

Music for Season III of *At Your Word Lord*

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 in what we are doing well, and take note of the areas that might benefit from a little attention.

This resource contains: reflections on Season I and II, an outline of music in the Liturgy of the Eucharist, a more detailed look at music for the Preparation of Gifts, some general notes about music for the Sundays of Season III and a list of music for each Sunday.

Reflecting on Seasons I and II

Having celebrated 2 Seasons of *At Your Word Lord* it is perhaps time to review what has been achieved and to note where there is need for more care. The liturgical focus of each season enables parishes to concentrate on one part of the Mass at a time. This allows those who are responsible for preparing the liturgy to reflect and learn about a part of the Mass, to work on ways of celebrating it and to establish a pattern of best practice for the parish. What has been established as good practice should become part of how this community celebrates the Mass - who is in the Entrance Procession for example? Even during the season the part of the Mass should not become a disproportionate focus upsetting the balanced structure of the whole Mass.

Some questions for reflection.

These questions are for those who choose the music. They may be best reflected on as a group and fed back to the Liturgy Preparation Group. They could also be used with the questions in earlier chapters.

General

- Has music helped people participate in the liturgy more? In what ways?
- What changes or improvements have you made?
- Have these affected every celebration in the community?
- How have changes been introduced?

- What has helped and what has hindered implementation?
- Is there music, such as the Gospel Acclamation, at every Mass?
- What formation and support have been offered to parish musicians?

Introductory Rites

- How has music prepared people to hear the Word and celebrate the Eucharist more worthily?
- How much is sung in the Introductory Rites?
- What is the balance between speech, music and silence?
- Is the music varied on a seasonal basis (i.e. does it take account of and enhance the unity of the liturgical season)?

Liturgy of the Word

- Is the Gospel Acclamation always sung?
- How is the psalm proclaimed?
- How does it allow people to pray the text?
- Have you considered the use of Common Psalms?
- In addition to the Psalm and Gospel Acclamation is any other music regularly used in the Liturgy of the Word?
- What is the balance between speech, music and silence?
- What different music ministers are involved in the Liturgy of the Word?

Music for the Liturgy of the Eucharist

For the next two seasons of *At Your Word, Lord* the ritual focus will be on the Liturgy of the Eucharist: The Preparation of the Gifts in Season III; the Eucharistic Prayer and Communion Rite in Season IV. Before focusing on the Preparation of Gifts it is important to see how it fits within the whole of the Liturgy of the Eucharist.

The Mass has two main parts: the Liturgy of the Word and the Liturgy of the Eucharist. Each part has a high point: the proclamation of the Gospel in the Liturgy of the Word, the Eucharistic Prayer in the Liturgy of the Eucharist. The section before each is preparatory; the section after a response. The Preparation of Gifts prepares for

the Eucharistic Prayer - it is primarily functional. In the Communion Rite we partake of the bread and wine that has become through the Eucharistic Prayer the Body and Blood of our Lord.

Music acts as a form of punctuation in the liturgy; singing emphasises or highlights the point at which there is music. It is important, therefore, that the music reflects the flow of the liturgy, that music highlights the high points. For example, in the Liturgy of the Eucharist the priorities for singing would be:

1. the Acclamations in the Eucharistic Prayer (Holy, holy; Memorial Acclamation; Amen),
2. the Lamb of God—Communion Processional Song,
3. a song for the Preparation of Gifts.

Music for the Preparation of Gifts

Some questions for reflection:

- What do you look for in music at the Preparation of Gifts?
- How often do you have silence or instrumental music?
- Are there any changes you hope to make during Season III?

The Preparation of Gifts

There are three musical points in the Preparation of Gifts:

- Procession with gifts
- Placing of gifts on the altar
- Prayer over the gifts

There follows a short description and notes of each point and then an overview of ways of thinking about liturgical music: who sings and what do they sing?

For much of the Preparation of the Gifts music accompanies liturgical action—the focus is on what is happening. The Ritual Focus each week emphasises different aspects of the Preparation of Gifts: the role of the musicians is to help enable this. The different forms of music have advantages and disadvantages which it is useful if those choosing the music are aware of.

Procession with Gifts

The purpose of any music at this point is to accompany the collection, the procession, and

the presentation of gifts, particularly when these will occupy a considerable period of time. Sung texts need not speak of bread and wine, nor of offering. Texts expressing joy, praise, community, as well as the spirit of the season, are appropriate. Since the presentation of gifts is preparatory, instrumental music or silence may often be more effective.

Care should be taken that the musical elaboration of this part of the Mass does not emphasise it to the detriment of the great act of thanksgiving that follows it.

Celebrating the Mass 178

Music at this point covers both the collection and the procession. As mentioned in the bishops' teaching document *Celebrating the Mass* the sung text does not have to be about either bread and wine or offering. The text may pick up themes from the Liturgy of the Word or the Mass as a whole. The music should begin after the end of the General Intercessions and continue until either the gifts have been received by the priest or at just before the invitation 'Pray, brethren...' (for more detail see below).

[The Roman Missal does not provide an antiphon for the procession (except for *Ubi Caritas* on Holy Thursday). Texts and chant are given in the *Graduale Romanum* and *Graduale Simplex*.]

Placing of gifts on the altar

This part of the rite contains a lot of elements. It begins with the prayers 'Blessed are you...', continues through the incensation and washing of hands. The Missal suggests that the first texts spoken aloud can be the invitation 'Pray, brethren...'.
'.

If music is continuous from the beginning of the Preparation there should only be one piece of music. Many organists are skilled at improvising or 'covering the action' until the end of this section. This is a useful skill that other musicians should find ways of emulating. Where the music does end before the blessing of the wine it is better for the text to continue inaudibly rather than have one prayer aloud and one not.

Though it may seem attractive to sing these prayers care should be taken that this does not detract from the Eucharistic Prayer itself.

Prayer over the Gifts

Like other presidential prayers (i.e. Collect) this can be sung by the presider. A tone is given in the

Missal. It would seem unusual for the presider to sing this prayer when the Eucharistic Prayer is not sung. If this were done it would be a good example of how music can create an imbalance. An even greater imbalance would happen if the Prayer over the Gifts was sung and the Eucharistic Acclamations were not.

Choosing Music for the Preparation of Gifts

Ways of thinking about Liturgical Music

The ritual focus of Season III of *At Your Word Lord* emphasises different aspects of the Preparation of Gifts: focusing on the individual elements of the preparation of the altar; bread and wine; a procession by a few or by all; incense. These are visual and physical experiences, our participation is primarily through what we can do and see. The role of music is to enhance, and sometimes to articulate, this experience. Different types of music assist this task better than others.

There are a number of ways of thinking about music in the liturgy:

- Its function – is music the focus or is it accompanying something else: the difference between the Gloria and the Entrance Song.
- Its form – the pattern of the music and the text: what is the difference between singing a hymn and a Taizé chant for the Communion procession?
- Who performs it – is it everybody, a solo cantor alternating with all or silence?

The function of music at the Preparation of Gifts is to accompany liturgical action – something is happening while music is being sung. Is there a need for different music for different actions? Different music for watching a procession and being part of a procession.

Ways of accompanying liturgical action

Silence

Silence of its nature is done by all. Done well, and it does not just happen, it can engage people with what is going on. It allows people to participate through watching but there has to be something worth watching! It is worth looking in the Missal at the Preparation of Gifts. Even if there is no music it suggests that the prayers Blessed are

you... be inaudible. We can be too nervous of silence. The gestures of receiving the gifts, presenting them and placing them on the altar can be a visible sign of blessing.

Non-vocal music

The Preparation can be accompanied by instrumental music from solo instrument, music group or organ. The music accompanies the action allowing all to see what is happening without being distracted by words. Music needs to be carefully chosen, it should accompany the action rather than cause distraction by its length and content. Something is wrong if regularly people are standing around awaiting for the music to finish. The music accompanies the action: it does not supplant it. In addition to the playing of instrumental pieces music from the parish's repertoire can be played where it provides a suitable 'commentary' on the action. Some recommend an instrumental at this point as an opportunity to introduce the melody of new music for the congregation.

Musicians alone

The Preparation of Gifts is an ideal point for a choir motet, a piece by the music group alone or solo. [Within this text the terms "choir" and "music group" are used interchangeably – the majority of comments will apply to any singers and musician who serve the community's liturgy.] The Preparation is not one of those moments when the whole assembly is expected to take a full and active part in the singing as will happen as the Sanctus when all join the choirs of heaven. A motet allows the assembly to observe the liturgical action. As with a piece of instrumental music a motet should accompany the action rather than become the liturgical focus. The text and the setting should enhance and articulate the experience. The text can be based on the themes already identified.

The Assembly

Looking at the music sung by the assembly either all together or in dialogue with a cantor or the choir it is useful to consider the shape or form of the music. What is the relationship between the form of the text and the music?

Hymn

The most familiar form of music that all sing together is the hymn. The text of a hymn comprises of a number of verses of regular metre (number of syllables). There can be a strong

narrative element from verse to verse (how many hymns could you change the order of the verses and it not matter?). The music is written to be the same for each verse; it rarely changes to express the words – this said a skilful accompanist can effectively vary the harmony. One tune can often be used with other words of the same metre – though there are some words and tunes we think of as indissolubly liked.

Hymns are generally sung by everyone though they can be varied by verses being sung by different groups.

It is worth remembering that hymns are an importation into the Mass. In the Roman liturgy they are found primarily in the Liturgy of the Hours. When hymns are used in the Mass and other liturgies there can be a tension between respecting the form of the hymn with its narrative structure and the liturgical action it accompanies, a procession, for example. Where hymns are traditionally used—in the Liturgy of the Hours and in devotions – they are usually sung for their own sake, with nothing else happening, so that the text can be sung and the moment enjoyed.

Through composed

There are texts in the liturgy that are sung by the whole assembly together. The text of the Gloria is often referred to as a hymn and as the Music notes in Season I suggested it is good for parishes to have a setting of the Gloria which is 'through composed' – sung by all, all the way through. The other form generally sung by everybody is the Acclamation in particular the Sanctus, Memorial Acclamation, and amen in the Eucharistic Prayer – but more on these next time.

Cantor or Choir and Assembly

Verse and Refrain

Many of the liturgical texts are in the form of a dialogue between a minister and the assembly. This is musically expressed in the familiar verse-refrain structure. This structure includes dialogues—sung greetings or at the beginning and end of the Gospel, and litanies—the penitential rite or the Litany of Saints. for example. Responsorial Psalms are good examples of the verse and refrain. Similar is the use of Antiphons and Songs for Entrance and Communion

Procession

The verse and refrain structure is primarily a dialogue. It has a dynamic which can be expressed in a number of ways: in a litany the short phrases

back and forth build up a rhythm of prayer; in a psalm setting the relationship between the psalmist's verses and the refrain suggest a response; in pieces with longer verses or refrains the assembly can take part in the action and respond in song.

The text of the refrain can be a response or affirmation to the verse (in a litany), or it can be an expression of an overall theme (in a responsorial psalm). The refrain is generally sung by all. The verse can be sung by cantor, choir or all. The length of the verse can be shorter or equal to the refrain or much longer. The music of the verse can be unchanging or it can change with the text (such as a responsorial setting of the Gloria).

Ostinato

An ostinato is a small musical element that is used repeatedly. In the liturgy it is perhaps most familiar through the music of Taizé. The chants are often used in the context of meditative prayer—the use of repetition helps one to enter the prayer. It would be a mistake to think of Taizé as only quiet and gentle and suitable for times of stillness. Many Taizé chants are joyful and rhythmic. Along with short chants by other composers and songs from the world Church they work well in the liturgy. The use of short texts can be easily memorised so that they can be sung while in procession or doing a liturgical action, even if our participation in the action is primarily observation we can focus on the action and not a hymnbook. The use of cantor's verses and choir and instrumental parts provides not only interest for the musicians but ways of varying the texture. Most importantly the chant can be repeated for as long or as little as necessary – the music fits the action not the action fits the music.

Choosing music for Preparation of Gifts

This last section on ways of thinking about music may seem overly complex and maybe unnecessary when before you have usually chosen a hymn for this part of the Mass. The Ritual Focuses of Season III demand that we reflect on what is the best type of music to assist the liturgical action. If the liturgical action is something that we need to see or is an invitation to become part of the procession a hymn is often the least suitable musical form to use as it will usually require people to read and sing lots of words. The other

examples given above will all be better: a song with a refrain sung by all and verses sung by the choir or cantor; an ostinato chant; a motet or instrumental.

These questions of what is the function of the music; what is the form and who sings it underlie all our choices for music in the liturgy. These choices are further explored in the section 'Making Choices' below.

Music for Season III

Seasonal Music

Many people's Missals have at the front a table outlining how a Gospel is divided over the Sundays of Ordinary Time. Each year of the three year cycle one of the synoptic Gospels is read through: Matthew in Year A; Mark—B; Luke— C. Usually the tables will show how the Gospel is structured; how individual passages go to make larger units.

This year is the year of Luke and commentators identify 2 sections over the weeks of Season III: Sundays 25-31—the second part of the 'Travel Narrative'—the obstacles facing those who follow Jesus, and 31-32—the ministry in Jerusalem. Some other Churches call these latter Sundays, they are usually the Sundays of November, the 'Kingdom Season'. In each of the three years of the Lectionary these Sundays are about the end of time and Christ's second coming; themes we might first associate with Advent. The liturgical cycle does not move from year to year with a judder but with a smooth gear change. In the list of music below some hymns and songs seem to be repeated from Sunday to Sunday showing the consistency of themes from Sunday to Sunday—some pieces might become 'theme-songs' for the season. It may also mean that it is appropriate to introduce Advent seasonal settings over the preceding Sundays.

Music for Funerals

The themes of the Lectionary in November compliment the Church's devotional practice of remembering the faithful departed during this month. This gives an opportunity for parish musicians to consider also how the parish provides music for funerals. Music has an important part to play at funerals and the role of musicians is one of primarily pastoral care and service.

- Helping the bereaved to choose music—in some parishes musicians are able to help

the bereaved make sensitive choices, respecting their wishes but also the liturgy. An initial step may be to prepare a list of suitable music; it cannot be expected that those in the shock of death can always remember hymns and liturgical music they know.

- Helping with music at the funeral—some parishes have formed 'resurrection choirs', people whose ministry is to support singing at funerals. If funerals happen regularly at weekday Mass times this is a service the weekday community can offer. It is also where regular basic singing at the weekday Mass will provide a bedrock for singing at funerals.
- Helping the congregation know a music repertoire suitable for funerals—the Sundays of November might provide an opportunity for the parish to learn 'funeral repertoire'.

Like all liturgical celebrations funerals are celebrations of Christ's Paschal Mystery in particular his victory over death. The service offered through parish funerals can be a moment of evangelisation.

Sunday Psalms

For guidance on psalms see the extensive notes provided for Season II (www.liturgyoffice.org.uk/ AYWL). These notes included details of resources for singing the psalms. The psalms for the Sundays of Season III are a mixture of the familiar, including 3 which were used on the Sundays of Season II, and psalms and responses which only occur once in the 3 year cycle of readings. Reference should also be made to collections of responsorial psalms referred to in Season II.

Common Psalms

The Common Psalms found in the first volume of the Lectionary can be used to replace the given Responsorial Psalm on any Sunday. For more information on their use see the notes for Season II.

There is a choice of 9 common psalms for Ordinary Time which are listed below. For Sundays of Season III psalms 94, 102 and 121 are suggested.

Common Psalm 1

Ps 18:8-11 r. Jn 6:68 or Jn 6:63
Lord, you have the message of eternal life.
or
Your words, Lord, are spirit and they are life.

Common Psalm 2

Ps 26:4. 13-14 r.1
The Lord is my light and my help.

Common Psalm 3

Ps 33:2-9 r. 2 or 9
I will bless the Lord at all times.
or
Taste and see that the Lord is good.

Common Psalm 4

Ps 62:2-6. 8-9 r. 2
For you my soul is thirsting, O Lord, my God.

Common Psalm 5

Ps 94:1-2. 6-9 r.8
*O that today you would listen to his voice,
'Harden not your hearts.'*
If today you hear God's voice – Farrell (Go before us), Haas (Psalms for the Church's Year I)

Common Psalm 6

Ps 99:2. 3. 5. r. 3
We are his people, the sheep of his flock.

Common Psalm 7

Ps 102:1-4. 8.10.12-13 r.8
The Lord is compassion and love.
The Lord is kind and merciful – Haugen (Psalms for the Church's Year I)
Bless the Lord – Taizé

Common Psalm 8

Ps 144:1-2. 8-11. 13-14 r.1
I will bless your name for ever, O God my King.

for the last weeks of the year

Common Psalm 9

Ps 121:1-9 r.1
Let us go to God's house rejoicing.
I rejoiced – Dean, Farrell, Foley, O'Hara, Walker

Core repertoire

In the material for the first two seasons texts were identified which can form a core repertoire for a parish's music. 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!

A compendium of suggested texts is available on the Liturgy Office website. Included is a 'long

list' of other texts that might be part of the repertoire.

For this Season three psalm texts are added: psalm 22, 26 and 33. The psalms are familiar from their use in the Liturgy of the Word but they are also the basis of texts in the Missal for the Entrance and Communion processions. They are also the foundation of the Liturgy of the Hours. The psalms are the first hymnbook.

Psalm 22

Perhaps, through hymn paraphrases, the most familiar psalm. It occurs regularly in the Lectionary though it is not a common psalm, Frequently used at weddings and funerals it is a psalm of comfort, a psalm of anointing and leadership—some see the psalm as a commentary on Holy Week, a psalm of trust in God.

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

This psalm occurs often in the Liturgy of the Word with a number of responses. It is one of the Common Psalms for Ordinary Time and it is a psalm for funerals.

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

Psalm 33

Regularly used in the Liturgy of the Word, Psalm 33 is also a core text for the communion procession — Taste and see that the Lord is good. A psalm of blessing, of appeal to God who answers our cry. The variety of responses suggest different uses for the psalm.

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

Music Lists for Sundays

Once again lists of suggested music is provided for the Sundays of Season. It is hoped that communities will identify pieces they know in the list. It is always important to question why a piece has been suggested for a particular Sunday

and identify your own reasons for the choice rather than regard the list as a variety pack of choices. It is worthwhile looking over all 6 weeks to start with. As the readings from the Lectionary are connected from Sunday to Sunday you will find that some pieces occur on a number of Sundays. Now you may want to repeat a piece to make the connections between the weeks but also you find yourself choosing a piece one week to find that it would be perfect for the week after. The lists are not exhaustive - there may be pieces you know which are more suitable. One of the dangers of such lists is that they imply choosing hymns is the only choice that is necessary for providing music for Mass. Always establish Mass settings and psalm first.

There are magazines that provide music suggestions over the whole year, as well as other ideas for the overall liturgy, which are listed in the Bibliography.

Making Choices

In 1973 the US bishops issued a document 'Music in Catholic Worship' which gave some principles to help with the choice of music. It offered 3 judgements to use when choosing music for the liturgy. A musical, liturgical and pastoral judgement. Musical – is this good music and text? Liturgical – is this appropriate for the liturgy? Pastoral – is this right for this community? These are related questions to the ones used to describe music above. These 3 principles need to be held together. No one piece is likely to totally fulfil all criteria but what it guides against is just choosing music that we think is good or something which is right for the liturgy but not appropriate for this community. This is a helpful tool. It reminds that to choose music we need to know not only about music and liturgy but our community too.

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).

- § Not in hymnbook
- Δ Core repertoire

27 Sunday in Ordinary Time Year C

3 October

Psalm 94

*O that today you would listen to his voice!
Harden not your hearts.*

Common Psalm 5 Ordinary Time

Adoramus te
All my hope on God is founded
Be thou my vision
Centre of my life
Father, hear the prayer we offer
Father, I place into your hands
Go the Mass is ended
He who would valiant be
Holy God, we praise thy name
Lead kindly light
Lead us, heavenly Father, lead us
Leave your country and your people
Let nothing trouble you (Farrell) §
Listen, Lord
Lord of all hopefulness
Lord of Creation, to you be all praise
Lord, you have come to the seashore
O Christe Domine Jesu
O God, our help in ages past
Take my hands
Take, O take me as I am (Iona) §
This is my will
Though the mountains may fall
Thy hand, O God, has guided
Unless a grain
Walk with me, O my Lord
We walk by faith

28 Sunday in Ordinary Time – Year C

10 October 2004

Psalm 97

The Lord has shown his salvation to the nations.
Common Psalm Christmas (different response)

All people that on earth do dwell
All the earth proclaim the Lord
All the ends of the earth
All you nations of the earth
Amazing grace
Be still and know
Bless the Lord, my soul
Christ is our king
Confitemini Domino
Eye has not seen
Glory and praise to our God
God is love, his the care
Healer of our every ill
How can I repay the Lord
I will sing, I will sing
In Christ there is no east and west
In the Lord

Keep in mind
Laudate Dominum (Taizé)
Lay your hands
Lord, your love has drawn us near
Now thank we all our God
O changeless Christ
O praise ye the Lord
Praise my soul
Praise to the Lord
Sing a new song
Sing of the Lord's goodness
Sing to the mountains
To God be the glory
Unless a grain
Water of life
We cannot measure how you heal

29 Sunday in Ordinary Time – Year C

17 October

Psalm 120

Our help is in the name of the Lord who made heaven and earth.

Settings of the Magnificat Δ
All my hope on God is founded
All ye who seek
Be thou my vision
Blest be the Lord
Centre of my life
Christ is made the sure foundation
Do not be afraid
Father, hear the prayer we offer
Father, in my life I see
For the healing of the nations
God of day and God of darkness
He who would valiant be
I have loved you
In the Lord
Jesus, remember me
Listen, Lord
Lord, for tomorrow
O God, our help in ages past
O Lord, hear my prayer
On eagle's wings
Tell out my soul
The cry of the poor
There is a longing
We walk by faith

30 Sunday in Ordinary Time – Year C

24 October

Psalm 33

This poor man called; the Lord heard him
Common Psalm 3 Ordinary Time (different responses)

Settings of the Beatitudes Δ
Settings of the Magnificat Δ

Settings of Psalm 33 Δ
Settings of Ubi caritas Δ
A touching place
Abide with me
As the deer longs
Blest are the pure in heart
Breathe on me, breath of God
Christ is the world's light
Dear Lord and Father
Father, I place into your hands
In the land (Lynch)
Jesus, remember me
Like a child rests
Like as the deer
My God accept my heart this day
My soul is longing for your peace
O God of earth and altar
O God, thy people gather
O Jesus Christ, remember
O Lord, hear my prayer
Our Father, we have wandered
Remember your mercy, Lord
The cry of the poor

All Saints

31 October 2004

Psalm 24

Such are the men who seek your face, O Lord

Settings of Beatitudes Δ
Setting of Litany of Saints Δ
Settings of Te Deum Δ
Adoramus te, Domine
At the name of Jesus
Bring forth the kingdom
City of God
Eye has not seen
Faith of our fathers
For all the saints
He who would valiant be
Now we remain
Sing of Christ, proclaim his glory
Thy hand. O God

32 Sunday in Ordinary Time

7 November 2004

Psalm 16

I shall be filled, when I awake, with the sight of your glory, O Lord.

Settings of Psalm 22 Δ
Abide with me
All creatures of our God and king
All my hope on God is founded
All people that on earth do dwell
All ye who seek
Be thou my vision
Bless the Lord, my soul

Centre of my life
Come praise the Lord
Do not be afraid
Father, hear the prayer we offer
God beyond all names
He is Lord
He who would valiant be
I am the bread of life
I know that my Redeemer lives
Jesus, you are Lord
Keep in mind
Lead kindly light
Let nothing trouble you (Farrell) §
Love divine
Loving shepherd of thy sheep
O Lord my God
One thing I ask of the Lord
Safe in the shadow
Soul of my saviour
The Church's one foundation
The Lord is alive
There is one thing
Thy hand, O God
Unless a grain
Walk with me, O my Lord
We come to share our story
We remember
We walk by faith

This document was prepared for Westminster diocese *At Your Word Lord* process by the Liturgy Office of the Bishops' Conference of England and Wales. © 2004 Liturgy Office, Bishops' Conference of England and Wales.