

Beyond Songs: Singing the Liturgy

By Paul Ford

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What an honor to have been asked to give a plenary address at this convention! I have been coming to these meetings since 1985 in Long Beach, California. My previous claim to fame at an NPM convention was riding in the elevator at Long Beach with Father Joseph Gelineau, SJ. Little did I imagine then that I would be addressing a convention someday.

I'm dedicating this presentation to Nathan Mitchell, a great friend of all of ours and a great inspiration. I'm also remembering Father Paul Wellington, a now-deceased priest of the Covington Diocese, who was recovering his health in the California desert when he taught me in seventh grade. He called on me to do something that I've not stopped doing: lead music at Mass. What an incalculable gift we give to youngsters by recognizing and encouraging their musical gifts.

So: Don't just sing *at* Mass; sing the Mass! This is one of the hallmarks of the reform of the liturgy. To sing a new song to the Lord, we need to relearn the basic *language* of the liturgy—the psalms and the canticles. We need to relearn the basic *style* of the liturgy, which is call and response. And the basic *sound* of the liturgy: It's essentially vocal, essentially modal, basically syllabic sound.

But I thought it might be helpful for us to review for a minute why we sing at all. We sing because God sings (Zephaniah 3:17). We sing because Christ sings (Mark 14:26; Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 83)—he's singing right now, and he introduced into this silent planet the song of heaven, which we join every time we raise our voices to sing "Holy, holy, holy." We sing because the stars sing. You remember God's voice in Job, describing creation "when the morning stars sang together and all the divine beings shouted for joy" (Job 38:7). (And *if* you do—*since* you do—all seven readings at the Easter Vigil, you are very familiar with Baruch, with all the stars "shining and rejoicing" together.) We sing because the angels and the saints sing: The Book of Revelation is full of their songs. We sing because lovers sing.

We sing because exiles and prisoners sing. Many of us have had the experience of the opera *Dialogues of the Carmelites* by François Poulenc. In its extraordinary last act, when the nuns of Compiègne are taken up to the scaffold, as they ascend the stairs, they sing the *Salve Regina*. And then comes the plunging sound of the guillotine, as each one is beheaded, until there is no one left to sing the song . . . until a young veiled novice, Blanche, from the crowd completes the *Salve* and walks up the scaffold to die with her sisters. And we all know the story of the scrawny priest Maximilian Kolbe in Auschwitz, who gave his life for another prisoner by going into the hunger bunker. There he reminded the other prisoners to sing once more the songs that they learned in Kindergarten, that had been with them all their lives. He had to be finished off with an injection of carbolic acid.

We sing ultimately because everything sings (Psalm 150:6; Daniel 3:52–90). But what does music *do*? My dear friend Paul Inwood reminds us that music makes texts special. It unifies (more or less) as to pitch and pace. It heightens the meaning of a text (or it may obscure it). It

slows us down, ever so slightly. And its most important function is to create the conditions in which God can speak to us, and we can listen. Because it's not the music that's important but what follows the final note.

I'm inspired in this talk by a letter to the editor of *Notitiae*, the journal of the Congregation for Divine Worship and the Discipline of the Sacraments. You can almost smell the burning Olivetti typewriter of Annibale Bugnini when he was answering this question: "Many have inquired whether the rule still applies that appears in the *Instruction on Sacred Music and the Liturgy*, 3 Sept. 1958, no. 33: 'In low Masses religious songs of the people may be sung by the congregation, without prejudice, however, to the principle that they be entirely consistent with the particular parts of the Mass.'" And Bugnini replies: "*La formula è superata!*" ("That rule has been superseded!") He continues:

What must be sung is the Mass, its Ordinary and Proper, not "something," no matter how consistent, that is imposed on the Mass. Because the liturgical service is one, it has only one countenance, one motif, one voice, the voice of the Church. To continue to *replace the texts of the Mass being celebrated* with motets that are reverent and devout, yet out of keeping with the Mass of the day . . . , amounts to continuing an unacceptable ambiguity: It is to cheat the people. Liturgical song involves not mere melody, but words, text, thought, and the sentiments that the poetry and music contain. Thus texts must be those of the Mass, not others, and singing means singing the Mass not just singing during Mass.²

Basic Language

So we don't just sing *at* Mass; we sing the Mass. And the basic language of the liturgy is the psalms and canticles. There are 150 psalms and 75 biblical canticles—Old and New Testament. On Sundays, we sing 124 of these psalms; on weekdays 128. And the most important psalm for understanding what psalms are all about and why they are essential at Mass is Psalm 70. Its opening is one of the refuge prayers of our Jewish brothers and sisters which became the opening verse for any celebration of the liturgy of the hours: "O God, come to my assistance! O LORD, make haste to help me." Verse eighteen of Psalm 104 "explains" that these two lines are like a crack in the rocks, deep within which the rock-*hyrax* (rock-badger or "rabbit" in some translations, about the shape and twice the size of a guinea pig) wedges itself when threatened by predators. Psalm 104 says: "The trees of the LORD drink their fill, the cedars he planted on Lebanon. There the birds build their nests; on the treetop the stork has her home. For the goats, the lofty mountains; for the rock-*hyrax* the rocks are a refuge." So that little animal escapes predators by crawling in between the rocks. Treat yourself to singing the following. Of all the *Psallite* antiphons, this has gone the deepest in me so far.

Antiphon ♩ = 108

O Lord, make haste to
God, come to my aid. O Lord, make haste to help me!
You are the one who sus - tains me: O Lord, do not de - lay!

Music and antiphon text from Psallite, © 2005, The Collegeville Composers Group.
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So if you're under siege from temptation to tell someone off, to silence the alarm clock, to go visit the refrigerator, to go shopping "to see what I want"—or whatever your favorite deadly sin is—our cry should be: "O God, come to my assistance! O LORD, make haste to help me."³

Basic Style

The second thing we must remind ourselves of is the basic style of liturgy: call and response. From the *General Instruction of the Roman Missal* (GIRM) comes this statement, which has not changed essentially in the forty years this document has been in existence:

Since the celebration of Mass by its nature has a "communitarian" character, both the dialogues between the Priest and the assembled faithful and the acclamations are of great significance; for they are not simply outward signs of communal celebration but foster and bring about communion between Priest and people.

It's one group, one assembly, one congregation that sings together. The *Instruction* continues:

The acclamations and responses of the faithful to the Priest's greetings and prayers constitute that level of active participation that is to be made by the assembled faithful in every form of the Mass, so that the action of the whole community may be clearly expressed and fostered.⁴

So as we get used to the new *Missal*, it's going to be important that our presiders—our priests and deacons—*sing* the greetings, so that the response comes back (after the shock people receive from hearing their presiders sing) strongly and accurately.

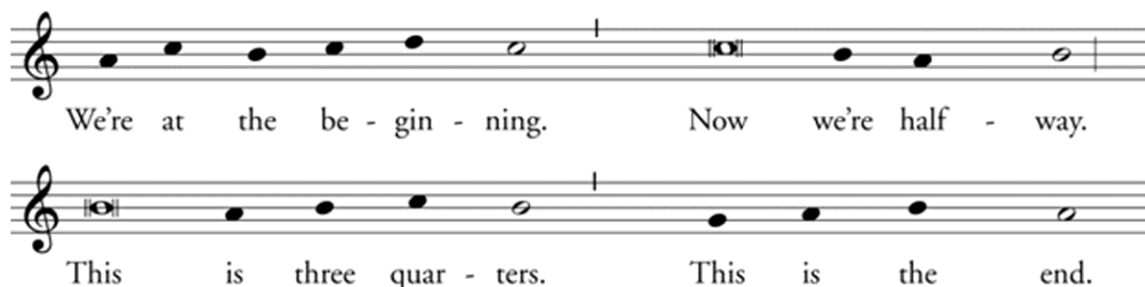
The call and response of liturgy is somewhat like a volleyball game, but we're not trying to set up the other side and spike the ball over the net! We're trying to elicit the response of others. As Yves Congar reminds us, "The Lord be with you. And with your spirit" is a prayer. The presider—the bishop, priests, or deacon—is singing: "The Lord, who is the Spirit given you in baptism and confirmation, be rekindled in you as you pray." And we sing in response to the ordained: "And the Lord, who is the Spirit given you in your ordination, be rekindled in you as you lead us in prayer."

Liturgy is not automatic. From beginning to end, we are setting each other up to respond. But the work of liturgy—the call-and-response style of liturgy—is not just a game; it is sustaining. And it's to that call-and-response form that we need to return. I don't know how many of you have celebrated, prayed, or even agonized through the "Great Litany" by Bernard Huijbers. Kevin Donovan translated the text into English beautifully for a book called *Sing the Mass*.⁵ The eighty petitions of this litany cut through all the crap, all the polite language that we sometimes use because we think God can't take what we have to say. We're too nice at liturgy sometimes.

In our call to God, we need to learn again the language of the psalms: The psalms are given to us as a complete language, a complete toolbox whereby we open up our hearts to God.

Basic Sound

The essential and basic sound of the liturgy is essentially vocal, essentially modal, basically syllabic—yes, but sometimes neumatic and even melismatic. Years ago, I was blessed to be part of what was called the New Camaldoli Chant Symposium.⁶ In two meetings, we came up with this definition of the essentially verbal quality of liturgical music: "While it can have regular rhythm, harmonization, and accompaniment, chant is an essentially vocal music, a music arising from the text, a music that is in the air of work and home and school and—yes—church." Most of us know the essentially modal music of the liturgy—the "schoolyard taunt tone": Do-la, do-la, do-la-re-do-la (fa). We all know the other tone of the Mass—the "backyard swing tone": So-la, la-sol, so-la, la-sol (so-la-ti / la-so-mi). Most presiders can do either of these, joined by the preface tone:



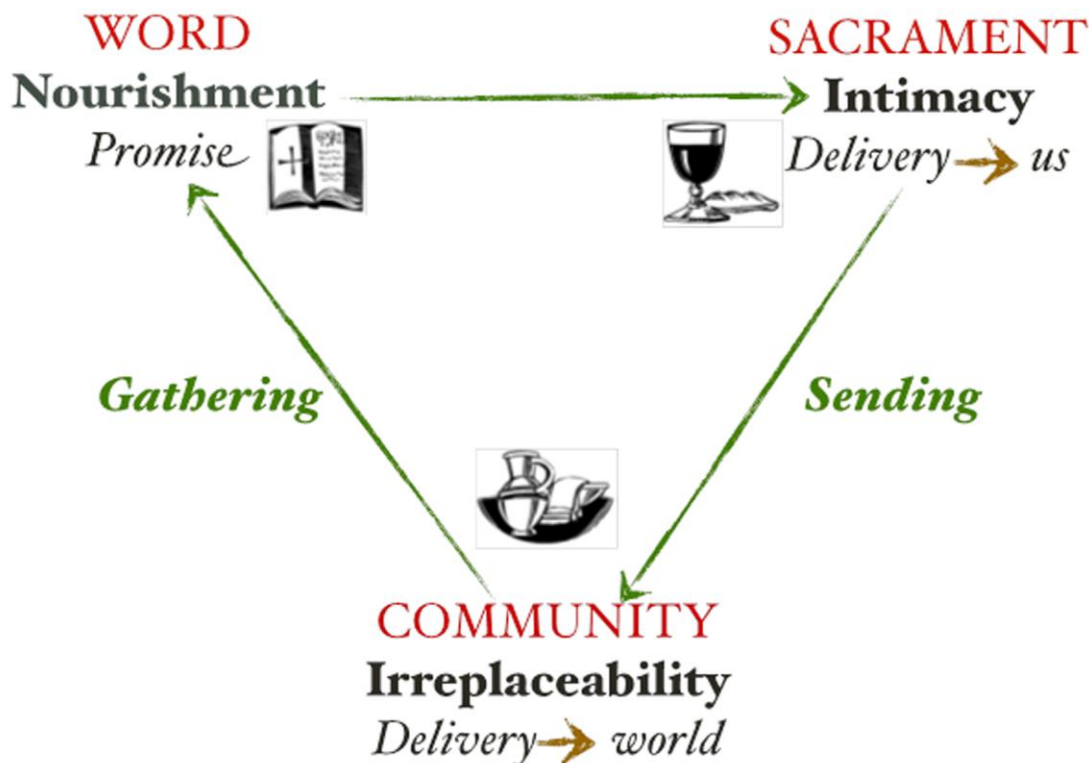
We know that modal music in free rhythm “wears longer” and “delivers” (or at least “can deliver”) the text unobtrusively.

The music of liturgy is basically syllabic, sometimes neumatic, sometimes melismatic. Of these three basic kinds of chant, the melismatic (one syllable sung to many notes) is the most resistant to translation into a percussive and Germanic language like English. Yes, we are used to singing long, melismatic *Hosannas*, *Alleluias* and *Amens* (Hebrew words still); and none of us can resist the (still Latin) *Glorias* of “Angels We Have Heard on High.” But English is most at home in syllabic chants and in neumatic chants (a neume in this sense is one syllable sung to two or three notes) of the authentic repertory.⁷

The Shape of the Mass

All of our gathering culminates in the collect prayer. Then we sit, and God renews the divine promise to be true to his Name—YHWH—and his Name means “I shall be there for you. As who I am shall I be there for you.” And that Name is our essential nourishment: “Human beings don’t live on bread alone but on every word that comes from the mouth of God” (Deuteronomy 8:3; Matthew 4:4). Now that’s either empty ideology or it’s absolute truth, and most of us know from experience that it’s absolute truth.

And that renewal of the promise sends us to the Eucharist. God says: “I will be there for you.” And God is so *there* for us that, under the signs of bread and wine, we are nourished on the very Body and Blood of Christ and are turned into God’s delivery system, sent back to the world to deliver to the world the truth of God’s Name—that God is with us.



Here are two of the consequences of believing that the Word is important at liturgy. The first is this: Don't extinguish the candles at the ambo at the end of the liturgy of the Word. The Word hasn't stopped resounding in that room, has it? As the Orthodox and the Eastern Catholics do, return the Book of the Gospels to the altar because it's that Gospel Book that tells us who Jesus is going to be at this particular Eucharist.

The Word in the Heart

Colossians 3:16–17 is an extraordinarily important passage for musicians: “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. And whatever you do, in word or in deed, do everything in the name of the Lord Jesus, giving thanks to God the Father through him.” Every time the Church comes to bless an organ, other instruments, new hymnals, or a new missal, this is the text that is proclaimed. The premise of this passage is that the Word is outside of us, and until it makes a home in our heart, we are incapable of singing. We all need domestication by the Word when it makes a home. Some of us just need redecoration; some of us need to be taken down to the studs and started over again by the Word of God. “Let the Word of God dwell in you richly.”

But we musicians know something that perhaps even Saint Paul didn't know: Song helps the Word make a home in the heart so that the heart can sing. All of us have had the experience of having a song come to mind at certain times, especially difficult times. There's a true story of a little boy in central Minnesota, who was scolded by his mother as he left church on a particular Sunday—a scolding that was overheard by the parish priest. “You were terrible at Mass today!” the mother scolded. “You couldn't settle down; you were bothering me. You're standing in the corner, young man, until I tell you that you can come out.” So she got him home and stood him in the corner of the living room, as she went to the kitchen to prepare lunch. And she began to hear singing. She left the kitchen and went over to the entrance to the living room. From the corner came a tiny voice: “Be with me, Lord, when I am in trouble. Be with me, Lord, I pray.” Being a good Catholic mother, she swept her son into the arms of forgiveness and all was well . . . until next Sunday. The composers of the *Psallite* group have tried to put this idea into music in a Communion song: “Let the word make a home in your heart, growing deep within you, bringing you to life. Let the word make a home in your heart.”⁸ It is a prayer that the Word, become the Body and Blood of Christ under the signs of bread and wine, may be at home in our hearts.

Antiphon / Melody ♩ = 66-69

Let the word make a home in your heart, grow-ing deep with-in you,

Descant

Wel - come the word deep with - in,

Tenor Descant

Wel - come the word deep with - in,

Bass Descant

Wel - come the word deep with - in,

bring-ing you to life. Let the word make a home in your heart.

bring - ing life. Wel - come the word.

bring - ing life. Wel - come the word.

bring - ing life. Wel - come the word.

That's the mystery that we're a part of: helping the Word get into the heart, helping the heart sing the Word and become the Word. In a very familiar passage in the *General Instruction* there is this amazing statement: "In the Mass is spread the table [note the singular] both of God's Word and of the Body of Christ, and from it [singular again] the faithful are to be instructed and refreshed."

The following charts show the amount of the Scriptures used at Mass in the *Missale* of 1570 (and updated versions) and in the *Lectionary for Mass of the Roman Missal* of 1970, revised 1981. Note particularly the use of the psalms. In the 1570 *Missale Romanum*, the

numbers aren't bad: nearly twenty-four percent of the psalter. But also note that, in 1951, the text of the Old Testament apart from the Book of Psalms proclaimed at these Masses was less than one percent.

Amount of the Bible Used in the Roman Missal (1947 ed.)
on Sundays, Vigils, and Major Feasts

	# vv. total in Bible	# vv. used in Missal	% used in Missal
NT Gospels	3779	848	22.4 %
NT Epistles/Acts/Rev	4178	461	11.0 %
Psalms	2520	596	23.6 %
OT Readings	25044	255	1.02 %
after 1951		98	.39 %

In the revised *Lectionary for Mass*, on the other hand, on Sundays and major feasts, we sing more than half of the psalter, and in the entire Lectionary we use 584 percent of the Book of Psalms!¹⁰ (There's obviously a lot of repetition.) Why do we use these texts so often? Because the Church thinks that the Book of Psalms is really important!

Amount of the Bible Used in the Roman Missal (1970/1981 eds.)
on Sundays, Vigils, and Major Feasts / Weekdays, Memorials, etc.

	# vv. total in Bible	# vv. used in Missal	% used in Missal
NT Gospels	3,779	2,184 / 3,393	57.8 % / 89.8 %
NT Epistles/Acts/Rev	4,178	1,063 / 2,296	25.4 % / 54.9 %
OT Readings	25,044	932 / 3378	3.7 % / 13.5 %
Psalms	2520	>1420 / >14,720	>56.3 % / >584 %

After all, it's the Book of the Word of God that is being used to respond to the Word of God. Only the Word of God is adequate to respond to God's Word. And that much-neglected *Introduction to the Lectionary for Mass* teaches us that "the liturgical celebration, founded primarily on the Word of God and sustained by it, becomes a new event and enriches the word itself with new meaning and power. Thus in the Liturgy the Church faithfully adheres to the way Christ himself read and explained the Sacred Scriptures, beginning with the 'today' of his coming forward in the synagogue and urging all to search the Scriptures."¹¹ (This, I might point out, is a teaching that is not yet fulfilled in most places. How many Catholics still behave as if all they have to be present for at Mass is the offertory, the consecration, and the priest's communion [*Baltimore Catechism* No. 3, question 932]?)

There's a reciprocal relationship between word and event: Word becomes sacrament, and sacrament enriches our encounter with the Word. Father Joseph Lionel, a young Indian priest, has argued for a rediscovery of the unity of sacred Scripture and liturgy, claiming that the celebrant of the liturgy is minister of the Word at all times during the liturgy, "not only when he reads and preaches."¹² And we musicians are ministers of the Word to our brothers and sisters. That same *Introduction to the Lectionary* tells us that "the Word of God unceasingly *calls to mind* and *extends* the economy of salvation, which achieves its fullest expression in the Liturgy. The liturgical celebration becomes therefore the *continuing, complete, and effective* presentation

of God's Word. The Word of God constantly proclaimed in the Liturgy is always, then, a *living and effective* word through the power of the Holy Spirit. It expresses the Father's love that never fails in its effectiveness toward us."¹³

Where do we get this theology? From, among other places, Saint Basil of Caesarea, who wrote: "The Father speaks his Word on his Breath."¹⁴ Without the Holy Spirit, we cannot understand the Word, we cannot receive the Word we cannot hear the Word. And the great poet and doctor of the Eastern Church, Deacon Ephrem the Syrian, tells us:

There is fire and Spirit in Mary's womb;
there is fire and Spirit in the river in which you were baptized.
Fire and Spirit in our own baptism,
in the bread and in the cup,
fire and Holy Spirit.
In your bread is hidden the Spirit who is not eaten;
in your wine dwells the Fire that cannot be drunk.
The Spirit in your bread, the Fire in your wine,
a remarkable miracle that our lips have received.¹⁵

Saint Augustine tells us that *all* the words consecrate, not just the words "This is my Body" and "This is my Blood." In his commentary on John, chapter fifteen, he writes:

*Now you are clean through the word which I have spoken unto you. Why does He not say, You are clean through the baptism wherewith you have been washed, but "through the word which I have spoken unto you," save only that in the water also it is the word that cleanses? Take away the word, and the water is neither more nor less than water. The word is added to the element, and there results the Sacrament, as if itself also a kind of visible word.*¹⁶

We can amplify what Augustine says, because in the Eucharist especially the Word is not only visible and audible, it is also tastable, touchable, smellable, sensible. Wisely, then, did Louis-Marie Chauvet say of the sacraments that they are the "Word of God at the mercy of the Body."¹⁷ So I dare to say that the liturgy of the Word—especially the Gospel—is the oven in which the Holy Spirit bakes the Eucharistic bread. The liturgy of the Word—especially the Gospel—is the cask in which the Holy Spirit ferments the Eucharistic wine. For that reason, the single most important weekly choice you make is the choice of the Communion song.

Gospel/Communion

In our tradition, there is something called the "Gospel Communion." James McKinnon writes about it in his magnificent book *The Advent Project*.¹⁸ The early Church tried unsuccessfully to marry what we sang at Communion time to the Gospel of the day or another important reading, so that every Christian, as she walked up the aisle to receive Communion, was singing the words of promise that were being delivered on at this liturgy. Look at the *Graduale Romanum* (*Roman Gradual*): 900 neumatic and melismatic chants; the *Graduale Simplex* (*Simple Gradual*): 450 neumatic and syllabic chants.

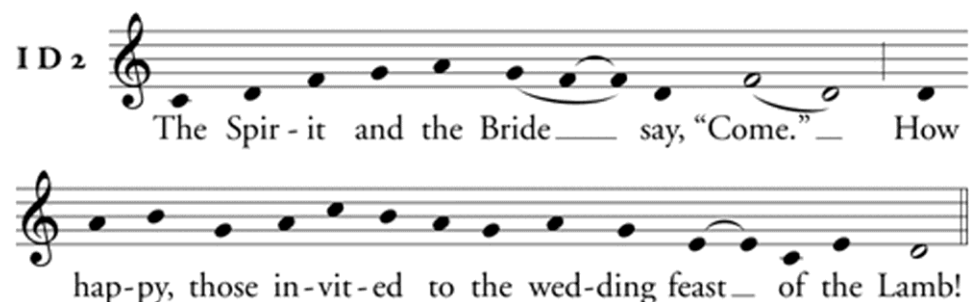
What do the Graduals tell us about the texts of the Communion chants? Of the 163 communion songs of the *Roman Gradual*, only eight songs refer to the Body and Blood of Christ. All of these songs were realigned as a consequence of our new lectionary so that, as the *Ordo cantus missae* says, “Chants closely related to the readings should, of course, be transferred for use with these readings.”¹⁹ Of the sixty-two communion songs of the *Simple Gradual*, only four songs refer to the Body and Blood of Christ. Of the 618 communion songs of the lost Antiphonary of the 1998 *Sacramentary*, only sixty-eight songs refer even indirectly to the Body and Blood of Christ.

Why this infrequency? Because Communion is about more than the real presence of Christ’s Body and Blood. It is about how this Food and Drink are meant to forgive our sins, restore us to community, and to prepare us for life eternal, among many other things: “*O sacrum convivium, in quo Christus sumitur, recolitur memoria passionis ejus, mens impletur gratia, et futurae gloriae nobis pignus datur*” (“O holy banquet in which Christ is consumed, the memory of his passion is recalled, the mind is filled with grace, and a pledge of future glory is given to us”).²⁰ That’s the summary of sacramental theology. That’s what the Eucharist is about; that’s what all the sacraments are about.

Because Communion is the fruit of the proclaimed Word, especially the Gospel, the Communion song ideally “quotes” the proclaimed Word, especially the Gospel. It must at least be seasonally relevant, long enough and interesting enough to bear the weight of repetition. Its style needs to be processional (more inspiring of movement than of meditation) and responsorial (sharing the burden of the text and music alternately, between the whole assembly and the cantor, choir, or instruments). Its text needs to have a biblical density and richness to it so that it can reflect *as fulfillment* what the liturgy of the Word announced *as promise*.²¹

The Spirit and the Bride

The mystery we are about is the nuptial mystery of the Word and his Bride. “The Spirit and the Bride say: ‘Come.’ How happy, those invited to the wedding feast of the Lamb,”²²



There’s something nuptial going on. Here is our Bridegroom. Where does all this come from? Look at John 3:27–30, in which John the Baptist explains his role: “No one can receive anything except what has been given from heaven. You yourselves are my witnesses that I said, ‘I am not the Messiah, but I have been sent ahead of him.’ He who has the bride is the bridegroom. The friend of the bridegroom [that is, the best man], who stands and hears him, rejoices greatly at the bridegroom’s voice. For this reason my joy has been fulfilled. He must increase, but I must decrease.”

Our job is to sing the Bridegroom's song to his Bride and her song to her Bridegroom, just as the heavens sing God's song in Psalm 19:1–6:

The heavens proclaim the glory of God
and the firmament shows forth the work of his hands.
Day unto day takes up the story
and night unto night makes known the message.
No speech, no word, no voice is heard
yet their span extends through all the earth,
their words to the utmost bounds of the world.
There he has placed a tent for the sun;
it comes forth like a bridegroom coming from his tent,
rejoices like a champion to run its course.
At the end of the sky is the rising of the sun;
to the furthest end of the sky is its course.
There is nothing concealed from its burning heat.

What are we about? The world is a wedding, friends, and we're inviting people to the closest intimacy possible with the very Son of God and with everyone, ultimately, in the life of the world to come.

Notes

1. Sacred Congregation of Rites, *De musica sacra et sacra liturgia* (September 3, 1958), 14b, 30.
2. Original Italian is in *Notitiae* 5 [1969], 406; English translation in the Bishops' Committee on the Liturgy *Newsletter* (August-September 1993).
3. In the *Psallite* project, we have set these two verses to music as "God, come to my aid (II)" in *Psallite: Sacred Song for Liturgy and Life* (Collegeville, Minnesota: The Liturgical Press, 2008).
4. *General Instruction of the Roman Missal* (GIRM), 34–35. English translation © 2010 International Commission on English in the Liturgy, published 2011, USCCB Publishing, Washington, DC.
5. *Sing the Mass: A New Source-Book of Liturgical Music for Cantor, Choir, and Congregation* (London, UK: Geoffrey Chapman, 1975).
6. The New Camaldoli Hermitage is in Big Sur, California.
7. Of the authentic musical repertory in *By Flowing Waters*, only forty-four of the 680 chants in *By Flowing Waters* (Collegeville, Minnesota: The Liturgical Press, 1999) have melismas, and none of the 360 songs in the *Psallite* project have melismas except on words like *Hosanna* and *Alleluia*. And there are very few melismas in the chants of the new *Roman Missal*.
8. "Let the Word Make a Home in Your Heart," music and antiphon text from *Psallite*, © 2005, The Collegeville Composers Group, published and administered by Liturgical Press, Collegeville, MN 56321. All rights reserved.
9. GIRM, 28.
10. This Lectionary, by the way, is something we ought to boast about—our friends in sister denominations have embraced our Lectionary and made it their own.

11. *Lectionary for Mass: Introduction*, 3.
12. Joseph Lionel, *Liturgical Hermeneutics of Scripture in the Prefaces for Sundays of Lent in the Editio Typica Tertia of the Missale Romanum*, licentiate dissertation, Liturgical Institute of the University of St. Mary of the Lake, Mundelein, Illinois, 2009.
13. *Introduction*, 4, emphasis added.
14. St. Basil of Caesarea (330–379), *Against Enemies* 3, 4; *On the Holy Spirit* 16, 38; 18, 46; 19, 49.
15. St. Ephrem the Syrian (c. 306–373), *De Fide*, X, 8.
16. St. Augustine, *Tractates on the Gospel of John*, Tractate 80 (John 15:1–3), 3.
17. Louis-Marie Chauvet, *The Sacraments: The Word of God at the Mercy of the Body* (Collegeville, Minnesota: The Liturgical Press, 2001).
18. James W. McKinnon, *The Advent Project: The Later Seventh-Century Creation of the Roman Mass Proper* (Berkeley, California: University of California Press, 2000).
19. *Documents on the Liturgy 1963–1975: Conciliar, Papal, and Curial Texts* (Collegeville, Minnesota: The Liturgical Press, 1982), edited and translated by Thomas C. O’Brien), no. 4298.
20. St. Thomas Aquinas, Cantic Antiphon for the Second Vespers of Corpus et Sanguinis Christi.
21. There are many resources for such songs. I, of course, recommend the “Song for the Table” which is at the heart of the *Psallite* project. There are also Samuel Weber, OSB, *The Simple Gradual: The St. Louis Gradual*, available at <http://archstl.org/worship/page/institute-sacred-music>; Christopher Tietze, *Communion Antiphons for the Easter Season* (Chicago, Illinois: World Library Publications, 2010); Adam Bartlett, et al., *Simple English Propers*, available at <http://musicasacra.com/simple-propers-of-the-mass-ordinary-form/>; and, of course, *By Flowing Waters* (Collegeville, Minnesota: The Liturgical Press, 1999).
22. *By Flowing Waters*, 294.

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