

Music for the Season II of *At Your Word Lord*

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This list has been compiled from what is available in the common Catholic hymnbooks in use in England and Wales (Celebration Hymnal for Everyone; Hymns Old and New and Laudate). Items marked § are not in any of these hymn books and can be obtained from suppliers of liturgical music such as Decani Music (0845 456 8392) or McCrimmons bookshop at London Colney (01727 827 612).

Introduction

Music can so enrich our celebration, drawing us into the meaning of what we do, helping us to do more fully what it is that we are trying to do in our prayer. The *At Your Word Lord* process offers an opportunity for parishes to take stock of the way music features in their celebration of the Liturgy. It invites us to rejoice what we are doing well, and take note of the areas that might benefit from a little attention.

This music resource offers a wide range of suggestions and guidance for Season II of *At Your Word Lord*. It principally addresses the matter of the Sunday celebrations, but it also offers help for those meeting in small groups at other times.

It has a particular focus on the Liturgy of the Word. This is because during each of the *At Your Word Lord* seasons there is a focus on a different part of the Mass. Last season we focused on the Introductory Rite; this season on the Liturgy of the Word. The whole process should assist us in the worthy preparation and celebration of the Mass as a whole. However there is a danger in each of the seasons, that, in preparing the liturgy we will turn all our attention to the particular part of the Mass focussed on, sing everything that can be sung, and end up with musical indigestion!

During *At Your Word Lord* as at any other time those preparing the liturgy should always start by looking at the needs of the Mass as a whole, respecting the fundamental musical priorities for any Mass – the singing of the Gospel Acclamation and the Eucharistic acclamations – then see what more the particular liturgy needs, and what resources you can offer.

One of the strengths of this Music resource is the way that it highlights certain core liturgical texts that are found in the liturgies of these Sundays. These are texts that a parish should know a musical setting of. If your parish doesn't, yet, then here are a range of suggestions that will be of great assistance.

Sigla

- ◇ Suitable for use in small groups.
- § Not found in common hymnbooks
- Δ Core text

Music for the Liturgy of the Word

Music is integral to the Liturgy of the Word. Through music we internalise the message of the readings, sing acclamations to Christ present in his word, profess our unity and express our prayer.

There are four key opportunities for singing within the Liturgy of the Word:

- Responsorial Psalm
- Gospel Acclamation
- Profession of Faith
- Prayer of the Faithful

Highest priority for singing is given to the Gospel Acclamation. The General Instruction of the Roman Missal (62) presumes that it will be sung at every Mass—Sundays and Weekdays. The importance given to this Acclamation, sung by all, is due to the honour we give the Gospel as the highpoint of the Liturgy of the Word (see Second Sunday of Lent pg. xxx). Therefore whatever is sung during the Liturgy of the Word should not detract from the proclamation of the Gospel.

After the Gospel Acclamation priority for singing is given to the Responsorial Psalm. Through the psalm the assembly respond to the first reading, take the words of the response to heart (so often, the words of the response are in the first person singular) and prepare to hear the Gospel.

Responsorial Psalm

The usual form for singing the psalm is responsorially with a response sung by all and the verses sung by the psalmist. The psalm may also be sung in the 'direct' form where the assembly sings the whole psalm. This would usually be done to a psalm tone such as those by Gelineau. Where there is no psalmist 'it is recited in a way more suited to fostering meditation on the word of God' (GIRM 61); in such circumstances it may be possible for all to sing the response.

Broadly speaking there are two musical styles of psalm setting: the psalm tone and the more lyrical, through setting. Each style has its advantages.

- Psalm tone settings are simple, they allow the words of the psalm to speak and for the skilled psalmist to communicate the word of God. For those used to this style of singing it provides a straightforward method of learning new settings. The disadvantages of psalm tone settings are

that often the responses can be short and perfunctory, not allowing the assembly to meditate on the text; if the psalmist has not properly prepared the text can be sung in a mechanical fashion with little regard to its meaning.

- Lyrical settings are more singable, their melodic style means they can be more easily learnt. They are more suited to guitar based groups as they do not rely the sustaining of chords. Responses are often expansions of the text and can be melodically more memorable. Disadvantages include the length of many settings that can unbalance the Liturgy of the Word. Lyrical settings, by their nature, are a composer's interpretation of the text and though this will usually be appropriate and insightful it diminishes the response to text by the psalmist proclaiming the text 'here and now'. There are not as many lyrical settings as there are psalms in the Lectionary. Even if there were it would make demands on the psalmists. Because the responsorial psalm is connected with the first reading and the gospel the Lectionary is quite specific about the need to use both the response and particular verses chosen from the appointed psalm; care should be taken when using lyrical settings that the response is appropriate and the verses correct. For these reasons this form is best suited to the common psalms (see below).

Though hymn paraphrases have in the past been used by some parishes as a way of beginning to sing the psalm their use has always been seen as a first stage towards using the Lectionary text and format. The use of such paraphrases is less justifiable now that there is readily available a wide range of musical settings of the psalms, suited for parishes with different levels of musical expertise. In those parishes where musical resources are minimal the use of the Common psalms should be preferred to the use of paraphrases.

The **Common psalms** can be found towards the end of Volume I of the Lectionary (pg. 949–963). They are intended to provide a resource for communities that wish to begin singing the psalm and they can replace the psalm given at any Mass. The texts are arranged according to the liturgical seasons. The intention of the compilers of the Lectionary is for communities to have a core repertoire of psalms that can be used at

Re - mem - ber, Lord, your faith - ful - ness and love.

Re - mem - ber, Lord, your faith - ful - ness and love.

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any occasion. It recommended to start with that a setting is used over a number of weeks or a season to allow the psalmist to gain confidence and for the community to get to know a particular psalm and be able to sing from their hearts.

For every celebration of Mass the Lectionary provides a choice of responsorial psalm either the 'proper' psalm assigned to the day or a 'common' psalm chosen according to season or appropriateness to the readings. In all cases care should be taken that the texts sung are versions of the correct psalm rather than just a reference within the text. The psalm should not be replaced by a non-scriptural song or text.

Ideally the psalm should be sung by a single psalmist or cantor from the ambo. As part of the Liturgy of the Word it is proclamation and it is the role of the psalmist to communicate God's

word to the assembly. Using the ambo highlights the psalm as an integral part of the Liturgy of the Word and particularly as a response to the first reading which has been proclaimed from the same place.

Singing the Psalm

The resource is in three parts: Common Psalms; Sunday Psalms; Music Resources.

Common Psalms

The Lectionary provides two sets of texts. First—Common responses which can replace the given response at any Mass. These responses could be used in two ways: the psalmist sings the verses of the psalm of the day and all respond singing the common response or a reader proclaims the verses of the psalm of the day and all sing the common response. (Example above)

Secondly the Lectionary provides a selection of psalms and responses arranged according to season. For Lent three psalms are given: 50, 90, 129. As noted above it is recommended that, at first, one psalm is used over the season.

Psalm 50

Have mercy on us, Lord, for we have sinned.

Use of psalm in Lectionary: Ash Wednesday, Lent Sunday 1 Year A (to facilitate finding settings in some resources—see below)

A pure heart – O'Hara (Acclaim the King)
Be merciful, O Lord— Michael Joncas (Resurrexit)
Give me a new heart, O God – Walker (Laudate)
O Lord, you love sincerity of heart – Rees (Psalm Songs 2)
Come back to the Lord – Dean (Laudate)

Psalm 90

Be with me, Lord, in my distress.

Use of psalm in Lectionary: Lent Sunday 1 Year C

Be with me, Lord – Haugen (Laudate)
On Eagle's wings – Joncas
Song of Blessing – Glynn (Psalm Songs)

Psalm 129

With the Lord there is mercy and fullness of redemption

Use of psalm in Lectionary: Lent Sunday 5 Year A, OT Sunday 10 Year B

Out of the depths – O Hara (Acclaim the King)
From the depths – Smith (Psalm Songs)
Out of the depths – Soper

Sunday Psalms

The psalms for the Sundays of Season II are a familiar bunch. They occur on many other Sundays in the 3 year cycle. A number can be used as Common Psalms in Ordinary Time. The psalms are the first liturgical hymnbook and settings of the psalms can be used at other parts of liturgy in addition to the Liturgy of Word. Our tradition is to sing them in processions: at the Entrance and Communion during Mass but also at Funerals and other times. In the Liturgy Preparation Book for Season I the idea of **Core repertoire** was introduced and the texts are repeated below. The psalms should be seen as additions to this list of core texts or rather as the beginning of any such list. Not every setting suggested below is suitable as a responsorial psalm, see the comment above about the text needing to reflect the Lectionary, but they can be used at many other points in the liturgy. No hymn paraphrases are included in the lists though for some psalms a number exist nor are reference made to psalm tone settings though

a number of hymnbooks include Gelineau and other versions. It is also important to be aware that some hymnbook's scriptural indices make no distinction between the use of the psalm text and a reference to the psalm in one verse.

Psalm 22

The Lord is my shepherd; there is nothing I shall want.

Lent Sunday 4 Year A

Because the Lord is my shepherd— Walker
God alone may lead – Conry
I'll sing God's praises – Nazareth
My shepherd is the Lord – Glynn (Psalm Songs)
O Christe Domine Jesu – Taizé
Shepherd me, O God – Haugen
The Lord is my shepherd – Ollis (Psalm Songs)

Psalm 26

The Lord is my light and my help.

Lent Sunday 2 Year C

Common Psalm 2 Ordinary Time

The Lord is my light – Haas (Psalms for Church Year I), Joncas, Lefttley (Psalm Songs), Taizé, Walker (Celtic Mass)
One thing I ask of the Lord – Dean
Those who seek your face – Walker

Psalm 33

Taste and see that the Lord is good.

Lent Sunday 4 Year C

Common Psalm 3 Ordinary Time

Taste and See – Dean, Moore, Richards, Walker (Psalm Songs)
Look towards the Lord – Glynn (Psalm Songs)
The Cry of the Poor – Foley

Psalm 94

O that today you would listen to his voice: 'Harden not your hearts.'

Lent Sunday 3 Year A

Common Psalm 5 Ordinary Time

Considering the familiarity and ubiquity of both is and psalm 102 from the Lectionary it is surprising how few settings there are of these psalms.

If today you hear God's voice – Farrell (Go before us), Haas (Psalms for the Church's Year I)

Psalm 102

The Lord is compassion and love.

Lent Sunday 3 Year C

Common Psalm 7 Ordinary Time

The Lord is kind and merciful – Haugen (Psalms for the Church's Year I)
Bless the Lord – Taizé

Psalm 125

What marvels the Lord worked for us! Indeed we were glad.

Lent Sunday 5 Year C

What marvels the Lord/Those who sow in tears
– Farrell (the response contains an Alleluia)
If God should lead us – Huijbers

Music Resources

Psalm tone settings

Sunday Psalms – variety of composers

Responsorial Psalter ed. Stephen Dean, McCrimmons.

Psalms for Sundays ed Andrew Moore, Kevin Mayhew.

[*Responsorial Psalm Book* ed. Geoffrey Boulton Smith, Collins long out of print]

Sunday Psalms – one composer

Cantate, (3 volumes) Margaret Daly, Veritas. Well thought out collection which provides both common responses and Sunday responses using the same melody. The repetition of material from week to week makes it ideal for beginners.
Music for the Responsorial Psalms (3 volumes), Sebastian Woolf, Buckfast Abbey.
With Heart and Voice, Eugene Monaghan IC, distributed by Redemptorist.

Lyrical settings

A note about numbering. There are two different systems of numbering the psalms depending on the Hebrew or Greek sources. The Lectionary in use in England and Wales uses the Greek system, other countries and publications use the Hebrew. The difference is generally only one: Psalm 22 or Psalm 23 – but it is important to check that the same psalm is being sung as is in the Lectionary.

Acclaim the King, ed Chris O'Hara, McCrimmons out of print.

Psalms for the Church's Year (Volumes 1–10) GIA publications. Different composers.

The first volume is perhaps most useful providing a setting by Marty Haugen or David Haas of all the Common Responsorial Psalms many of which have become familiar repertoire.

Psalm Songs, (Volumes 1-3) ed David Ogden and Alan Smith, Chapmans.

Singing the Psalms (Volumes 1–5) Oregon Catholic Press.

Gospel Acclamation

Alleluia – Praise God. A cry of acclamation welcoming Christ in the Gospel. During Lent we fast from Alleluia waiting for that joy filled moment before the proclamation before the Resurrection Gospel at the Easter Vigil when we taste Alleluia on our lips once more. The Lectionary provides four phrases to replace the Alleluia:

Praise to you, O Christ, king of eternal glory!
Praise and honour to you, Lord Jesus!
Glory and praise to you, O Christ!
Glory to you, O Christ, you are the Word of God.

It notes that similar phrases may be used.

The Acclamation has three functions to acclaim Christ, accompany the procession and prepare people to hear the Gospel. If on a Sunday in Ordinary Time the Alleluia is so exuberant that it overshadows the Gospel something is wrong.

The music accompanies the Gospel procession – see the Second Sunday of Lent for more details about the procession. Is the music suitable to accompany a procession? Can people sing the acclamation by heart so that they can witness the Gospel Book being carried? Does the length of the procession fit the length of music, what needs to be lengthened or shortened, should there be a second verse? Be careful of the acclamation always being sung first by a cantor or the choir – the assembly probably know the Celtic Alleluia by now!

As noted in Chapter 3 the verse of the Acclamation often directly relates to the Gospel and prepares us for the text. This is especially true in the liturgical seasons. In Ordinary Time the verse may be replaced by another appropriate or general text (see Lectionary Volume I pages 939–948). In choosing musical settings look for ones which have a variety of verses or allow for different verses to be used or adapted. The verse can be sung by a cantor or choir. The verse may be omitted, thus putting the emphasis on the Acclamation; better this than the half-hearted saying of the text by a reader.

The Gospel Acclamation is one part of the Mass which can be repeated over a liturgical season to give a sense of unity to the season (see below). Choose one setting of the Gospel Acclamation for the whole of Lent, maybe even use it at all the parish Masses for the season. To contrast the Lenten sobriety it may be appropriate to use your

most joyful Alleluia on the last Sunday before Lent – to bid it farewell.

Music

Settings of the Gospel Acclamation can be found in the common hymnbooks. Many of the Responsorial Psalm collections include Gospel Acclamations. Another source for Lent Acclamation would be collections of Music for the Triduum: *Music for Lent, Week and Easter* (The Great Week), McCrimmons; *Resurrexit*, Decani. For further inspiration: Oregon Catholic Press publish two collections of Gospel Acclamations *Alleluia! Praise to you* Volume 1 for Contemporary Ensemble, Volume 2 for Choir and Organ.

Alleluia

Halle, Halle – Caribbean(arrangement by Marty Haugen published separately includes verses §)
Gospel Greeting – Farrell §
Alleluia, Word of God – Farrell §
Celtic – O’Carroll, Walker
Plainchant
Russian Alleluia
Salisbury – Walker

There are many settings of the Alleluia. Settings such as the Plainchant or Gregory Murray would be suitable for use on weekdays. All of the above settings would work unaccompanied at Masses with no other music—it just requires to be confident enough to start!

Lent Gospel Acclamations

Nearly all settings are called Lent Gospel Acclamation so the first phrase of the acclamation is given.

Praise to you, Lord Jesus Christ – Foster
Glory and praise to you, Lord – O’Hara
Glory and praise to you – Walsh
Praise to you, O Christ – Walsh
Praise and honour – Walker §

The acclamations of all these settings would work well unaccompanied. They would also work with either Organ or Guitar accompaniment so look for a setting you can sing as a whole parish at every Mass during Lent.

Readings

Nearly all the Liturgy of the Word can be sung – though maybe not the homily. Tones for singing the readings can be found in the Missal. Singing the readings, particularly the Gospel, can add to the solemnity of the occasion but it needs to be done simply and well so that the emphasis is on the text proclaimed. Looking forward to Easter there are chant settings of the resurrection Gospels by Margaret Daly (Veritas). Even if the readings are never sung, singing the dialogues at the Gospel can help to highlight the importance of the Gospel – the simple setting in the Missal should be familiar to all.

Profession of Faith

There have not yet been any successful settings of the Nicene Creed in English. This perhaps, in part due to the nature of the text which is a long series of dogmatic statements rather than poetic lyrics. Another challenge to the composer is to set it in such a way that does not unbalance the flow of the Liturgy of the Word, detracting from the Gospel. The late plainchant (17th century) Credo III is effective as a piece of music because of its strong motifs. Two settings by Christopher Walker: We believe in one God with sung verses based on the Apostles’ Creed and We believe, Lord, help our unbelief with three sets of spoken verses: Renewal of Baptismal Promises, Apostles’ Creed and Nicene Creed. Some suggest singing the text to either a monotone or a psalm tone.

Prayer of the Faithful

Singing a response to the intentions after a period of silence both unites and expresses the prayer of the assembly. The response, like the intention, should be brief. To sing the Taizé O Lord, hear my prayer after every intention, (even leaving aside it is in the first person singular, not plural), unbalances the Prayer of the Faithful and probably the Liturgy of the Word as a whole. Some settings provide simple tones or reciting notes for the intention to be sung. Singing a response to the Intercessions maybe one way a community marks the Season of Lent.

Lord, in your mercy – Inwood
Through our lives – Bell (Iona)

Silence

As has been noted nearly everything in the Liturgy of the Word can be sung but not everything need be sung. Music chosen needs to assist people hear the Word of God spoken in their midst. The priority for music is the Gospel Acclamation followed by the psalm. In looking at music while preparing the liturgy the need for silence needs to be kept in mind. Silence to allow people to reflect on what they have heard; silence as part of the flow of the liturgy. See the Liturgy notes for Sunday 1 of Lent for more ideas regarding silence (page xxx).

Liturgy of the Word with Children

As a true celebration of the Word the priorities for singing are same at a Liturgy of the Word with Children. Singing the same Gospel Acclamation as is happening in the adult celebration is one way of showing the connectedness of the two parts of the one assembly. Musicians should be willing to assist those who lead Liturgy of the Word with Children with singing. Ambitious groups may want to use Christopher Walker's *Music for Children's Liturgy of the Word – Years A, B, C* (Oregon Catholic Press) which provides a repertoire of psalms and gospel acclamations for every Sunday. Some parishes may find it useful to sing a short song as the children process out. Paul Inwood provides 3 examples in his collection *Children at Heart*.

Seasonal Music

One of the reasons that music is important in liturgy is that music creates memories and associations. This is as true in our daily lives as it is when we celebrate liturgy— we can remember and connect with events and times of our lives through music.

A task and responsibility of parish musicians is to build up a repertoire that makes connections. How does Advent sound different to Ordinary Time; Easter to Lent. It may not just be the choice of Eucharistic Acclamations that is different but the sound of the music itself. In Lent, for example, some music may be unaccompanied or without additional instruments.

In preparing liturgy it is important to have an overview of the whole season. Choosing music what will be consistent at each celebration; what will change. Particularly in Lent there should be some idea of where the season is heading. Lent is a time of preparation to celebrate worthily the Easter Triduum (Holy Thursday, Good Friday, Easter Sunday). The 50 days of the Easter season that follow are an overflowing of Paschal joy – days above all for singing the Alleluia. For those involved in Liturgy Preparation two long term questions are how will our celebration of Lent prepare us to celebrate the Triduum and how will celebrations of the Sundays of Easter be different from not only Lent but the rest of the year.

The section above on Music for the Liturgy of the Word has already noted some of the ways connecting the Sundays of Lent through the choice of music: the use of a common responsorial psalm; one setting of the Gospel Acclamation sung at all Masses; the use of a sung response to the Intercessions.

Though the ritual focus this season is on the Liturgy of the Word the rest of Mass needs attention too. Other ideas for marking the season musically include: a song, chant or psalm repeated over the Sundays at the Entrance or Communion Procession; the singing of the Penitential Rite; a particular settings of the Eucharistic Acclamations that are only used by the parish in Lent (perhaps one that includes settings of 'Lord, by your cross' and/or 'Dying you destroyed our death'; ending the Mass in silence rather than a closing hymn.

Music for small groups

In addition to the suggestions in the booklet for Season I:

As the deer longs – Hurd (refrain only)
Bless the Lord my soul – Taizé
In the Lord – Taizé
O God, I seek you – Haugen (refrain only)
Return to God – Haugen (refrain only)
Russian Kyrie
There is a longing – Quigley (refrain only)

Rite of Christian Initiation of Adults

Like the rites themselves, music within in the RCIA is no bolt-on added extra. Music is used to enable our participation, to accompany a liturgical action and/or provide moments of reflection. The effectiveness of the rites require short acclamations, refrains and psalms rather than hymns and songs. The quiet singing of 'Stand, O stand firm' (Cameroons) or the refrain of 'Do not be afraid' (Lundy) as the elect come forward for the Scrutinies is a sign of support and prayer from the community that welcomes them. Part of the function of music is not only to express the role of the community but to form the understanding of the community – what we sing is real. The RCIA may not require 'special' music but does require that the parish build up a repertoire of music that is appropriate. Perhaps accompany the Dismissal of the Catechumens with 'May God bless and keep you' (Walker) or another short song of blessing or reflection on the Word. Use one of the intercession responses for the Intercessions for Elect in the Scrutinies – one idea would be to use from the response 'Lord, we ask you hear our prayer' taken from the Missal setting of the Litany of the Saints.

For further ideas and exhaustive and invaluable resource is *Christ we proclaim* edited by Christopher Walker (Oregon Catholic Press).

Music for Sundays of Season II

This list is not exhaustive. Without reference to the above sections it may appear that preparing liturgy is solely about choosing hymns. Care should be taken to look at these lists in the light of your own reflection on the scriptures and other texts together with your knowledge of what your parish knows.

Core texts (Δ)

Beyond the texts of the Mass itself there are a number of scriptural and liturgical texts that should be in any parish's repertoire. The texts, such as the Magnificat and the Beatitudes, are familiar, key passages of scripture and our tradition and as can be seen in the following lists they regularly find echoes within the Sunday readings. These are core texts to be sung on people's lips and prayed in their hearts. In the case of some texts it may be appropriate to know more than one setting—we do not always want to sing the Beatitudes at the top of our voices!

Isaiah 12: 2–6

With joy you will draw water from the wells of salvation.

This is used as the responsorial psalm after the fifth reading at the Easter Vigil. The references to water and praise and trust of God make it suitable as a song for the sprinkling of water.

God, our fountain of salvation – Christopher Walker
In the Lord – Taizé
We shall draw water joyfully – Inwood
With joy you shall draw water – Bob Hurd
Settings in various responsorial psalm books

Ubi Caritas

*Where charity and love are found
– God is there.*

This ancient liturgical text is sung as the gifts are brought forward on Holy Thursday.

Plainchant
Taizé
Faith, hope and love – Christopher Walker
God is love and where true love is – James Quinn
Into one we all are gathered
Where charity and love prevail – Omer Westendorf
Where is love and loving kindness – Alan Rees

Litany of Saints

At the end of the preface we join with the saints and angels to sing the praise of God. We are not alone; we celebrate with those who have gone before us marked with the sign of faith. In the Litany of Saints we are calling for the saints to join us in our prayer. The litany is used at the Easter Vigil, Ordinations and the Dedication of a Church. It would be a good way to begin a celebration of All Saints; it is also recommended to accompany an opening procession on the 1st Sunday of Lent – the saints to join and support our Lenten journey.

On All Saints it would be important to name Saints who have meaning to the parish community: the patronal saint of the parish, local/diocesan saints, saints from the different cultures that make up the parish. There is a logic to the order of saints within the litany which should be respected. New Testament Saints; Martyrs; Bishops and Doctors of the Church; Priests and Religious; Saints who are lay men and women.

The sung litany is a common musical form but in recent years some composers have written a longer sung response with the saints read over musical accompaniment.

Missal
Geoffrey Steel
James Walsh
Bernadette Farrell

1 Peter 2: 21–24

Christ suffered for you.

Sung during Lent at Sunday Evening Prayer II as the New Testament canticle the text speaks about the Passion of Christ.

By his wounds – Foster/Bévenot
As prophets foretold – Peter Jones
Ours were the griefs he bore – Stephen Dean

Philippians 2: 6–11

His state was divine

The text is read as the second reading on Palm Sunday and also provides the Gospel Acclamation verse for that day and Good Friday. It is also sung at Evening Prayer I of Sunday.

Before heaven and earth – Black
Every knee shall bow – Dean
Jesus the Holy Lamb of God – O'Hare
Jesus the Lord – O'Connor
Though one with God – Bell

The Liturgy Preparation booklet for Season 1 also included notes about: the Beatitudes, Magnificat and Te Deum.

7th Sunday in Ordinary Time – Year C

Settings of Ubi Caritas Δ
Abba, Abba Father
Bless the Lord, my soul
Brother, sister let me serve you (Will you let me be your servant - Servant Song)
For the healing of the nations
God forgave my sins
God of mercy and compassion
In Christ there is no East and West
Jesu, Jesu fill us with your love
Let there be peace
Lord, for tomorrow
Lord, make a means of your peace
Love divine
Make me a channel of your peace
O the word of my Lord
Praise to the holiest
Praise to the Lord, the Almighty
Praise to you, O Christ our Saviour
Praise, my soul, the King of Heaven
Spirit of God within me
This is my will

1st Sunday of Lent – Year C

Settings of the Litany of Saints Δ
Across the years
Again we keep this solemn fast (Keep we the fast)
Attend and keep this happy fast
Be thou my vision
Be with me, Lord
Behold the Lamb of God
Blest be the Lord
Forty days and forty nights
From ashes to the living font
Gather your people
God of Abraham
Hear us, Almighty God (Attende Domine)
In the land there is a hunger
Lead us, heavenly Father, lead us
Led by the Spirit
Lord Jesus, think on me
O God, I seek you (Your love is finer than life)
Praise to you, O Christ our Saviour
This is the time of fulfilment
You shall cross the barren desert
You who dwell in the shelter of the Lord (On Eagle's Wings)

2nd Sunday of Lent – Year C

Adoramus te, Domine
At the name of Jesus
Be still and know
Be still for the presence of the Lord
Be thou my vision
Christ be our light
Christ is the world's light
Eye has not seen
God, your glory we have seen
Lord Jesus, think on me
The light of Christ
The Lord is my light
We behold the splendour of God
We walk by faith

3rd Sunday of Lent – Year A

Settings of Isaiah 12
As earth that is dry
As the deer longs
Grant to us, O Lord
Guide me, O thou great Redeemer
I heard the voice of Jesus say
O come to the water
O God, I seek you (Your love is finer than life)
O let all who thirst
O living water
Our Father, we have wandered
Vaster far than any ocean
Yahweh, I know you are near

3rd Sunday of Lent – Year C

As earth that is dry
Be still for the presence of the Lord
Bless the Lord my soul
God forgave my sins
Grant to us, O Lord
I will come to you in the silence
I, the Lord of sea and sky
O God, thy people gather
O God, you search me
O living water
O Lord my God
Our Father, we have wandered
Praise, my soul, the King of heaven
There's a wideness is God's mercy
This day God gives me
Tree of life
Turn to me
Unless a grain

4th Sunday of Lent – Year A

Settings of Psalm 22
Amazing grace
Awake, awake, fling of the night
Be light for our eyes
Be thou my vision
Christ be our light
Do not be afraid
Gather us in
God (Thou), whose almighty word
God has chosen me
God of our journeys
He healed the darkness
I heard the voice of Jesus say
Love divine
Out of darkness
The kingdom of God
The light of Christ

4th Sunday of Lent – Year C

Across the years
Amazing grace
Come back to me
God forgave my sins
God is love, his the care
God of mercy and compassion
Hear us, Almighty Lord (Attende Domine)
I received the living God
In the land there is a hunger
Love divine
Love is his word
Now in this banquet
O God, thy people gather
O the love of my Lord
O thou who at thy Eucharist
Our Father we have wandered
Praise to you, O Christ our Saviour
Praise we our God with joy
Praise, my soul, the King of heaven
Remember, your mercy, Lord
Taste and see
Walk with me, O my Lord

5th Sunday of Lent – Year A

Bless the Lord, my soul
Brother, sister let me serve you (Will you let me
be your servant – Servant Song)
Deep within
Grant to us, O Lord
I am the bread of life
I have loved you
Praise the Lord! Ye heavens adore him.
This day God gives me
Unless a grain

5th Sunday of Lent – Year C

A new commandment
Be still and know I am with you.
Bless the Lord
Gather us in
Glory and praise to our God
God forgave my sins
Love divine
O God, you search me
Praise, my soul, the King of heaven
Shepherd me, O God

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