcava: BB, FYC)

M

Madre de la Iglesia / Mother of the Church (Sosa: UC)
 Marana Tha! / Come, Lord Jesus (Deiss: CPD)
 Maranatha (Chiusano: BB)
 Maranatha (Hollingsworth: JS)
 Maranatha (Schoenbackler: BB, GP, JS)
 Maranatha (Westphal: BB, JS)
 Maranatha, Come (O'Brien: SS)
 Maranatha! Come, Lord Jesus (Sullivan Whitaker: BB)
 Maranatha, Lord Messiah (Powell: SS)

My Lord1 What a Morning (Afro-American Spiritual: LMGM)
 My Soul in Stillness Waits (Haugen: CCC, GC, RS, SS)

O

O Child of Promise, Come! (FRANCONIA: SS)
 O Come, Divine Messiah (VENEZ, DIVIN MESSIE: BB, CCC, CPC2, GC, JS, RS, UC, SS, WS)
 O Come, O Come, Emmanuel (VENI, VENI EMMANUEL: BB, CCC, CPC2, GC, GP, HFG (4 verses), LMGM, JS, RS, SS, UC, UMH, WS)
 O Lord of Light (CREATOR ALME SIDERUM / Chant, Mode IV: LMGM, SS, WS)
 O Ven!, O Ven, Emmanuel! (VENI, VENI EMMANUEL: CPD, FYC. UC)
 On Jordan's Bank (ST. JOHN THE BAPTIST: GC)
 On Jordan's Bank (WINCHESTER NEW: BB, CCC, CPC2, GC, GP, LMGM, JS, RS, UC, SS, WS)
 On That Holy Mountain (Mattingly: WS)

P

Para Pedir Posadas; Entren, Santos Peregrinos / To Ask for Lodging; Enter, Weary Travelers
 (Traditional: CPD)
 Patience, People (Foley: BB, CPC2, GP, JS, UC)
 People, Look East (BESANCON: BB, CCC, CPC2, GC, GP, JS, RS, UC, SS, UMH, WS)
 People of the Night (SHEPHERD'S SONG: GC)
 Prepare! the Lord is Near (Amann: JS)
 Prepare the Way of the Lord (Berthier: RS, UMH)
 Prepare Ye the Way (Johnson: JS)
 Prepare Ye the Way of the Lord (Berthier: GC)
 Prepare Ye the Way of the Lord (Moore: LMGM)
 Preparen el Camino (Rodríguez: UC)
 Proclaim the Joyful Message (Marchionda: WS)
 Psalm 25: I Lift Up My Soul (Manion: BB)
 Psalm 25: To You, O Lord (Joncas: BB)
 Psalm 25: To You, O Lord (Soper: BB)
 Psalm 72: Justice Shall Flourish / Lord, Every Nation (Cooney: BB)
 Psalm 80: The Vineyard of the Lord / Lord, Make Us Turn to You (Keil: BB)
 Psalm 85: Lord, Let Us See Your Kindness (Soper: BB)
 Psalm 85: Let Us See Your Kindness (MacAller: BB)
 Psalm 85: Your Mercy Like Rain (Cooney: GC)
 Psalm 89: Forever I Will Sing (Schoenbachler: BB)
 Psalm 122: I Rejoiced (Walker: BB)
 Psalm 122: Let Us Go Rejoicing (Hurd: BB)
 Psalm 126: The Lord Has Done Great Things (Cortez: BB)
 Psalm 146: I Will Praise the Lord (Farrell: BB)

Q

Que Se Abran Los Cielos (Cortés: UC)

R

Ready the Way (Hurd: BB, CPC2, JS)
 Ready the Way (Stephan: BB)

S

Savior of the Nations, Come (NUN KOMM DER HEIDEN HEILAND: CCC, GC, JS, RS, SS, UMH)
 Save Us, O Lord (Dufford: BB, CPC2, GP, UC)
 See How the Virgin Waits (Slovak Folk Melody: BB, JS, UC)
 Soon and Very Soon (Crouch: LMGM, BB)

T

Take Comfort, My People (Warner: JS)
 Te Esperamos, Oh Señor / We Wait for You, O Lord (Soler: CPD)
 The Advent of Our God (FRANCONIA: SS)
 The Advent of Our King (ST. THOMAS (WILLIAMS): BB, CPC2, JS, UC)
 The Angel Gabriel From Heaven Came (GABRIEL'S MESSAGE: BB)
 The Coming of Our God (OPTATUS VOTIS OMNIUM: BB, JS)
 The King Shall Come (Mattingly: WS)
 The King Shall Come (ST. STEPHEN: WS)
 The King Shall Come (CONSOLATION: LMGM)
 The King Shall Come When Morning Dawns (MORNING SONG: BB, CCC, GC, GP, JS, RS, SS, UC)
 The Whole World is Waiting for Love (Misetich: BB)
 Toda la Tierra (Rodriguez: UC)

V

Ven, Salvador / Come, O Savior (Anonymous: CPD)
 Ven, Salvador / Come, O Savior (Deiss: CPD)
 Ven, Señor (Fernández: UC)
 Ven, Señor (Rubalcava: CPD)
 Ven, Señor, No Tardes Más (Gabaráin: UC)
 Vendrá el Señor (Carchenilla: UC)

W

Wait for the Lord (Berthier: CCC, GC, RS, SS)
 Waiting In Silence (Landry: BB)
 Wake, Awake, for Night is Flying (WACHET AUF: SS, UMH)
 Wake, O Wake, and Sleep No Longer (WACHET AUF: BB, GC, JS, RS)
 Walk in the Reign (Cooney: GC)
 When He Comes (Brown: WS)
 When the King Shall Come Again (GAUDEAMUS PARITER: GC, RS, SS)
 Within Our Hearts Be Born (BEDFORD ABBEY: GC)

Y

You Clouds of Heaven, Open Wide (O HEILAND, REISS DIE HIMMEL AUF: JS)

List of Hymnals

An alphabetical list including publishers and copyright (* referenced in this project):

BB*	Breaking Bread (OCP, annual music resource)
BFW	By Flowing Waters (The Liturgical Press, 1999)
CCC*	Catholic Community Hymnal (GIA, 1999)
CCS	Cantor/Congregation Series (GIA)
CH	The Collegeville Hymnal (The Liturgical Press, 1990)
CPC2*	Choral Praise Comprehensive, Second Edition (OCP, 2004)
CPD*	Cantos del Pueblo de Dios, second edition (WLP, 2001)
FYC*	Flor y Canto, Segunda Edición (OCP, 2001)
GC*	Gather Comprehensive (GIA, 1994)
GC2	Gather Comprehensive, Second Edition (GIA, 2004)
GP*	Glory and Praise, Second Edition (OCP, 1997)
HFG*	Hymns for the Family of God (Paragon, 1976)
JS	Journeysongs, Second Edition (OCP, 2003)
LMGM*	Lead Me, Guide Me (GIA, 1987)
LP	A Lectionary Psalter: John Schiavone (OCP, 2003)
LPGC	Lectionary Psalms: Grail/Gelineau (GIA, 1998)
LPMG	Lectionary Psalms: Michel Guimont (GIA, 1998)
MI	Music Issue (OCP, annual music supplement to Today's Missal)
NTY	Never Too Young (OCP, middle school hymnal, 2007)
OFUV	One Faith, Una Voz (OCP, bilingual hymnal, 2006-2008)
PCY	Psalms for the Church Year (GIA, 1983, 1988, 1989, 1991, 1993, 1995)
PSL	Psallité (The Liturgical Press, 2005, 2006, 2007)
RA*	Respond and Acclaim (OCP, annual psalmody resource)
RS*	RitualSong (GIA, 1996)
RUAS	Rise Up and Sing, Second Edition (OCP, children's hymnal, 2000)
RYA	Responde y Aclama (OCP, Spanish annual psalmody resource)
SP	Singing the Psalms (OCP, 1995, 1996, 1997, 1999)
SS*	Sacred Song (The Liturgical Press, seasonal resource)
SS1	Spirit & Song 1 (OCP, 1999)
SS2	Spirit & Song 2 (OCP 2005)
UC*	Unidos en Cristo / United in Christ (OCP, bilingual bi-annual resource)
UMH*	The United Methodist Hymnal (The United Methodist Publishing House, 1989)
WC	We Celebrate (WLP, 2007)
WS	Word and Song (WLP, annual resource)
WOR	Worship, Third Edition (GIA, 1986)

Publisher and hymnal reference

GIA Publications, Inc. (GIA) 7404 S. Mason Avenue, Chicago, IL 60638
1 (800) GIA-1358; <<http://www.giamusic.com>>

CCC	Catholic Community Hymnal (1999)
CCS	Cantor/Congregation Series (GIA)
GC	Gather Comprehensive (1994)
GC2	Gather Comprehensive, Second Edition (2004)
LMGM	Lead Me, Guide Me (1987)
LPGC	Lectionary Psalms: Grail/Gelineau (1998)
LPMG	Lectionary Psalms: Michel Guimont (1998)
PCY	Psalms for the Church Year (1983, 1988, 1989, 1991, 1993, 1995)
RS	RitualSong (1996)
WOR	Worship, Third Edition (GIA, 1986)

The Liturgical Press St. John's Abbey, PO Box 7500, Collegeville, MN 56321-7500
1 (800) 858-5450; <<http://www.litpress.org>>

BFW	By Flowing Waters (The Liturgical Press, 1999)
CH	The Collegeville Hymnal (1990)
PFS	Psalms for Feasts and Seasons (1990)
PJ	Psalms for the Journey (1991)
PSL	Psallité (The Liturgical Press, 2005, 2006, 2007)
SS	Sacred Song (seasonal resource)

OCP (Oregon Catholic Press) 5536 N.E. Hassalo, Portland, OR 97213
1 (800) LITURGY; <<http://www.ocp.org>>

BB	Breaking Bread (OCP, annual music resource)
CPC2	Choral Praise Comprehensive, Second Edition (OCP, 2004)
FYC	Flor y Canto, Segunda Edición (OCP, 2001)
GP	Glory and Praise, Second Edition (OCP, 1997)
JS	Journeysongs, Second Edition (OCP, 2003)
LP	A Lectionary Psalter: John Schiavone (OCP, 2003)
MI	Music Issue (OCP, annual music supplement to Today's Missal)
NTY	Never Too Young (OCP, middle school hymnal, 2007)
OFUV	One Faith, Una Voz (OCP, bilingual hymnal, 2006-2008)
RA	Respond and Acclaim (OCP, annual psalmody resource)
RUAS	Rise Up and Sing, Second Edition (OCP, children's hymnal, 2000)
RYA	Responde y Aclama (OCP, Spanish annual psalmody resource)
SP	Singing the Psalms (OCP, 1995, 1996, 1997, 1999)
SS1	Spirit & Song 1 (OCP, 1999)
SS2	Spirit & Song 2 (OCP 2005)
UC	Unidos en Cristo / United in Christ (OCP, bilingual bi-annual resource)

Paragon Associates, Inc. Nashville, Tennessee 37202

HFG	Hymns for the Family of God (1976, hymnal of the Baptist Church)
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The United Methodist Publishing House Nashville, Tennessee

UMH The United Methodist Hymnal (1989)

World Library Publications/J.S. Paluch Company, Inc. (WLP)

3825 N. Willow Rd, Schiller Park, IL 60176

1(800) 566-6150 <<http://www.wlp.jspaluch.com>>

CPD Cantos del Pueblo de Dios, second edition (WLP, 2001)

IH Introit Hymns for the Church Year (2005)

PMB Peoples Mass Book (2003)

PRM Psalms and Ritual Music (various years)

SO Sing Out! (1994)

WC We Celebrate (2007)

WS Word and Song (annual music resource)

Appendix VI: Octavos and Major Works for the Advent Season

The octavos and major works listed below are suggested for the liturgical season of Advent for church choirs, community choirs and college/university choirs. The works are categorized as follows:

- I. By biblical scripture text
 - a) the Great 'O' Advent Antiphons (see Chapter 1, page 6-8)
 - b) Magnificat (Luke 1:46-55)
 - c) Psalm 25
 - d) Psalm 85.

- II: Alphabetically arranged by the composer's, or arranger's, last name.

The following table reflects the criteria for each octavo:

Title, in italics (translation)	Editor
Orchestration	
Choral voicing	Soloist required, if any
Season	language(s), by order in the score
Degree of difficulty	Duration (minutes, measures, page numbers)
Comments, if any	
Publisher information: publisher, catalogue number, score type (in parentheses), copyright year	

ABBREVIATIONS

V = violin	Ob = oboe	Tr = trumpet	pp. = pages
Va = viola	Fg = bassoon	FHn = French Horn	mm. = measures
Vc = violincello	Fl = flute	Ti = timpani	min. = minutes
Vg = Viola da gamba	EH = English horn	c. = copyright	vv. = verses
Cb = contrabass (string bass)			
S = soprano	A = alto	T = tenor	B = bass

The level of difficulty assigned to each piece is general and subjective and refers only to the choral parts unless otherwise indicated. The difficulty shown is not intended to determine the appropriateness of a piece to any particular music organization. The orchestration varies from a single instrument, either piano or organ, to fuller orchestration based on the intent of the original

composer. The scores referred to are not intended to be selective or exhaustive; they are materials available to the author. Other scores for each of these categories may exist.

The Great O Advent Antiphons

Anonymous

The Great Advent Antiphons of Magnificat ed. Arnold
 Organ
 Unison choir Bass or treble chanter
 Evening Prayer service setting, Advent Latin
 Easy ca. 10 min.
 The seven 'O' Antiphons with plainsong setting of the *Magnificat*. Contents: O
 Sapientia, O Adonai, O Radix Jesse, O Clavis David, O Oriens, O Rex
 gentium, O Emmanuel, Magnificat
 Oxford CMSR63 c. 1969

Cortez, Jaime (1963-)

Letanía de Adviento / Advent Litany
 Piano, Guitar, Flute
 Three-part Choir Cantor
 Advent Spanish; English
 Easy 7 pp.
 Based on Isaiah 11; 12; 35 and 'O' Antiphons.
 OCP 20326 (full score) c. 2005, 2007

Chilcott, Bob (1955-)

Advent Antiphons
 Unaccompanied
 Double choir: SSAATTBB
 Advent Latin
 Medium difficult ca. 10 min.
 Concert setting of the seven Great 'O' Antiphons.
 Oxford BC78 (vocal score) c. 2005

Cleobury, Stephen (1948-)
Advent Antiphons (English) ed. Stephen Cleobury
 Organ (optional)
 Unison
 Evening Prayer Service setting, Advent English
 Easy 7 sections; 6 ms.
 Plainsong setting of the seven 'O' Antiphons. The words are taken from *The Promise of His Glory* (Church House Publishing/Mowbray 1990).
 Archer, Malcom and Stephen Cleobury, ed. Advent for Choirs. England: Oxford University Press, 2000. 3-7.

Pärt, Arvo (1935-)
Magnificat Antiphonen (The Seven Advent "O" Antiphons) (1988, rev. V/1991)
 Unaccompanied
 SATB
 Advent German
 ca. 14:57 min. total
 Pärt's first vocal work in a language other than Latin. A single concert work in seven short sections from ca. 1:07 min. to 3:25 min. in length.
Arvo Pärt: De Profundis. Theatre of Voices. Cond. Paul Hillier. Rec. 4-7 May 1996. Harmonia Mundi USA.
 Universal Edition UE 19.098

Springfield Antiphonal (c. 1300)
Advent Antiphons (Latin)
(The Great O Antiphons - Rite of Salisbury) ed. Mary Berry
 Unaccompanied
 Unison
 Evening Prayer Service setting, Advent Latin
 Easy 7 sections; 6 ms.
 Plainsong setting of the seven 'O' Antiphons.
 Archer, Malcom and Stephen Cleobury, ed. Advent for Choirs. England: Oxford University Press, 2000. 8-10.

Magnificat (*My soul doth magnify the Lord ...*)

Bach, Johann Sebastian (1685-1750)
Magnificat in D major, BWV 243 New Bach ed. Eduard Müller
 Keyboard reduction / Chamber Orchestra: Fl I / II, OB I / II, Tr I / II / III; Ti.,
 V I / II, Va, Continuo: Fg, Vc, Vg, Organ (full score)
 SSATB S I / II, A, T, B solo
 General Latin
 Difficult ca. 30 min.
 Twelve (12) movements with four inserts written for Christmas
 Bärenreiter-Verlag BA 5103a (vocal score) c. 1956

- Byrd, William (1543-1623)
Magnificat and Nunc Dimittis (from *Short Service*) ed. Anthony Greening
 Organ (optional)
 SAATTB
 Evening Prayer service setting
 medium difficult ca. 5 min.
 Oxford TCM12 (rev. Vocal score) c. 1971
- Byrd, William (1543-1623)
The Second Service (Magnificat and Nunc Dimittis) ed. Edmund H. Fellowes
 Organ
 SSAATB
 Evening Prayer service setting
 medium difficult ca. 6 min.
 Oxford TCM24 (vocal score) c. 1923
- Buxtehude, Dietrich (1637-1707)
Magnificat ed. John Rutter
 Strings and continuo
 SSATB
 Evening Prayer service setting Latin
 Medium difficult ca. 8 min.
 Oxford OCC016 (vocal score) c. 1997
 Also available: Vocal with piano or organ transcription edited by Rutter and
 published by Oxford in European Sacred Music. 1996, 84-98 (full score).
- Charpentier, Marc-Antoine (1643-1704)
Magnificat in G ed. M. Alfred Bichsel
 Organ
 SATB
 Evening Prayer Service setting Latin
 Medium Difficult ca. 365 ms.
Gloria patri included in the final 36 ms.
 Concordia 97-6343 (full score) c. 1960
- de Victoria, Tomás Luis (ca. 1548-1611)
Magnificat Primi Toni (c. 1600) ed. Anthony G. Petti
 Organ and continuo
 Double choir: I - SSAT; II - SATB
 Evening Prayer Service setting Latin
 Difficult ca. 9 min.
 There is no continuo for Choir II sections; includes *Gloria patri*.
 Chester Music CH 08869 (full score) c. 1969, 1990

Ferko, Frank (1950 -)

Magnificat

Organ

S(S)ATB

Evening Prayer Service setting, General

English (King James Bible)

Difficult

ca. 8 min. 51 sec.

Chromatic movement in voices and organ, no time signature.

E. C. Schirmer 5990 (full score) c. 2003

Howells, Herbert (1892-1983)

Magnificat and Nunc Dimittis in B minor

Organ

SATB

Evening Prayer service setting

easy to medium difficult

ca. 8 min.

Oxford CMSR72 c. 1994

Howells, Herbert (1892-1983)

The 'London Services' (Magnificat: St. Pauls, Westminster, Westminster in B minor)

ed. David Hill

Organ

SATB

Evening Prayer service setting

English

Intermediate

72 pp.

Three settings of English language canticles in a series of four that link geographically to the cathedral choirs for which they were written.

ECS website: Novello NOV445000

Novello website: Worcester NOV290553, Winchester NOV 290410

Leavitt, John

Magnificat

Piano

SATB

Soprano solo

Evening Prayer Service setting, General

Latin

Medium difficult

112 ms.

Scripture text from Luke 1:46-48 only with English translation.

Concordia 98 3713 (full score) c. 2002

McDowell, Cecilia (England, 1951-)

Magnificat

Chamber Orchestra or piano, 2 Ob, Fg, Strings

SATB

General

easy to medium difficult

Divided into six movements

Oxford NH44 (vocal score) c. 2008

Soprano, mezzo-soprano solo

Latin

ca. 28 min.

Moore, Philip (1943-)

Magnificat in B flat (Third Service)

Organ

SATB

General

Medium

The original version of this piece, scored for ATB, is distributed by Cathedral Music.

Archer, Malcom and Stephen Cleobury, ed. *Advent for Choirs*. England: Oxford University Press, 2000. 121-126.

Soprano or tenor cantor

English

ca. 55 min.

Pärt, Arvo (1935-)

Magnificat (1989)

Unaccompanied

SATB

General

Medium difficult

Arvo Pärt: De Profundis. Theatre of Voices. Cond. Paul Hillier. Rec. 4-7 May 1996. Harmonia Mundi USA.

Universal Edition UE 19.350

Latin

ca. 6:47 min.

Pergolesi, Giovanni Battista (1710-1736)

Magnificat

Piano

SATB

Evening Prayer Service setting, General

Medium difficult

This is the first of six movements of the large-scale work *Magnificat* scored for SATB voices, strings and continuo. This edition is not the complete scripture text, and is keyboard reduction of the instrumental parts.

Hal Leonard 08596751 (full score) c. 2004

ed. Patrick M. Lieberman

Latin

ca. 2:50 min.

Purcell, Henry (1659-1695)

Magnificat and Nunc Dimittis

(My Soul Doth Magnify the Lord, and, Lord, now lettest thou thy Servant)

ed. Walter E. Buszin

Organ (Piano) ad lib.

SATB / smaller group: SSATB

Evening Prayer Service setting, General

English

Medium difficult

ca. 5 min.; 2 1/2 min.

Edition in the key of C with a notation 'transposed from Bb'.

C. F. Peters 66266 (full score) c. 1968

Nance, Richard

Magnificat

Piano (for rehearsal only)

SSAATTBB

Soprano solo

Evening Prayer service setting, General

English

Medium difficult

102 ms.

The final 13 ms. include the 'Glory be to the Father ...'; single phrase in Latin.

Walton HL 08501430; WMS1030 (full score) c. 2001

Proulx, Richard (1937 -)

Festival Magnificat

Organ, optional brass quintet

SATB, congregation

Evening Prayer service setting; Advent

English

Difficult

6 min.

Optional Brass Quintet parts: Selah 410-867

Selah Music Publishing 410-866 c. 1994

Rubalcava, Pedro (1958-)

Magnificat

Piano, Guitar

SATB

Cantor

Evening Prayer service setting; Advent; Marian

Latin; Spanish; English

Easy to Medium

ca. 65 ms.

OCP 10833 (full score) c. 1997

Schubert, Franz (1797-1828)

Magnificat in C (1815)

2 Ob, 2 Fg, 2 Tr, Timp, 2 Vl, Va Vc/Cb, Org

SATB

General

ed. Salome Reiser

SATB soli

Latin

9 min.

Carus-Verlag D 486 / CV 70.053/00 (full score) c. 1996

SATB with keyboard reduction edited by Rod Walker through Alliance
AMP 0127

Stanford, C. V. (1852-1924)

Magnificat, Op. 164

Piano (for rehearsal only)

Double Choir I: SATB; II: SATB

General

Latin / Luke 1:46-55

Difficult

ed. John Rutter

325 ms.

Composed in 1918 concludes with *Gloria Patri*; English translation at the bottom
of the score throughout the work; Stanford's only setting of the Latin text.

Collegium CCS 212 (full score) c. 1997

Tavener, John (1944 -)

Magnificat and Nunc Dimittis

Unaccompanied plus one instrument

SSSAAATTBB

General

English

12 min.

commissioned by King's College, Cambridge

Chester Music Ltd CH55863 (full score) c. 1986

Thompson, Randall (1899-1984)

My Soul Douth Magnify the Lord (Magnificat)

Piano or chamber orchestra

SATB

Advent, Christmas, Marian Festival

Difficult

Soprano solo

English

12 pp.

E.C. S(chirmer) no. 124 (full score) c. 1962

Willcocks, David

Magnificat and Nunc Dimittis

Organ, and unaccompanied

SSA(A)TTBB

Evening Prayer Service setting, General

Difficult

Gloria Patri concludes the 1st movement; *Nunc Dimittis* is unaccompanied

Oxford 5655 (full score) c. 2002

Baritone solo

Latin

137 ms.; 85 ms.

Psalm 25

Cortés, Eleazar

A Ti, Señor/To You, O Lord: Salmo 25 (24)

Common Psalm; Advent,

Morning and Evening Prayer

World Library 070301 c. 2007

ed. Lourdes C. Montgomery

Spanish

Handel, George Frederic (1685-1759)

Lord, I Lift My Soul to You (Psalm 25)

Keyboard

Two part mixed: SA/TB

Advent, Lent, General

Choristers Guild CGA440 (full score) c.

ed. Hal H. Hopson

English

Hirten, John Karl

Psalm for Advent: Psalm 25

Keyboard

2 equal or mixed voices

Advent

GIA G-3533

English

8 pp.

Peloquin, C. Alexander (1918-1997)

Psalm (24) 25: To You, O Lord

Organ

SATB

Advent

Easy

GIA G-1654

Vocal solo

English

8 pp.

Schalk, Carl (1929-)
Show Me Your Ways, O Lord
 SATB
 Concordia Publishing House 98-3207WEB
 English

Weckler, Marcy
I Lift My Soul to You: Psalm 25
 Piano, Guitar
 SATB and Congregation
 Advent, Lent, Evening Prayer,
 Morning Prayer, Responsorial Psalm
 Easy
 World Library 006252 (full score) c. 2001
 Cantor
 English
 87 ms.

Whitaker, Janét Sullivan (1958-)
Three Seasonal Psalms for Advent (Ps. 25, 80, 85)
 Keyboard, Guitar
 SATB and congregation
 Advent, Common Psalm
 Easy
 OCP 20135 (full score) c. 2002
 Cantor
 English
 11 pp.

Psalm 85

Cooney, Rory (1952-)
Psalm 85: Your Mercy Like Rain
 Piano, guitar, Fl, soprano Bb saxophone, string quartet
 SATB, congregation
 Common psalm; Advent
 Easy
 GIA G-3971 (vocal / piano score) c. 1993
 Cantor
 English
 14 pp.

Rubalcava, Pedro (1958-)
Muéstranos, Señor: Salmo 85
 Common Psalm
 World Library 070243 c. 2002
 ed. Donald Pribor
 Spanish

- Soper, Scott (1961-)
Lord, Let Us See Your Kindness (Psalm 85)
Keyboard, guitar, solo instrument
Two-part choir: SA/TB, congregation
Common psalm, Advent
OCP 20169 (full score) c. 2003
English
4 pp.
- Whitaker, Janét Sullivan (1958-)
Three Seasonal Psalms for Advent (Ps. 25, 80, 85)
Keyboard, Guitar
SATB, congregation
Advent, Common psalm
Easy
OCP 20135 (full score) c. 2002
Cantor
English
11 pp.

Music Publishers

Alliance Music Publications, Inc. / JEHMS, Inc. PO Box 131977, Houston, TX 77219-1977
<<http://www.alliancemusic.com>>

Augsburg Fortress <<http://www.augsburgfortress.org>>

Bärenreiter-Verlag <<http://www.baerenreiter.com>>

Carus-Verlag <<http://www.carus-verlag.com>>

C. F. Peters / Edition Peters <<http://www.edition-peters.com>>

Chester Novello <<http://www.chesternovello.com>>

Choristers Guild 12404 Park Central Drive, Suite 100, Dallas, TX 75251-1802
<<http://www.choristersguild.org>>

Collegium Music Publications <<http://www.collegium.co.uk>>

Concordia Publishing House <<http://www.cph.org>>

E. C. Schirmer Publishing 138 Ipswich St., Boston, MA 02215-3534
<<http://www.ecspub.com>>

Earthsongs <www.earthsongschoralmusic.com>

GIA Publications, Inc. <<http://www.giamusic.com>>

Hal Leonard

OCP (Oregon Catholic Press) <<http://www.ocp.org>>

Oxford University Press <<http://www.oup.co.uk>>

Selah Publishing Co., Inc. Pittsburgh, Pa., 15227 (800) 852-6172, or (412) 886-1020.
<<http://www.selahpub.com>>

Universal Edition <<http://uemusic@uemusic.co.at>>

Walton Music 1028 Highland Woods Rd., Chapel Hill, NC 27517
<<http://www.waltonmusic.com>>

World Library <<http://www.wlp.jspaluch.com>>

Appendix VII: Planning a Multicultural Parish Liturgy

The following research was completed in Spring 2008 for the liturgical celebration of the Paschal Triduum, specifically the Easter Vigil. The documentation describes planning a multicultural parish liturgy and the development of pastoral plan of action in a church community.

Part One: Personal Experience and Theological Reflection

As the Easter candle is processed into the church held by a deacon, each person in the assembly receives the light from the candle which was lit from the large fire that illuminates the worship space. The Easter Vigil has begun. “Let this place resound with joy, echoing the mighty song of all God’s people!”¹ The Exsultet, or Easter Proclamation, is sung by two cantors from the parish community. “This is the night, when Christians everywhere, washed clean of sin and freed from all defilement, are restored to grace and grow together in holiness. (...) The power of this holy night dispels all evil, washes guilt away, restores lost innocence, brings mourners joy; it casts out hatred, brings us peace, and humbles earthly pride.”²

Following the blessing of the fire and lighting of the Easter candle, the liturgy continues with proclamation of the scriptures at the Easter Vigil. Not only the number of scripture readings is significant, seven from the Old Testament and two from the New Testament, but also the overall baptismal theme of the readings which are the last instruction of the catechumens before baptism (Johnson 108). In the New Testament reading from Romans 6:3-11, we are reminded that “buried with him (Christ) through baptism into death, ... we too might live in newness of life. For if we have grown in union with him through a death like his, we shall also be united with him in the resurrection.” As in the baptismal rite, a parish community of cultural diversity represents death, burial and resurrection as we grow in union together in Christ. Throughout the liturgical year, and, especially at the Easter Vigil through the sacraments of Baptism, Confirmation and Eucharist, our call as Christians leads us to recognize people of other ethnic cultures in the parish community and whether we are united as one people. Those to be received

through the sacraments of initiation - Baptism, Confirmation, and Eucharist - on this night represent the Euro-American and Hispanic culture. The question is what steps a parish community takes to plan a multilingual Mass to include all the ethnic cultures. When gathering for this “most blessed of all nights”³ have all the ethnic cultures been considered in the planning to engage their participation in the Mass?

This thesis is two-fold. One, to review the development and ongoing discussion of inculturation from Vatican II to the present day, and, examine the music, words, symbols, and liturgical actions of the Mass. And, two, develop a pastoral plan that will engage a culturally diverse parish community in liturgical celebrations using the Easter Vigil as a model for dialogue and ongoing catechesis.

In 1963, the Second Vatican Council document Sacrosanctum Concilium (Constitution on the Sacred Liturgy, number 37-40, hereafter SC) admitted the possibility of cultural variation of the rites. The key phrase is found in SC number 38: “Provided the substantial unity of the Roman Rite is preserved, provision shall be made when revising the liturgical books, for legitimate variations and adaptations to different groups, regions, and peoples, especially in mission countries.” This “substantial unity”, according to SC number 39, is preserved as long as the “limits set by the standard editions of the liturgical books” are respected.⁴

The concerns of the Council and the framers of the revised liturgical books were to propose an official liturgy that could be more easily adapted to the varied needs of local cultures and at the same time be faithful to the liturgical tradition of the Western Church. The SC number 40 allows for more radical adaptation in “some places and circumstances” by “the competent territorial ecclesiastical authority” in concert with the Apostolic See. This leaves open the possibility of liturgical creativity and the development of completely new liturgical elements (Francis, Liturgical 101).

What is meant by local cultures? From the perspective of the social sciences, the word “culture” means how groups of human beings construct, maintain, and pass on to future generations a meaningful world in which to live. By means of symbolic communication -

language, art, customs, myth, and ritual - a given cultural group interprets, orders, and helps its members find their place in the cosmos. It is in this sense that the Second Vatican Council came to understand culture in its last discussion of the question in Gaudium et Spes (Church in the Modern World) which devotes an entire chapter to the topic (number 53-62). In the document, the Church embraces the notion of a plurality of human cultures, and acknowledges that the proclamation of the gospel is influenced by cultural context.

... the church has existed through the centuries in varying circumstances and has utilized the resources of different cultures to spread and explain the message of Christ in its preaching, to examine and understand it more deeply, and to express it more perfectly in the liturgy and in the life of the multiform community of the faithful (GS, no. 58).

The church recognized that cultures have a decided influence on how the gospel is effectively proclaimed which opens the door to dialogue with the social sciences, especially the relationship between ritual studies and Christian liturgy, since it is in ‘ritualizing’ that human beings make sense out of life (Francis 99).

Fast forward to the mid 1970s when the word “inculturation” makes its appearance in Roman Catholic circles. Several theologians, including Aylward Shorter, Anscar Chupungco, and Mark Francis have lead the conversation on the topic of inculturation and the liturgy.

To understand the term ‘inculturation’, theologian Aylward Shorter defines the term as “the creative and dynamic relationship between the Christian message and a culture or cultures.” He notes three traits of inculturation: first, it is an ongoing process that is relevant to every country or region where the faith has been sown; second, Christian faith cannot exist except in a cultural form; and third, between Christian faith and culture there should be reciprocal interaction and integration. This historical process is identified with the transfer of religious meaning between cultures which in Christian terms is called ‘mission’ or ‘evangelization’ (Shorter 11-13).⁵

The concept of inculturation is described as three principal elements, according to Anscar Chupungco, one of the most important authors on liturgical inculturation. The first is interaction where Christianity and culture enter into dialogue. Both parties have something to offer and something to take, and, it is in this dialogue that Christianity critiques cultural values, patterns, and institutions. Second, is integration of pertinent cultural elements which enter into the scheme of Christian values, practices, and institutions. Often the cultural elements need to be adjusted or modified in order to be integrated. Finally, the third element is the dynamic of transculturation, where the parties involved retain their identity in the process of interaction and integration.

Liturgical inculturation may be defined as the process of the integration of pertinent elements of a local culture into the texts, rites, symbols, and institutions employed by a local church for its worship. That means that the cultural components influence the liturgical pattern of composing formularies, proclaiming them, performing ritual actions, and symbolizing the liturgical message in art forms. The result of inculturation is that the people are able to identify with the liturgy and claim it as their own through the liturgical texts, symbols, gestures, and feasts which evoke something from the people's history, traditions, cultural patterns, and artistic genius (Chupungco 339). An inculturated liturgy is the liturgy of a local church, but it will always maintain a universal dimension with the entire Church as an authentic form of Christian worship. Therefore, liturgical inculturation means 'diversity' in cultural expressions and 'unity' in Christian faith and tradition (Chupungco 346).

The long-term goal of the liturgical reform is that inculturation is not a one-time action, but a complicated, ongoing process that can never be undertaken by one person alone. Three principal methods of inculturation from Chupungco's work have been refined over the years: dynamic equivalence, creative assimilation, and organic progression.

Chupungco defines dynamic equivalence as "replacing an element of the Roman liturgy with something in the local culture that has an equal meaning or value." This method emphasizes that the goal of translation is communication. The method of dynamic equivalence can also be

used with the other “languages” employed by the liturgy as well: gesture, movement, art, and music.

The second method that Chupungco names is “creative assimilation.” This method consists in “baptizing” elements from the host culture - rites, linguistic expressions - and giving them a new Christian meaning. Through this form of inculturation the liturgical year is intertwined with the seasons of the year, traditional feast of peoples, the cycle of human work, the academic year, the business year, and political systems of nations.

Organic progression is “the work of supplementing and completing the shape of the liturgy established by the Constitution on the Liturgy and the Holy See after the council.” The name for this method is derived from SC 23 which states that in carrying out this supplementing and completing “care must be taken that any new forms adopted should in some way grow organically from forms already existing” (Francis, Liturgical 103-5).⁶

The opening principle of Mark Francis’ Guidelines for Multicultural Celebrations states “it is crucial that all involved in preparing a multicultural liturgy understand that the overarching goal of planning such celebrations is assisting a diverse assembly to find its unity in Christ rather than merely showcasing cultural differences.” Francis continues that “the spirit of the liturgical reform of Vatican II should always be paramount. Its ‘principal point’ was in promoting the ‘full, conscious and active participation’ of the assembly in the liturgical action (SC no. 14). All of those present should be invited and enabled to take part in the celebration; to feel that they ‘belong’ and are respected members of the assembly, notwithstanding differences in language, culture, economic position or educational level. This invitation has to do with the hospitality that we are called to show to one another in Christ and which helps our liturgical prayer to flourish.”⁷ Naturally, such respect and hospitality must also be experienced at all levels of parish life and not be limited to liturgical celebrations. No liturgy, however welcoming and participatory, can substitute for a truly multicultural approach to pastoral care in the parish at large. Extra-liturgical interaction and cooperation among the various groups in the parish serves as the indispensable

context for multicultural liturgy (Francis, Guidelines 9-10).” Let us examine one multicultural approach - Mestizo liturgy.

“Mestizo” liturgy, or “mestizaje”, is the blending, or mixing of different realities. This reality of blending the Roman and Hispanic Rites of worship is a result of a clash between different religious and cultural worldviews which continues to the present day. A great deal of work needs to be done to welcome the gifts of the Hispanic culture and religious expression. Yet, throughout history the Hispanic community has learned how to adapt in order to survive.

The Hispanic community has learned to blend, and to adjust to a given situation without losing its identity specifically through maintaining the practices of popular religion. What the Hispanic people confront is a “one way attitude” of life. This one way usually means a white, majority way. Yet, liturgy is a reflection of life and, becomes a prime venue for culture and religion to meet face to face. The “mestizaje” approach is neither my way nor your way but a third, fourth, or fifth way that yields to “our way”. “Mestizaje” is a creative blending of different approaches that includes parts of all to form a new way (Perez-Rodriguez 142).

The main point, emphasized by author and liturgist Bob Hurd, in an article entitled “Music for Multicultural, Multilingual Liturgy” is “that parishes must be willing to invest in the extra-liturgical conditions that make multicultural celebration possible and authentic. We must be careful not to project a false, idealized collaboration in ritual when no such collaboration is happening in parish life (Hurd 123).”

In the early stages of multicultural liturgy preparations, the only musical strategy was the “smorgasbord” approach with different language groups taking turns with different parts of the liturgy. This rarely satisfied anyone as it is very much an experience of separation without any real interplay between the various cultural forms of expression. Thus, if the musicians from each culture were not modeling an experience of unity with each other then why should the various groups in the assembly. Therefore, musical forms and strategies should afford an experience of unity-in-diversity. Participation should be easy, and the meaning transparent. And, the music should respect and highlight the integrity of the liturgy’s fundamental ritual units; for example,

the gathering rite, sharing our story, making and sharing the Eucharist, and, going forth in mission (Hurd 125).

Both in gathering and in going forth, we are reminded that the Eucharist is not just for ourselves, but for the world. There are an array of musical forms and strategies being developed to handle different types of texts as well as the varying circumstances of multicultural celebration. Hurd has suggested the following strategies: 1) repeating short phrases in two or more languages, 2) alternating languages in verses, while keeping the refrain in one language, 3) using Latin and Greek for refrains, with invocations or verses in the various languages of the assembly, 4) crossing over from one language into another within a refrain and/or verses, and, 5) combining a multilingual or Latin refrain with spoken proclamation of verses in diverse languages (Hurd 133).

With these suggested strategies in mind, our focus turns to the recent document Sing to the Lord: Music for Divine Worship (hereafter STL) in which the U.S. Catholic Bishops offer their endorsement that “Even as the liturgical music of the Western tradition is to be remembered, cherished, and used, the rich cultural and ethnic heritage of the many peoples of our country must also be recognized, fostered, and celebrated” (STL, 57).

In a recent review by Kathleen Harmon⁸ of the section in the STL document entitled “Diverse Cultures and Languages”, she states, “There is a “both-and” challenge for church musicians. We are to encourage new styles of singing (STL, 60) while we also preserve the treasury of Gregorian chant (STL, 72-73). We are to use the vernacular language and to engage the people in multilingual singing (STL, 57, 60) while we also teach them to sing in Latin (STL, 74-75). We are to collaborate with one another across our diversity to prepare multicultural liturgical celebrations, while we also strive to move beyond multiculturalism to the deeper community of interculturalism (STL, 59)”.

The document Sing to the Lord directs all church musicians to take steps in the direction of unity-in-diversity. Harmon concludes, “We are to incorporate into our liturgical celebrations the language and songs of whatever cultural and ethnic groups comprise our assemblies. We are

also to incorporate the language and music from our heritage as the Latin (Roman) Church.” Yet, two principles must be taken into consideration: one, to ensure the full, conscious, active participation of the community that has gathered to celebrate; and, to ensure that the music selected, in whatever language or idiom, draws the community into the intent and spirit of the ritual. Therefore, those who make musical decisions must know the people who make up their assembly, understand their cultural roots and traditions, and appreciate their spiritual strengths and needs. Without this understanding, multicultural celebrations can leave people with little connection to the Church rather than engaged in it.

One of the ways that we can begin to understand the cultural roots and traditions of immigrants is by the pastoral statement published by the National Conference of Catholic Bishops’ Committee on Migration in 2000 entitled Welcoming the Stranger Among Us: Unity in Diversity. The jubilee vision of Pope John Paul II was the vision guiding the bishops of the United States in response to the new immigrants who have and continue to come to our shores. “As Catholics we are called to take concrete measures to overcome the misunderstanding, ignorance, competition, and fear that stand in the way of genuinely welcoming the stranger in our midst and enjoying the communion that is our destiny as Children of God. We commit ourselves, accordingly, to working to strengthen understanding among the many cultures that share in our Catholic faith, to promoting intercultural communication among our people, and to seeing that those in ministry to our communities gain the language and cultural skills necessary to minister to the immigrants in our midst.” The term ‘intercultural’ used in the statement above might be a better expression and more inclusive way to articulate our rapidly changing demographics. Intercultural communication are sustained efforts, carried out by people of diverse cultures, to appreciate their differences, work out conflicts, and build on commonalities which will be an important component of coming to know and respect the diverse cultures that make up today’s Church. For the Church in the United States to walk in solidarity with newcomers to our country is to live out our catholicity as a Church. The Church of the twenty-

first century will be, as it has always been, a Church of many cultures, languages and traditions, yet simultaneously one, as God is one - Father, Son, and Holy Spirit - unity in diversity.⁹

From its inception, the United States of America has been enriched by the gifts brought to its shores from countries and cultures the world over. Two of the fastest growing cultures are the Vietnamese and Hispanic population. The contributions of the Asian and Pacific communities include the following gifts. First, harmony is Asian and Christian. Typically, harmony in the family binds generations together for the spiritual formation of the young. Harmony also draws inspiration and strength from the harmonious relationship of the Trinity of the Asians and Pacific Islanders who teach a threefold harmony: a) harmony with a personal God; b) harmony among all people; and, c) harmony with the whole universe. Second, family and education are central. Asian and Pacific cultures place a strong emphasis on loyalty to one's family. Families affirm many basic family values including love, integrity, honesty, thrift, and mutual support. After the family, education is most valued by Asian and Pacific peoples. Third, Asian and Pacific Catholic Americans and immigrants have a profound spirituality and popular piety. Immigrants migrated with the experience and sensibilities of the great religions and spiritual traditions of the world - Buddhism, Confucianism, Hinduism, Islam, Jainism, Judaism, Shintoism, Sikhism, Taoism, and Zoroastrianism - together with Christianity. Next, Church leaders place great importance on lay leadership and the active role of women. Many Asian and Pacific Catholics who migrated to this country came with a rich experience of being active lay members and ministers of the Church. And, finally, many priests and religious sisters and brothers from Asia and the Pacific minister to the Church in the United States in parishes and schools.¹⁰

In the book Mexican-American Catholics, author Eduardo Fernández offers a design of a pastoral plan for an immigrant Mexican population. First, get to know the congregation. Many Mexican immigrants are in the United States for seasonal work in agriculture and related businesses. Next, encourage them as much as possible. At the same time, realize that language is often non-verbal and also connected to identity. Third, be careful about preaching or teaching in Spanish. The adults, parents and elders, who have newly arrived in the United States may only

speak Spanish. Yet, the children pick up the English language quickly, become bilingual, and are the translators for their parents. Children and young people are a great resource for bridging cultural barriers. Fourth, in the Mexican culture, as in most Latino ones, relationships are very important. Immigrant groups - Mexican, Latino, as well as Asian and Pacific Islanders - need their own liturgical and social time together. Finally, pay attention to the environment. Mexicans come from a country where great attention is paid to decoration. This is true of both the indigenous and Spanish ancestors who made great religious use of architecture, color, music, dance, and symbol. So how can a parish community foster relationships with people of ethnic backgrounds?

In a presentation at the 2007 National Pastoral Musicians (NPM) National Convention, Ricky Manalo offered ‘ten suggestions for fostering better intercultural relations’ (38) based upon his own pastoral experiences and current academic studies. Manalo’s intent is that these suggestions move us in the direction of ‘interculturality’, that is the interacting and dialectical dynamics that are operative between and among various cultural groups.

One: Know Thyself Culturally. What cultural group do you feel you belong to? Based upon sociological terms and concepts this includes race, nationality, ethnicity, gender, sexual orientation, class, ability/disability, and relationship to other people.

Two: Subtlety Awareness. We usually focus on mainstream social interaction and ignore the margins. Intercultural mindfulness considers the plurality of all social dynamics and interactions and does not exclude one to the detriment of the others.

Three: Intercultural Communication. Begin by learning some of the communication patterns of ethnic or cultural groups different from your own, and, how they help us in our attempts to dialogue with one another.

Four: Maintain a Non-Judgmental Posture. Learn how to accept differences of opinion while being open to a variety of cultural expressions.

Five: Multicultural Representation. Whenever you gather a group of people together for strategic planning and preparation, such as the parish Triduum, everyone should ask: “Who is not

around this table but should be around this table?”¹¹ When the proper cultural representatives are present and gathered in the name of Christ, inculturation happens!

Six: Equity Conversational Processes. This means that we remain open to modifying facilitation skills in order to respect various cultural communication patterns and styles.

Seven: Content Integration. In a pastoral setting, keep in mind that there are various cultural forms, literature and resources that everyone can draw from. Instead of limiting resources to one cultural expression consider exploring other prayer texts, songs, and artwork from other cultures.

Eight: Interpreting One’s Own Cultural Gifts. The final three suggestions were inspired by Manalo’s studies and the work of Volker Küster¹², professor of intercultural theology at the University of Kampen, Netherlands. Küster argues for a ‘heuristic’ approach of interaction between and among different theological disciplines that may lead to a discovery of meanings, commonalities and dialogue. As the first of three steps in intercultural dialogue, Küster writes: “Do not look at the stranger to discover similarities first but accept the stranger in his or her difference.” For example, at the beginning of a meeting to prepare a liturgy in a multicultural context ask the representatives (assuming there are representatives from various cultural groups): “What are the gifts, values, and resources that stem from your cultural group, and how may they help us prepare and celebrate this liturgy?” We need to learn how to respect the variety of cultural gifts, and, each cultural group should be able to recognize and interpret its own cultural identity - its own values, gifts, and resources - rather than have others outside the cultural groups name and interpret these gifts for them.

Nine: Comparing with Other Cultural Groups. Küster calls this ‘comparative theology’. It is here we may discover ‘transcultural’ values, gifts, and resources in relation to the other groups. At this stage we ask ourselves: “What do we have in common beyond our cultural boundaries?”

Ten: Dialoguing with Other Cultural Groups. Küster writes: “Intercultural dialogue is a common search for truth that is only available contextually.” At a ‘pastoral level’, once we are able to name and honor our own cultural gifts, values, and resources, and once we are able to

discover those cultural gifts, values, and resources that we have in common, then our understanding of how we come to make particular pastoral decisions should become clearer. We should always bear in mind that God's truth remains above our own grasping of that truth; that is, we are called never to lose sight of "the divine initiative" operative within and throughout all our actions and approaches.

Learning about intercultural communication is important not only to work effectively with various ministries, but also to assist different ethnic and cultural communities in parishes about what is happening to them. The presumption is that everyone knows all about intercultural communication because American society is multicultural. Yet, basic communication between cultures becomes a challenge not only because of language but also because of different cultural modes of expression. For example, American culture places importance on the individual and the right of self-expression which clashes with traditional values of Asian and Pacific families. This is revealed in the Asian cultural ideal of harmony which is expressed by silence in the face of situations of conflict. Thus, the Asian and Pacific people keep questions and problems to themselves and articulate only those that they must. This results in a full account of their struggles not seen in totality (Asian 12).

While completing the research for this project, I have discovered a flow and movement between several theologies - inculturation, or intercultural, theology; sacramental theology; liturgical theology; and, the theology of music. Though I have given a brief overview in some areas and more reference in others, the project is a "work of the people" as well as a "work in progress". Upon reflection of my own ministry of liturgy and music in a parish community, the first bilingual Mass I planned was ten years ago. At that time, the planning was completed by myself and one other person of the dominant culture. We each had the vision to integrate the Hispanic culture into the life of the parish. And, that was only the beginning. Since that time, several liturgies during the liturgical year have been planned in the parish community for which I serve in ministry. With each liturgy, I learn and grow from the experience and reflect upon "Who should be at the table to plan this liturgy and was not invited?" This is a process of evolution

from one liturgy to the next, and, from one liturgical year to the next as the parish community moves with the Spirit.

Did I accomplish everything I set out to accomplish in this project? No. I am in the early stages of reflecting upon and planning the Easter Vigil in a multicultural parish community. This can not only be done by myself, but must include people who make up the parish community. The planning for this liturgy is a “work in progress” which will grow and develop as a potential model over the next liturgical year.

Part Two: Develop a Pastoral Plan of Action

- I. Description and Title of Program or Project
 - A. To develop a model for planning multicultural liturgies in a parish community.
 - B. plan the Easter Vigil, the ‘mother of all vigils’ (Circular no. 77), as a multicultural liturgy
 - C. The ultimate goal will be to integrate each ethnic culture in the planning and participation of a multicultural liturgy throughout the liturgical year.

- II. Audience intended and needs addressed
 - A. Intercultural community
 1. Euro-American
 2. Asian and Pacific Islanders: Vietnamese, Filipino, Korean, Indian, etc.
 3. Hispanic culture from Mexico, Latin and South America
 - B. Native-born citizens and immigrants to the United States
 1. religious customs, popular religion or piety
 2. language
 - a. monolingual or bilingual
 - b. English as a 1st language; as a 2nd language
 3. importance of the connection to native country and new home land
 - a. “Which world do I belong?”
 - b. people want to be received in their new home, but not give up their identity from the native homeland

- III. Purpose (Goals and Objectives)
 - A. One-year parish pastoral plan of multicultural liturgies
 1. introduce yourself to the leaders of the community. A relationship must be established prior to this first meeting.
 2. educate yourself in the traditions of the culture

3. read books and other resources about the culture to become familiar with the challenges and opportunities
 4. attend annual ethnic celebrations: for example, TET (Vietnamese New Year), Feast of Our Lady of Guadalupe
 5. Interview a member of the ethnic community to learn more about their story of arrival in the United States
 6. host a speaker at the parish to introduce the topic of multicultural communities and inculturation
 7. select one or two dates in the liturgical year when only one Mass is celebrated that day to plan a multilingual Mass; for example, Holy Thursday, a Marian Feast
 8. music director and/or liturgy coordinator should introduce themselves to members of the ethnic music ministry: English, Hispanic and Vietnamese
 9. parish gathering once a month including English, Hispanic, Vietnamese, Filipino and other ethnic cultures
 - a. to build community through food of native land and fellowship
 - b. with activities such as music, dance, and games
- B. Five-year parish pastoral plan of multicultural liturgies
1. Identify the dates during the liturgical year which ethnic cultures plan and participate
 - a. Ordinary Time
 1. August 15: Assumption of the Blessed Virgin Mary
 2. Annual Parish Celebration Outdoor Mass and Picnic
 3. November 1: All Saints Day
 4. Thanksgiving Day (American holiday)
 - b. Advent / Christmas
 1. seasonal penance service

2. Christmas Eve or Christmas Day
3. January 1: Blessed Virgin Mary, Mother of God
- c. Lent / Easter
 1. seasonal penance service
 2. Ash Wednesday
 3. Triduum: Holy Thursday, Easter Vigil, Easter Sunday
 4. Pentecost
- d. Sacraments of Initiation: Baptism, First Communion, Confirmation
- e. Communal Sacrament of Anointing of the Sick
2. select one multi-lingual liturgy each year and add the next year
 - a. year one: Holy Thursday and annual parish Outdoor Mass
 - b. year two: All Saints Day
 - c. year three: Thanksgiving Day
 - d. year four: Assumption of the Blessed Virgin Mary
 - e. year five: Easter Vigil (may be planned earlier based upon the people from ethnic culture(s) who will be received in the church in a given year.
3. establish a planning meeting with representatives from the ethnic communities of the parish who will participate
 - a. establish a timeline of tasks and meetings dates
 - b. establish a list of responsibilities for the planning of the Mass
4. remember that all this organized planning is the “American” way.
 - a. there may be other ways to plan a Mass with an ethnic culture
 - b. Be open to the discussion.
5. continue to build relationships with the people of the ethnic communities

6. extend an invitation to liturgical ministries to serve in the parish community: altar servers, lectors, ministers of communion, usher/greeter, music, sacristan, art & environment
 7. continue to keep lines of communication open between leaders and representatives of the ethnic community
 8. develop mystogogy through catechesis of the parish
 - a. our call as a multicultural church
 - b. the sacraments of initiation
 - c. the liturgical year using dates from above in III, B, 1. as a guide
- C. Paschal Triduum: the Easter Vigil
1. historical survey of the origins the Easter Vigil
 - a. Hippolytus of Rome, Egeria, St. Augustine and more
 - b. year 1951 to the present day
 1. documents of U.S. Catholic Bishops and the Congregation for Divine Worship
 2. essays by theologians and others
 - c. customs and traditions of other cultures
 2. the signs and symbols of the Roman Ritual and their cultural meaning
 - a. Fire and Light
 - b. The WORD
 1. who will provide the scripture text in the other languages
 2. which language will the scripture be proclaimed
 - c. Sacraments of Initiation: Baptism, Confirmation and Eucharist
 1. What do each of the sacraments represent in the cultural groups?
 2. Rites of passage?
 - d. symbols: water, oil, bread and wine

1. what do each of these symbols represent in the cultural groups? positive or negative connotation?
2. The same meaning as the American culture?
- e. Music resources: look to the ethnic community and publishers
 1. English language
 2. Latin
 3. other languages: Spanish, Vietnamese, Tagalog, etc.

IV. Basic Administrative Structures, Leadership and Resources needed

A. parish Liturgical Commission

1. includes Pastoral Staff: pastor, associate pastor, liturgy coordinator, music coordinator, RCIAAdults / RCIChildren coordinator
2. representatives from liturgical ministries: lectors, ushers/greeters, altar servers, eucharistic ministers, art & environment, music
3. one or more representatives who plan the liturgy and music from the Hispanic and Vietnamese community
4. ongoing planning of parish liturgies for the liturgical year
5. form sub-committees to plan specific parish liturgies, such as Easter Vigil and other bilingual and/or multilingual liturgies

B. method of communication

1. each culture: Euro-American, Asian, Hispanic
 - a. within their own culture
 - b. with other people outside of their culture
2. consider study of intercultural communication
3. know what tools - telephone, face-to-face, internet e-mail messages - are available to cultural groups and which are not

C. economic structure of culture

1. recognize each culture has its own economic structure within the dominant culture
 2. recognize that those people who have recently arrived in the United States may have limited means in comparison to a family who is more established
- D. education levels of culture
1. each culture will value education differently than another
 2. depends upon the length of time in the United States
- E. relationships differences
1. the Euro-American 'independence'
 2. In other ethnic cultures, the family unit is key!
 3. In other ethnic cultures, there is dependence upon one another for support.
- F. Basis cultural structure
1. structure takes place and develops internally within each culture
 2. invite people from the ethnic community to the table when planning a Mass, especially the leadership
 3. understand the hierarchy of the Asian culture
 - a. Who are the leaders and hold a place of honor?
 - b. everything can be 'yes' unless you have spoken to the 'person in charge'
 - c. clergy and religious, as well as elders, hold a place of prominence and respect within the culture
 4. the Hispanic culture
 - a. will wait until they are asked and let someone else do the task
 - b. they want to be asked
 5. learn about the cultural customs and significant celebrations, or feasts
 6. educate and catechecize the dominant culture in the parish community

7. realize that each culture has different values, traditions and customs (a pastoral plan for each culture would be similar but different)

V. Activities and means of implementation

A. Resource: Many Faces in God's House: A Catholic Vision for the Third Millennium. (USCCB, 1999)

1. A resource to help parishes nationwide implement the Encuentro 2000 process
2. includes bilingual guide containing a vision statement, theological reflection, six sessions for groups, and communication guidelines.

B. Resource: Welcoming the Stranger Among Us Kit: Unity in Diversity

1. The first resource is entitled "How Do We Welcome the 'Stranger' in our Parish? A Resource for Building Unity in Diversity" (Washington, D.C.: United States Conference of Catholic Bishops, 2001.)¹³ This resource provides a list of materials available as well as the following:
 - a. Planning ideas for parish staff, leaders, and councils suggested
 1. promote a conversion of minds and hearts,
 2. strive for greater communion among groups, and
 3. express solidarity with immigrants, migrants, and refugees.
 - b. Suggestions for planning a multicultural celebration, such as,
 1. building relationships and rapport with the ethnic groups,
 2. involve each ethnic group in the conceptualization, development, and implementation of the celebration,
 3. remind ethnic groups that a multicultural celebration is an invitation to share their stories, gifts, and cultures with each other, and
 4. walk patiently in friendship, collaboration, and kindness with the ethnic groups.

- c. Developing a Welcoming Plan for the Parish and suggested model
 - 1. the greatest challenges faced and addresses the needs of newcomers to the Church in the United States,
 - 2. four primary areas of concern: hospitality, pastoral care, resettlement and social services, and advocacy.
- 2. An additional resource entitled “Ideas for Liturgists and Prayer Leaders” (Washington, D.C.: United States Conference of Catholic Bishops, 2001.)¹⁴ includes tips for planning multicultural celebrations, such as,
 - a. promotion of full, conscious, and active participation of all cultural groups in the parish;
 - b. unite the congregation through nonverbal elements;
 - c. celebrate multicultural liturgies as frequently as needed according to the size, resources, and proportion of diverse cultural groups in your parish;
 - d. evaluate and understand your parish setting when planning the liturgy;
 - e. develop a multicultural spirituality
- C. Resource: “Siete gestos de hospitalidad intercultural / Seven Gestures of Intercultural Hospitality” are suggested by Rufino Zaragoza to encourage music and/or liturgy directors to foster mutual relationships with immigrant groups so that extra-liturgical interaction and cooperation precede and concurrently enhance parochial intercultural celebrations.
 - 1. Eat new foods. Eating another culture’s food demonstrates an openness to the culture and a willingness to move out of one’s comfort zone.
 - 2. Request a cultural mentor. A cultural mentor can explain the customs and perspective of the immigrant group.

3. Make personal invitations. Shift from the more direct, low-context mode of American communication and behavior to the more relational process of interaction.
4. Listen to songs and stories. Find out why, when and how these people left their home country, chose to come to the United States, migrated to your city, and found themselves at your local parish. Learn about others as gifts given to enrich both society and the church.
5. Identify resistance. Naming both personal fears, resistance and identity, as well as institutional obstacles, is an essential obligation when developing relationships with ethnic minorities and immigrants.
6. Inform the dominant culture. Often, a majority of the dominant culture has few encounters with the other cultures in the parish. Discover ways to acquaint the larger parish with the other groups that make up the whole.
7. Collaborate with each other. Take turns in leading various celebrations during the calendar and liturgical year, and rotate how the preparations are organized.

E. Inculturation of music ministry: Discernment questions

1. Who are my people; i.e., these people among whom I minister as liturgical minister? Is the music I select culturally accessible to them: is it in their language, their thought patterns, their figures of speech, their musical and linguistic idioms?
2. What are my personal likes and dislikes in the area of music? In what ways have these been shaped by my own cultural, educational, and racial background and experiences?
3. What in this culture supports Christian beliefs and values, and what needs to be challenged by Christian values?

4. What beliefs, what symbols, what ritual are central and, therefore, essential to Christianity? ... are peripheral? What do I need to know in order to distinguish competently between these two?
5. Am I clear about what the liturgical rite asks of music at each point in the celebration, i.e., when is the music to be acclamation, when meditative response, when expression of our oneness as the Body of Christ?
6. All liturgy is musical, but not all music is liturgical. How do I distinguish for this people what music can function well liturgically, and what music impedes liturgical celebration, i.e., what music leads this community to ecclesial prayer, and which leads to private, individualized prayer not appropriate to liturgy?
7. What do I need to do in order to keep growing in my understanding of the interplay between music and liturgy? between music and Church? What is the goal of music used in liturgy? Is it education? formation? conversion? worship? aesthetic experience? emotional satisfaction?
8. Inculturation today demands that all of us stretch multiculturally. What fears does this challenge engender in me? in my community? What steps do I need to take to become more comfortable with musical idioms that are foreign to me? What steps do I need to take to help my community become more comfortable?

VI. Evaluation process

One tool to evaluate the process of an intercultural liturgy would be the use of the “SWOT Analysis”¹⁵. This analysis is a technique for understanding your strengths and weaknesses, and for looking at the opportunities and threats you face. Its use can be in a business or personal context which could be adapted in a parish to help focus on the strengths, minimize threats, and take advantage of opportunities for future intercultural communication

with the people. An analysis worksheet is available on the internet site, plus instructions, to effectively use the resource.

Notes

¹ Exsultet, or Easter Proclamation, from The Roman Missal.

² Exsultet, or Easter Proclamation, from The Roman Missal.

³ Exsultet, or Easter Proclamation, from The Roman Missal.

⁴ See also Inculturation and the Roman Liturgy, no. 36.

⁵ Also, noted in Anscar Chupungco texts, Liturgies of the Future: The Process and Methods of Inculturation. New York: Paulist Press, 1989. 23-40., and, Liturgical Inculturation: Sacramentals, Religiosity, Catechesis. New York: Paulist Press, 1992. 13-31.

⁶ See also Anscar Chupungco, Liturgical Inculturation: Sacramentals, Religiosity, Catechesis. New York: Paulist Press, 1992. 27-54, and, Chupungco, "Liturgy and Inculturation: A Definition of Liturgical Inculturation." Handbook for Liturgical Studies, 368-74.

⁷ Environment and Art in Catholic Worship (EACW). Bishops Committee on the Liturgy (BCL): 1978. no. 11. See the revised document entitled Built of Living Stones: Art, Architecture, and Worship. USCCB: 2000, no. 39-43.

⁸ Kathleen Harmon, "Blending the Bloodline: The Call to a More Diverse Song." Pastoral Music. 32:4. Apr.-May 2008: 21-22. The entire issue entitled "Sing to the Lord: Key Themes in the Bishops' Document." contains essays by various authors on sections of the new USCCB document.

⁹ See "Welcoming the Stranger Among Us: Unity in Diversity," USCCB November 2000, Washington, D.C., 23 March 2008 <<http://www.usccb.org/mrs/unity.shtml>>, 8, 9, 14.

¹⁰ See "Asian and Pacific Presence: Harmony in Faith." USCCB 2001 Washington, D.C., 9 March 2008 <<http://www.usccb.org/mrs/harmony.shtml>>: 7-8.

¹¹ Manalo borrowed from a conversation with John Hurley, CSP, director of the National Pastoral Life Center, New York.

¹² From an article by Volker Küster entitled "Toward an Intercultural Theology" Theology and the Religions: A Dialogue. ed. Viggo Mortensen. Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 2003. 182-3.

¹³ See <<http://www.usccb.org/mrs/unity.shtml>> for the link to this resource.

¹⁴ See <<http://www.usccb.org/mrs/unity.shtml>> for the link to this resource.

¹⁵ Mind Tools: essential skills for an excellent career, 9 April 2008

see <http://www.mindtools.com/pages/article/newTMC_05.htm> for the Business SWOT analysis, or, <http://www.mindtools.com/pages/article/newTMC_05_1.htm> for the Personal SWOT analysis.

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Appendix VIII: Music Illustrations

- Ex. 1-1 and 1-2: “Letanía de Adviento / Advent Litany” (Jamie Cortez).
- Ex. 2: “Comfort, Comfort O My People” (Text: Johann Olearius, tr. Catherine Winkworth; Music: Claude Goudimel).
- Ex. 3: “Creator of the Stars at Night (Conditor Alme Siderum)” (Text: LM: Latin, 9th cent.; tr. fr. The Hymnal 1982; Music: Chant, Mode IV).
- Ex. 4: “Hear Our Prayer, O Lord” (DaoKim Nguyen and Rufino Zaragoza).
- Ex. 5: “Lord’s Prayer” (adapt. Robert J. Snow).
- Ex. 6-1, 6-2 and 6-3: “Magnificat” (Pedro Rubalcava).
- Ex. 7: “Maranatha! Come, Lord Jesus” (Janét Sullivan Whitaker).
- Ex. 8-1 and 8-2: “Psalm 80: The Vineyard of the Lord / Lord, Make Us Turn to You” (Kevin Keil)
- Ex. 9: “Psalm 85: Lord, let us see your kindness” (Owen Alstott).
- Ex. 10: “Psalm 89: Forever I Will Sing” (Tim Schoenbachler).
- Ex. 11: “Revelation 19:1-7” (Howard Hughes).
- Ex. 12-1 and 12-2: “Salmo 71: Se Postrarán ante ti / Psalm 72: Every Nation Upon the Earth”; Estribillo II / Refrain II: “Salmo 71: Que en sus días florezca la justicia / Psalm 72: Justice shall flourish” (Jaime Cortez).
- Ex. 13: “Wait for the Lord” (Jacques Berthier).

ENGLISH VERSES: Cantor (♩ = ca. 76)

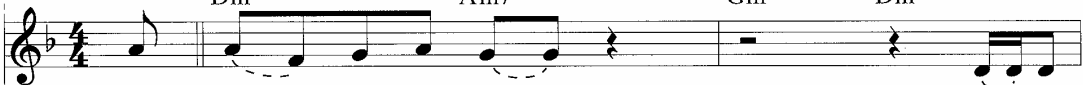
Dm Am7 Gm Dm



1. True light of the world. 7
 2a. Shoot from Jes - se's tree. 7
 2b. Full - ness of God's glo - ry. 7
 3a. Lov - er of the just. Pro -
 3b. Food for those who hun - ger. 7


SPANISH VERSES: Cantor (♩ = ca. 76)

Dm Am7 Gm Dm



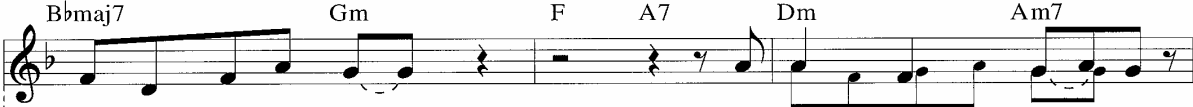
1. 7 Luz ver - da - de - ra. Pro - me -
 2a. Li - na - je de Je - sé. 7
 2b. 7 Glo - ria de los cie - los. 7
 3a. A - mor pa - ra el que es jus - to. Pro - tec -
 3b. Sus - ten - to de los po - bres. Li - be - ra -

RESPONSE: All



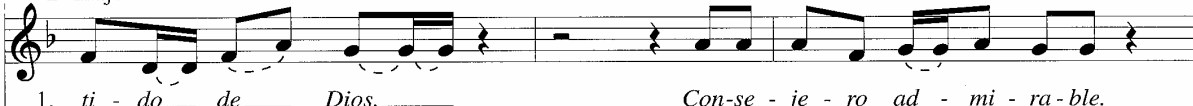
O come, O come.
 Oh ven, oh ven.

Bbmaj7 Gm F A7 Dm Am7



1. Prom-ised one from God. 7 Won - der Coun-se - lor.
 2a. King from Da-vid's throne. 7 Heav-en's bright - est star. 7
 2b. Son of the Most High. E - ter - nal Word made flesh. 7
 3a. tec - tor of the strang-er. Sus - tain - er of the wid - ow. 7
 3b. Free - dom for the cap-tives. 7 Day of vin - di - ca - tion. 7

Bbmaj7 Gm F A7 Dm Am7



1. ti - do de Dios. Con-se - je - ro ad - mi - ra - ble.
 2a. Hi - jo de Da - vid. 7 La es - tre - lla más bri - llan - te.
 2b. Hi - jo del Al - tí - si - mo. 7 Ver - bo en - car - na - do.
 3a. tor del fo - ras - te - ro. 7 A - lien - to pa - ra la viu - da.
 3b. ción pa - ra los cau - ti - vos. 7 Dí - a de ven - gan - za.

O come, O come. O
 Oh ven, oh ven. Oh

Ex. 1-1. Jamie Cortez, "Letanía de Adviento / Advent Litany" (Portland, Oregon: OCP Publications, 2005). See Chap. 3, pg. 37, 47.

Gm7 Dm Bbmaj7 Gm7 C to Verses
Dm D.C.

- 1. ♪ Ho - ly Prince of Peace. ___
- 2a. ♪ Light a - midst the dark - ness.
- 2b. ♪ Rec - om - pense di - vine. ___
- 3a. ♪ Jus - tice for the world. ___
- 3b. A - noint - ed One, Em - ma - nu - el.

Gm7 Dm Bbmaj7 Gm7 C to Verses
Dm D.C.

- 1. ♪ Prín - ci - pe de paz. ___
- 2a. ♪ Luz en las ti - nie - blas.
- 2b. ♪ Di - vi - na re - com - pen - sa.
- 3a. ♪ Jus - ti - cía pa - ra el mun - do.
- 3b. El Un - gi - do, Em - ma - nuel. ___

to Verses
D.C.

come, O come. O come, O come. ___
ven, oh ven. Oh ven, oh ven. ___

Optional Interlude/Final D.C.
(Fine)

Dm Gm Dm C/E F Bb Gm Am Dm

Optional Interlude/Final D.C.
(Fine)

Dm Gm Dm C/E F Bb Gm Am Dm

Optional Interlude/Final D.C.
(Fine)

come, O come.
ven, oh ven.

Ex. 1-2. Jamie Cortez, "Letanía de Adviento / Advent Litany".



1. Com - fort, com - fort, O my peo - ple, Speak of peace, now
 2. Hark, the voice of one who's cry - ing In the des - ert
 3. O make straight what long was crook - ed, Make the rough - er



1. says our God; Com - fort those who sit in dark - ness,
 2. far and near, Bid - ding all to full re - pent - ance
 3. plac - es plain; Let your hearts be true and hum - ble,



1. Mourn - ing 'neath their sor - rows' load. Speak un - to Je - ru - sa -
 2. Since the king - dom now is here. O that warn - ing cry o -
 3. As be - fits his ho - ly reign. For the glo - ry of the

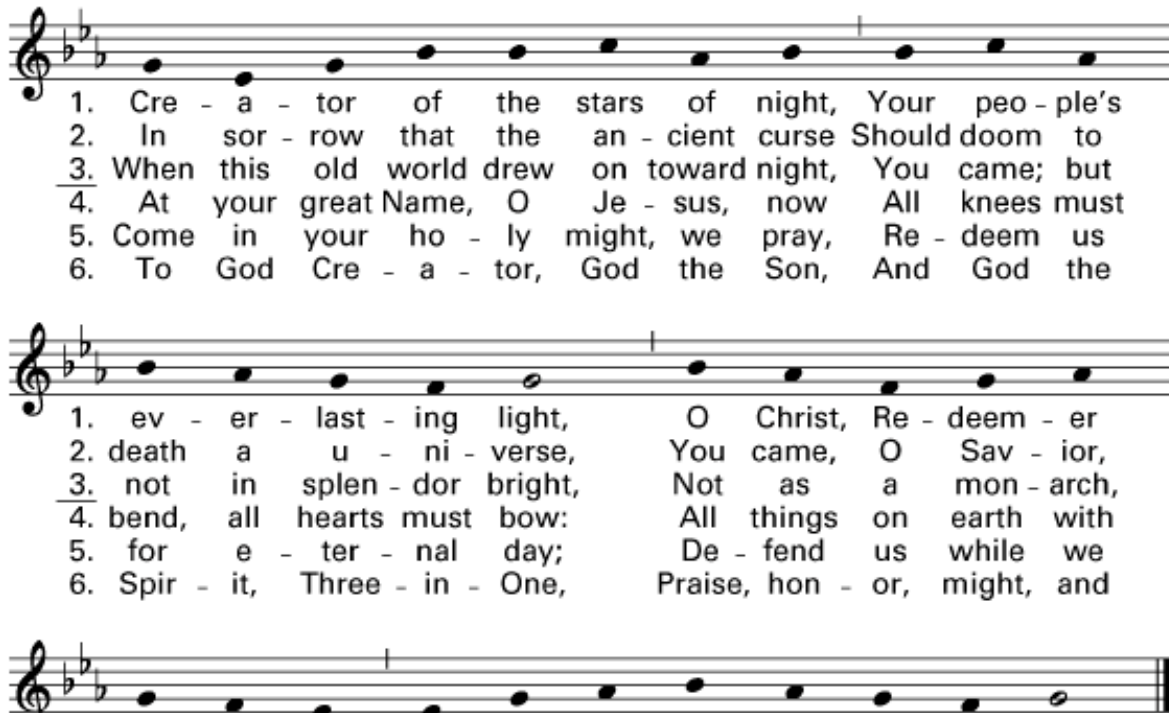


1. lem Of the peace that waits for them; Tell of all the
 2. bey! Now pre - pare for God a way; Let the val - leys
 3. Lord Now o'er earth is shed a - broad; And all flesh shall



1. sins I cov - er, And that war - fare now is o - ver.
 2. rise to meet him And the hills bow down to greet him.
 3. see the to - ken That his word is nev - er bro - ken.

Ex. 2: Text: Johann Olearius, tr. Catherine Winkworth; Music: Claude Goudimel, "Comfort, Comfort O My People" (Genevan Psalter, 1551). See Chap. 3, pg. 30.



1. Cre - a - tor of the stars of night, Your peo - ple's
 2. In sor - row that the an - cient curse Should doom to
 3. When this old world drew on toward night, You came; but
 4. At your great Name, O Je - sus, now All knees must
 5. Come in your ho - ly might, we pray, Re - deem us
 6. To God Cre - a - tor, God the Son, And God the

1. ev - er - last - ing light, O Christ, Re - deem - er
 2. death a u - ni - verse, You came, O Sav - ior,
 3. not in splen - dor bright, Not as a mon - arch,
 4. bend, all hearts must bow: All things on earth with
 5. for e - ter - nal day; De - fend us while we
 6. Spir - it, Three - in - One, Praise, hon - or, might, and

1. of us all, We pray you hear us when we call.
 2. to set free Your own in glo - rious lib - er - ty.
 3. but the child Of Ma - ry, blame - less moth - er mild.
 4. one ac - cord, Like those in heav'n, shall call you Lord.
 5. dwell be - low From all as - saults of our dread foe.
 6. glo - ry be From age to age e - ter - nal - ly.

Ex. 3: Text: LM: Latin, 9th cent.; tr. fr. The Hymnal 1982; Music: Chant, Mode IV. “Creator of the Stars at Night (Conditor Alme Siderum)” (1985). See Chap. 3, pg. 23.

Quad-lingual Ó - ye - nos, Se - ñor; Ding - gin mo ka - mi;
Bi-lingual Xin nham loi chúng con; Hear our prayer, O Lord.

Xin nham loi chúng con; Hear our prayer, O Lord.

Ex. 4: DaoKim Nguyen and Rufino Zaragoza, “Hear Our Prayer, O Lord” (2004). See Chap. 3, pg. 26, 33, 40, 48.

Our Fa-ther, who art in heav - en, hal-owed be thy name;

thy king-dom come; thy will be done on earth as it is in heav - en.

Give us this day our dai - ly bread; and for-give us our tres-pass-es

as we for-give those who tres-pass a-gainst us; and lead us

not in - to temp-ta - tion, but de - liv - er us from e - vil.

Ex. 5: Music: Chant; adapt. Robert J. Snow, "Lord's Prayer" (Portland, Oregon: OCP Publications, Public Domain). See Chap. 3, pg. 28, 35, 44, 49.

♩ **ESTRIBILLO/REFRAIN:** La primera vez: Solista, Todos repiten; después: Todos
 1st time: Cantor, All repeat; thereafter: All

	(Am) Cm	(Dm) Fm	(C) Eb	(E7) G7	(Am) Cm	(Dm6) Fm6	1	(F6) Ab6	(E7) G7	2	a las Estrofas/ to Verses	(F6) Ab6	(E7) G7
--	------------	------------	-----------	------------	------------	--------------	----------	-------------	------------	----------	------------------------------	-------------	------------

Mag-ni - fi - cat a - ni - ma me - a Do - mi - num. Do - mi - num.

Final

	(F6) Ab6	(E7) G7	(Am) Cm	(Dm7) Fm7	(C) Eb	(E7) G7		(Am) Cm	(Dm) Fm		(F6) Ab6	(E7) G7		(Am) Cm	<i>Fin/ Fine</i>
--	-------------	------------	------------	--------------	-----------	------------	--	------------	------------	--	-------------	------------	--	------------	----------------------

Do - mi - num.

ESTROFAS/VERSES: Solista/Cantor

	(Am) Cm	(Dm) Fm	(C) Eb	(E7) G7	(Am) Cm	(Dm) Fm	<i>at</i> ♩
--	------------	------------	-----------	------------	------------	------------	-------------

1. To - do mi ser ce - le - bra lo gran - de que es Dios. _____

	(Am) Cm	(Dm) Fm	(C) Eb	(E7) G7	(Am) Cm	(Dm) Fm	<i>at</i> ♩
--	------------	------------	-----------	------------	------------	------------	-------------

2. Mi es - pí - ri - tu se a - le - gra en mi sal - va - dor. _____

	(Am) Cm	(Dm) Fm	(C) Eb	(E7) G7	(Am) Cm	(Dm) Fm	<i>at</i> ♩
--	------------	------------	-----------	------------	------------	------------	-------------

3. Sing out, my soul, the great - ness of the Lord. _____

	(Am) Cm	(Dm) Fm	(C) Eb	(E7) G7	(Am) Cm	(Dm) Fm	<i>at</i> ♩
--	------------	------------	-----------	------------	------------	------------	-------------

4. My spir - it finds joy in God my sav - ior. _____

Ex. 6-1: Pedro Rubalcava, “Magnificat” (Portland, Oregon: OCP Publications, 1997). See Chap. 3, pg. 25, 32, 40, 48.

(Am) (Dm) (C) (E7) (Am) (Dm)
Cm Fm Eb G7 Cm Fm *al%*

5. Mi Dios ha he - cho gran - des co - sas en mí. _____

(Am) (Dm) (C) (E7) (Am) (Dm)
Cm Fm Eb G7 Cm Fm *al%*

6. Y sus fa - vo - res al - can - zan a quien le es fiel. _____

(Am) (Dm) (C) (E7) (Am) (Dm)
Cm Fm Eb G7 Cm Fm *al%*

7. The Al - might - y has done great things for me. _____

(Am) (Dm) (C) (E7) (Am) (Dm)
Cm Fm Eb G7 Cm Fm *al%*

8. God has mer - cy on those who fear the Lord. _____

(Am) (Dm) (C) (E7) (Am) (Dm)
Cm Fm Eb G7 Cm Fm *al%*

9. Ba - jó al po - de - ro - so, al hu - mil - de él al - zó. _____

(Am) (Dm) (C) (E7) (Am) (Dm)
Cm Fm Eb G7 Cm Fm *al%*

10. Al ham - brien - to col - mó de bie - nes y al ri - co le qui - tó. _____

(Am) (Dm) (C) (E7) (Am) (Dm)
Cm Fm Eb G7 Cm Fm *al%*

11. He has cast down the might - y and lift - ed up the poor. _____

(Am) (Dm) (C) (E7) (Am) (Dm)
Cm Fm Eb G7 Cm Fm *al%*

12. The hun - gry he's filled with good things, sent the rich emp - ty a - way. _____

Ex. 6-2: Pedro Rubalcava, "Magnificat".

(Am) (Dm) (C) (E7) (Am) (Dm)
Cm Fm Eb G7 Cm Fm *al* §

13. Dios sal - va a Is - ra - el su fiel sir - vien - te.

(Am) (Dm) (C) (E7) (Am) (Dm)
Cm Fm Eb G7 Cm Fm *al* §

14. De su mi - se - ri - cor - dia Dios se a - cor - dó.

(Am) (Dm) (C) (E7) (Am) (Dm)
Cm Fm Eb G7 Cm Fm *al* §

15. God has helped his ser - vant, Is - ra - el.

(Am) (Dm) (C) (E7) (Am) (Dm)
Cm Fm Eb G7 Cm Fm *al* §

16. God re - mem - bered his prom - ise from of old.

Ex. 6-3: Pedro Rubalcava, "Magnificat".

*Refrain: 1st time: Cantor, All repeat; thereafter: All

Ma-ra - na - tha! Come, Lord Je - sus. Al-le - lu-ia! Al-le - lu-ia!

Ma-ra - na - tha! Come, Lord Je - sus. Al-le - lu-ia! A - men!

Ex. 7: Janét Sullivan Whitaker, “Maranatha! Come, Lord Jesus” (Portland, Oregon: OCP Publications, 2002). See Chap. 3, pg. 25, 32, 39, 48.

REFRAIN: (♩ = 76-82) 1st time: Cantor, All repeat; thereafter: All

Capo 1: (E♭madd9) Fmadd9 (Cadd9) D♭add9 (D) E♭

mp

Melody

Ord. Time The vine-yard of the Lord is the house of Is - ra -
 Advent Lord, make us turn to you, show your face, we shall be

Harmony

mp

The vine-yard is the house of
 Lord, make us turn to you, we

(Gsus4) (G) (F) (E♭madd9) (C) (D)
 A♭sus4 A♭ G♭ Fmadd9 D♭ E♭

el. The vine-yard of the Lord is the house of Is - ra -
 saved. Lord, make us turn to you, show your face, we shall be

Is - ra - el. The vine-yard of the Lord, house of Is - ra -
 shall be saved. Lord, make us turn to you; Lord, we shall be

1 2-5 Final
 (E♭madd9) (Cadd9) (E♭m)
 Fmadd9 D♭add9 rit. Fm Fine

rit.

rit.

rit.

Ex. 8-1: Kevin Keil, "Psalm 80: The Vineyard of the Lord / Lord, Make Us Turn to You"
 (Portland, Oregon: OCP Publications, 1996). See Chap. 3, pg. 23.

VERSES: *Freely Cantor*

(Cmaj7) D♭maj7 (Bm7/D) Cm7/E♭ (Em9) Fm9

Ord. Time 1. A vine from Egypt you trans - planted;
 2. Why have you broken down its walls,
 3. Once again, O LORD of hosts,
 4. Then we will no more with - draw from you;

Advent 1. O shepherd of Israel, heark - en,
 2. Once again, O LORD of hosts,
 3. May your help be with the man of your right hand,

(Am7) B♭m7 (Bm7) Cm7 (Cmaj7) D♭maj7

1. you drove away the nations and planted it.
 2. so that every passer-by plucks its fruit,
 3. look down from heaven, and see;
 4. give us new life, and we will call upon your name.

1. from your throne upon the cherubim, shine forth.
 2. look down from heaven, and see;
 3. with the son of man whom you your - self made strong.

(F) G♭ (Emadd9) Fmadd9

1. It put forth its foliage to the Sea,
 2. the boar from the forest lays it waste,
 3. take care of this vine, and
 protect what your right hand has planted,
 4. O LORD, God of hosts, re - store us;

1. Rouse your power,
 2. take care of this vine, and
 protect what your right hand has planted,
 3. Then we will no more withdraw from you;

(Am9) B♭m9 (Bm7) Cm7 (Emadd9) Fmadd9 *a tempo* D.C.

1. its shoots as far as the Riv - er.
 2. and the beasts of the field feed up - on it?
 3. the son of man whom you your - self made strong. ____
 4. if your face shine upon us, then we shall be saved. ____

1. and come to save us. ____
 2. the son of man whom you your - self made strong. ____
 3. give us new life, and we will call up - on your name. ____

Ex. 8-2: Kevin Keil, "Psalm 80: The Vineyard of the Lord / Lord, Make Us Turn to You".

Response: (Organ/SATB)

Optional Descant div.

Lord, _ let us see, and grant us your sal - va - tion.

Capo 2: (D) (D/C#) (G/B) (G) (A) (Bm) (Asus4)(A) (Dsus4) (D)
 E E/D# A/C# A B C#m Bsus4 B Esus4 E

Lord, _ let us see your kind - ness, and _ grant us your sal - va - tion.

Verses: (Cantor or SATB)

(D) (A)
 E B

1. I will hear what God	pro - claims;
Near indeed is his salvation to those	who fear him,
2. Kindness and truth	shall meet;
Truth shall spring out of	the earth,
3. The LORD himself will give	his benefits;
Justice shall walk	be - fore him,

(G/B) (A)
 A/C# B

1. The LORD—for he	pro - claims	peace to his people.
Glory dwelling in	our	land.
2. Justice and peace	shall	kiss.
And justice shall look down	from	heaven.
3. Our land shall yield	its	increase.
And prepare the way of	his	steps.

Ex. 9: Owen Alstott, “Psalm 85: Lord, let us see your kindness” (Portland, Oregon: OCP Publications, Music: 1977, 1990; Text: 1969, 1981, 1997). See Chap. 3, pg. 30.

REFRAIN: (♩ = ca. 63) 1st time: Cantor, All repeat; thereafter: All

Capo 2: (C) (C/B) (Am7) (Am7/G) (F) (C)

D D/C# Bm7 Bm7/A G D

Melody Descant

For - ev - er I will sing I will sing the good-ness of the Lord.

VERSES: Cantor

(C) (C/B) (Am7) (Am7/G) (G6) (Am7)

D D/C# Bm7 Bm7/A A6 Bm7

1. How I feel ___ like sing - ing, an - nounc - ing to the world your
 2. O how blest ___ are they who can know the joy - ous grace that
 3. For you are ___ our splen - dor, the rea - son for our strength; the
 4. I have found my ser - vant Da - vid, and with my ho - ly oil a -

(G6) (Am7) (Am7/G) (F) (Em7)

A6 Bm7 Bm7/A G F#m7

1. con - stant faith - ful love, O Lord. You have shown the
 2. comes from prais - ing you, my Lord. At your ver - y
 3. cause of all our hopes and dreams. On - ly by your
 4. noint - ed him that he be strong. He shall know my

(F) (Em7)

G F#m7

1. great-ness of your love; by cov - e - nant you chose us as your
 2. name how they re - joice, and in your jus - tice you will raise them
 3. love do we ex - ist. ? On - ly by your choice ___ glo - ri -
 4. faith - ful hand is there. ? He shall say of me: "You are my

(Asus4) (A) (F) (Am) (Gsus4) (G)

Bsus4 B G Bm Asus4 A D.C.

1. own _____ un - til the end of time. _____
 2. up. _____ Their hearts re - flect your love. _____
 3. fied; _____ for you, O Lord, are God. _____
 4. Fa - ther, my sav - ior, God, my rock." _____

Ex. 10: Tim Schoenbachler, "Psalm 89: Forever I Will Sing" (Portland, Oregon: OCP Publications, 1991). See Chap 3, pg. 47.

Antiphon

All pow'r is yours, Lord God, our might - y King, al - le - lu - ia!

Refrain I

Al - le - lu - ia, al - le - lu - ia!

Verse

Al - le - lu - ia!

Verse

Al - le - lu - ia, al - le - lu - ia!

1. Salvation, glory and pòwer to our Gód: (Alleluia!)
his judgements are hònest and trúe. (Alleluia, alleluia!)
2. Sing praise to our God, àll you his sérvants, (Alleluia!)
all who worship him reverently, grèat and smáll. (Alleluia, alleluia!)
3. The Lord our all-powerful Gòd is Kíng; (Alleluia!)
let us rejoice, sing pràise, and give him glóry. (Alleluia, alleluia!)
4. The wedding feast of the Làmb has begún, (Alleluia!)
and his bride is præpàred to wélcome him. (Alleluia, alleluia!)
5. Glory to the Father, and to the Sòn, and to the Holy Spírit, (Alleluia!)
as it was in the beginning, is now, and will be for èver. Amén. (Alleluia,
alleluia!)

Ex. 11: Howard Hughes, “Revelation 19:1-7” (Chicago: GIA Publications, 1979). See Chap. 3,
pg. 24, 31, 38, 48.

Estrillo II / Refrain II:

Que en sus dí - as flo - rez - ca la jus - ti - cia ___
 ___ y la paz a - bun - de e - ter - na - men - te. ___
 ___ Jus - tice shall flour - ish in his time ___
 ___ and full - ness ___ of peace for ev - er. ___

Ex. 12-1: Jaime Cortez, “Salmo 71: Se Postrarán ante ti / Psalm 72: Every Nation Upon the Earth”; Estrillo II / Refrain II: “Salmo 71: Que en sus dias florezca la justicia / Psalm 72: Justice shall flourish” (Portland, Oregon: OCP Publications, 1982, 1998). See Chap. 3, pg. 37.

ESTROFAS 1, 2, 4: Solista

Verses 1, 2, 4: Cantor

1. ¶ Dios mí - o, con - fi - a tu jui - cio al rey, — tu jus -
 2. Que en sus dí - as flo - rez - ca la jus - ti - cia ¶ y la
 4. Por - que él li - bra - rá — al que cla - ma, ¶ al a - fli -

1. ¶ ¶ O God, with your judg - ment en - dow the king, — with your
 2. ¶ ¶ Jus - tice shall flow - er in his days, — ¶ pro - found —
 4. For he shall res - cue the poor when he cries out ¶ and the af -

1. ti - cia al hi - jo de re - yes: pa - ra que
 2. paz has - ta que fal - te la lu - na; ¶ que do -
 4. gi - do que no tie - ne quien le oi - ga; se a - pia - da -

1. jus - tice en - dow — the king's son. — ¶ He shall
 2. peace — till the moon — be no more. — ¶ May he
 4. flic - ted when he has no - one to help — him. He shall have

1. ri - ja a tu pue - blo con jus - ti - cia, a tus hu - mil - des con
 2. - mi - ne de mar — a mar, — ¶ del Gran Rí - o al con -
 4. - rá de los a - ban - do - na - dos, y sal - va - rá — la

1. gov - ern your peo - ple with jus - tice and your af - flic - ted
 2. rule — from sea — to sea, — and from the Riv - er to the
 4. pi - ty for the low - ly and the poor; — ¶ and the lives — of the

1. rec - ti - tud.
 2. fín — de la tie - rra.
 4. vi - da de los po - bres.

at %
D.S.

1. ones with judg - ment.
 2. ends of the earth. —
 4. poor he shall save. —

at %
D.S.

Wait for the Lord, whose day is near.

Wait for the Lord: be strong, take heart!

Verses (*Superimposed on ostinato chorale*)

Verse 1 *Cantor (Isaiah 40:3)*

1. Pre - pare the way for the Lord. Make a straight
path for God. Pre - pare the way for the Lord.

Verse 2

(Isaiah 40:5)
3. The glo-ry of the Lord shall be re-vealed. All the earth will see the

Lord.

Ex. 13: Jacques Berthier, “Wait for the Lord” (Les Presses de Taizé, GIA Publications, agent, 1984). See Chap. 3, pg. 23, 30, 37, 47.

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Appendix D