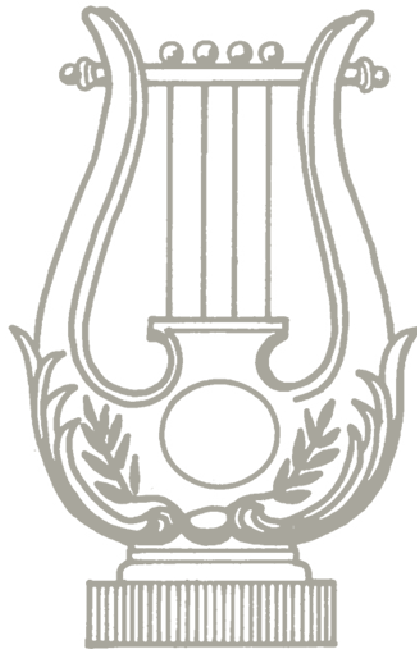


Sing a New Song!

Music for the Revised Translation



**Diocese of New Ulm
Diocese of Saint Cloud
2010**

Introduction

This manual is a guide for pastoral musicians and liturgists of the Dioceses of New Ulm and Saint Cloud to assist them as we go through the transitional period of introducing the revised texts of the Mass. As we prepare for the implementation of the new Roman Missal, musicians will have a vital role in the transition from the current texts we sing to the new texts. All parishes are encouraged to partake in some form of catechetical instruction on the Mass as we prepare for the implementation of the new texts, which is scheduled for November 27, 2011, the First Sunday of Advent. All pastoral musicians will need to plan, prepare, and perform musical settings of the Mass that incorporate the new translation.

This guide will aid you in three important areas. First, it offers information that parishes can use to help choir members, cantors, and instrumentalists understand the reasons for the changes in the texts of the Mass. Second, it provides resources to aid in the selection of Mass settings from the various Catholic music publishers. Third, this manual offers pastoral musicians assistance in strategically planning the various Mass settings throughout the liturgical year, including a suggested timeline.

This is the fruit of many hours of study, reflection, listening, and consultation with many people. The Office of Worship in your diocese is always willing and happy to assist you in any way through this transitional time in our Church. You are receiving this resource with information specific to your diocese. May those of you who sacrifice many hours of service for the benefit of the worship of God be blessed for your assistance during this transition.

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Background Information for Musicians

In the Jubilee Year 2000, Pope John Paul II issued the 3rd edition of the Roman Missal (the book containing the ritual texts for the celebration of the Mass) in Latin. With this new Latin edition comes the task of translating it into English and because of this some of our responses will change. This change is not only happening in the United States. All English speaking countries, and indeed all other countries, are working on a new translation of these texts.

Shortly after the 3rd edition of the Roman Missal was issued, the principles for translation were revised. This is why much of what we hear and say will sound different. The principle used to translate the 2nd edition of the Roman Missal (the one currently in use) is called *dynamic equivalence*. *Dynamic equivalence* means to translate basic thoughts rather than words. Those who use this principle say that they are aiming for a transfer of the same meaning from the original to the receptor language. The original words and form are important only as a vehicle for the meaning; therefore, it is the meaning alone that is truly important in the translation. The principle used to translate the upcoming 3rd edition is called *formal equivalence*. *Formal equivalence* means to render the translation literally – almost word for word. It is allowable to change the arrangement and style of the words, but the original text must be translated integrally without changes in terms of content.

Since Vatican II, there have been over fifty documents issued in the form of statements, instructions, guidelines, and laws regarding the translation of liturgical texts. This process has been an ongoing development for decades that has involved consultation with linguistic and liturgical scholars. It is natural to question the changes that we will experience in worship. Some may wonder if this is just change for the sake of change. However, the art of translating liturgical texts is something that the Church has been working on for over 40 years, ever since the *vernacular* (the primary language of a particular people) has been allowed.

Bishop Arthur Serratelli, in a 2008 speech to the Federation of Diocesan Liturgical Commissions, sums up the importance of this endeavor:

Liturgical language is important for the life of the Church. *Lex orandi, lex credendi*. In liturgy, the words addressed to God and the words spoken to the people voice the Faith of the Church. They are not simply the expressions of one individual in one particular place at one time in history. The words used in liturgy also pass on the faith of the Church from one generation to the next. For this reason, the bishops take seriously their responsibility to provide for the faithful the translations of liturgical texts that are accurate and inspiring.

This reminds us that liturgy is formative. This formation happens throughout our whole lifetime. What we pray helps to form what we believe (*Lex orandi, lex credendi*). The Church, in its liturgy, expresses our gratefulness to God with one voice.

To review the text changes, and to study further the reasons for the changes, you can visit the United States Conference of Catholic Bishops' website: <http://www.usccb.org/romanmissal>. Please share this website link with fellow musicians, choir members, and others in your parish.

Recommendations for New and Revised Mass Settings

New or Revised: What is best for our Assembly?

All parishes will need to make a change in the Mass settings they use. The texts of the Gloria, Sanctus, and Acclamations have been modified to reflect a more literal translation of the Latin. It will be up to the parish, with consultation from the pastor, liturgy/music director, worship committee, and other pastoral staff to decide what setting is best suited for the parish for the first few months of the implementation. You will not be able to use settings currently in your repertoire as the texts will have changed.

Should your parish learn a completely new setting with the new liturgical text? Should you use a revised setting that utilizes the new translation but keeps most of the same melodic format? There are pros and cons to both options.

One thing to bear in mind when considering a *revised* setting is that the setting will give added emphasis to the text changes. Parishioners will be familiar with the tune, but will notice that the words have changed. Perhaps those who are not aware of the revisions will hear it and say; "Why have they changed something that we have done for years." It may be more difficult to accept something as *different*, such as a revised Mass setting, than it would be to hear something as *new*. However, for some assemblies, a familiar and time-honored setting may offer a bit of security.

When a *new* setting is introduced, the assembly may be more focused on learning a new melody. They may not give as much thought to the changes in the text. While a new setting may take more work to start, the assembly may be more than ready to embrace a completely new sound. Also, parishes that have been anticipating the implementation may not have introduced a new setting of the Mass in a while and might be ready for something fresh.

There will also be changes in the spoken parts of the Mass that the assembly will need some time getting used to, such as the response "*And with your spirit*" instead of "*And also with you.*" This may influence your decision. Depending on your assembly, too much change all at once may not be helpful and having familiar melodies may be more comfortable during the transitional period. However, perhaps your parish has taken time for catechesis and is ready for the changes. If this is the case, it is likely that the assembly will embrace the new translation, making new settings a welcome part of the worship experience.

Because publishers have done such a fine job in making the new and revised Mass settings accessible, all parishes are to begin implementing a revised or new setting in conjunction with the implementation. It is important to plan ahead for this transition. Musicians may

wish to work with other neighboring parishes in the months leading up to the implementation, especially those in the same Area Faith Community or cluster, to decide on a common Mass setting to be used. This would be a gesture of hospitality for those people who worship in various parishes. It will also be a way to unite the area through song, and to strengthen assembly singing.

One factor in this decision will certainly be the type of music resources your parish currently uses. Another factor will be what publishers are providing in their 2011-2012 renewable resources, or hardbound hymnals. Your choice of settings should also be based on the *liturgical, pastoral, and musical* judgments:

1. *Liturgical* - Does the setting support the meaning of the liturgical texts and the mysteries that are celebrated?
2. *Pastoral* - How well will this setting be received by the assembly? Will it be a setting that helps to bring the assembly to deeper participation?
3. *Musical* - Is this composition well written? Is it technically, aesthetically, and expressively worthy of being a part of the Eucharistic celebration?

Another important pastoral consideration that needs to be taken into account is the cultural blend of the parish. In parishes and area faith communities that are multicultural it is important to choose a bilingual Mass setting as one of the chosen settings so as to be prepared for multicultural liturgies.

A Note about Chant

As indicated in the document *Sing to the Lord: Music in Divine Worship*, “care should be taken to foster the role of Latin in the Liturgy, particularly in liturgical song. Pastors should ensure ‘that the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them.’ They should be able to sing these parts of the Mass proper to them, at least according to the simpler melodies...In promoting the use of Latin in the Liturgy, pastors should always ‘employ that form of participation which best matches the capabilities of each congregation.’” (No. 61, 66).

Chant is a good way for the assembly to hear their collective voice without added instrumentation. The Chant Mass will likely be published in all of the major Catholic liturgical resources. The Chant Mass can be sung in English or in Latin, depending on the ability of the choir and assembly. Chant is an important part of our liturgical heritage and parishes are encouraged to learn a chant setting. You might try it for one liturgical season. As musicians, you know your parish’s musical abilities. It is important to be sensitive to their needs when incorporating any musical style.

Publishers

Catholic music composers are all working diligently to provide several new and revised Mass settings. Publishers will be making these available in their resources. Currently each publisher has several new and revised settings they are marketing. Release dates will depend on each publisher and their timelines. To help you make the best decision for your parish, the websites that contain these settings are included below.

When choosing Mass settings, it might be prudent to plan ahead for the next two liturgical years. Below you will find a sample timeline that incorporates 5-6 Mass settings both new and revised. Because choosing music is subjective there are not particular recommendations given here for any particular setting or composer.

GIA - Gregorian Institute of America

To listen to new settings and to preview the music, go to
http://www.giamusic.com/sacred_music/new_mass_settings.cfm

To listen to revised settings and to preview the music, go to
http://www.giamusic.com/sacred_music/revised_mass_settings.cfm

GIA has four hymnals that will be available to parishes to coincide with the implementation of the Roman Missal. Worship: Fourth edition, Gather: Third edition, Lead Me, Guide Me: Second Edition, and Oramos Cantando/We Pray in Song. For more about these hymnals, visit http://www.giamusic.com/sacred_music/new_hymnalso9.cfm

OCP – Oregon Catholic Press

To listen to new settings and to preview the music, go to
<http://www.ocp.org/newmasssettings/newsettings>

To listen to revised settings and to preview the music, go to
<http://www.ocp.org/newmasssettings/revisedsettings>

OCP offers **The Assembly Supplement** which contains texts, prayers and responses for the revised Order of Mass, along with the lyrics and melody lines to each of the Mass settings that will be in initial publications. The price is \$2.99. In addition, they offer a **CD** of the new and revised Mass settings for \$14.99.

The Liturgical Press

One of the new products that The Liturgical Press will publish is a small (4 1/4 x 6 3/4, 96 pages) and inexpensive booklet that will contain the Order of Mass (with brief commentary) along with 10 to 12 mass settings. In addition to the text for the Order of Mass, this booklet will include a chant setting, plus another nine or ten Mass Settings. This small booklet will contain everything an assembly needs to transition from the current Missal to the third edition. Please watch the website for details of its publication: <http://www.litpress.org>.

WLP - World Library Publications

To listen to new settings and to preview the music, go to
www.singthenewmass.com

To listen to revised settings and to preview the music, go to
www.singthenewmass.com

World Library offers a resource, **The Musical Settings of the Mass**, which comes in the format of a booklet and CD. It contains samples of the Mass settings listed above. See the website above for details.

Checklist For Pastoral Musicians in the Implementation of the Roman Missal, third edition

Date of Implementation: First Sunday of Advent, 2011: Current Mass texts are to continue to be used until this date. The new translation is not to be used in parishes until Advent, 2011.

12-15 months prior: Ordinary Time, 2010 (NOW)

- Educate yourself on the issues surrounding the translation, and about the Mass. Visit the USCCB website: <http://www.usccb.org/romanmissal/>, the LTP website <http://revisedromanmissal.org/>, and the Notre Dame Center for Liturgy web catechesis at <http://liturgy.nd.edu/webcatechesis/>
- Use resources given in this manual to learn about what the changes are.
- Notice what has changed and learn why.
- Read some helpful books along with other musicians or the liturgy committee such as the *Introduction to the Order of Mass* or *Sing to the Lord: Music in Divine Worship*, both available through the Office of Worship.

12 months prior: Advent/Christmas 2010-2011

- Be sure that your parish musicians are hearing about the changes that will take place in a year.

- Copy pages 3-5 of this manual and spend some time discussing it at one of your choir rehearsals.
- Encourage musicians from your parish to attend the **February 26, 2011** session of the diocesan program **Together in Ministry** which will be held from 9:00- 12:15 at the Church of St. Catherine's in Redwood Falls. The session will focus on music for smaller choirs as well as discussion on the revised translation of the Roman Missal. To register for the session, contact Paulette Kral at the Pastoral Center at 507-359-2966 or by email at pkral@dnu.org.

9 months prior: Lent 2011

- Learn what your parish is doing to catechize the people for the implementation and use some of those resources for the musicians as well.
- Review possible musical settings and make decisions based your parish's music resource and the needs of the assembly.
- Make contact with neighboring parish musicians to work together to decide on common Mass Settings to begin with.
- This is the right time to explore making a change or updating your existing parish music resource (i.e., hymnal, supplemental resource, or renewable subscription).

6 months prior: Summer 2011

- New hymnals or missals are purchased.
- If needed, check with your publisher regarding an assembly resource that includes the changes to the Order of Mass (a participation aid).

2 months prior: September, 2011

- Begin to teach the choir, cantors and instrumentalists the first musical setting of the new text that will be used the First Sunday of Advent, 2011.
- Continue to learn more about the meaning behind the translations, by utilizing resources from the USCCB, LTP, or the diocesan Office of Worship.

1 month prior: October, 2011

- Ask accompanists to play as a prelude to Mass, the new/revised musical settings of the Mass.
- Communicate, communicate, communicate. It will be important to keep announcing that these changes are coming.

1-3 weeks prior

- Begin to teach the assembly the musical setting that will be used the First Sunday of Advent, 2011. Remember that even revised Mass settings will need to be taught. See page 12.
- Continue to use this time to catechize on the Mass and to make the most of this opportunity.

After Implementation

- Repeat, repeat, repeat... the same musical settings of the Mass.
- Have formational materials available for those who may not have heard about the changes.

Planning the Liturgical Year with a New or Revised Mass Setting

The following ten step process is a way to incorporate different Mass settings into the parish repertoire in two years.

1. Decide on 4-6 Mass Settings for the parish
2. Label each Mass Setting as setting A, B, C, and so forth.
3. Using the Liturgical seasons, decided which Mass Setting reflects the mood of the season.
4. In the Fall of 2011, teach setting A to cantors, choirs, and instrumentalists
5. In November of 2011, begin having the accompanists play setting A as a prelude to the Mass.
6. Teach setting A on the two Sundays before Advent.
7. Remember that the Gloria is done on December 8th, the Solemnity of the Immaculate Conception, but it is not sung on the Sundays of Advent. It will have to be taught in preparation for December 8th and the Christmas Season.
8. Prior to Lent of 2013, evaluate how well the parish has sung the settings that you have chosen and make necessary revisions to your plan.
9. During the two years, it may be prudent to limit the amount of other new music for the assembly.
10. In Advent 2013, repeat the plan utilizing the same settings or add another setting. If your parish is comfortable with the new music that has been added you may start to introduce other new music.

A Plan for Utilizing Three to Four Mass Settings

Advent 2011		A
Christmas 2011	<i>Add instrumentation</i>	A
Ordinary Time I	<i>Use a revised (previously familiar) setting</i>	B
Lent 2012	<i>consider the Chant Mass</i>	C
Easter 2012		A or D
Ordinary Time II		D
Advent 2012		A
Christmas 2012	<i>Add instrumentation</i>	A
Ordinary Time I		D
Lent 2013	<i>Consider the Chant Mass</i>	C
Easter 2013		A or D
Ordinary Time II	<i>Use a revised (previously familiar) setting</i>	B

Teaching New Music to the Assembly

“Having a musical rehearsal with the assembly is important in preparing the assembly to pray together. This rehearsal is more than just teaching the assembly a new piece of music. More importantly, it is an act of hospitality.” (*Music and the Mass* by David Haas, page ten).

Below is a sample of how a new Mass setting can be taught on the weeks leading up to the implementation of the Roman Missal. (November, 2011).

1. Know the music yourself.
2. Coordinate with the accompanist how the teaching will be done.
3. Warm-up, check microphone and take care of other preparations for Mass. Be sure the presider knows you will be teaching before Mass.
4. Three to five minutes before Mass, the cantor announces: “Good morning (evening). As many of you know, on the first Sunday of Advent, there will be significant changes to the prayers of the Mass due to a new translation of the Roman Missal. In the coming weeks, we will be learning a new Mass setting that includes these new texts. It is called _____ and it can be found in _____ on page _____ at number _____. Please follow along as we sing through the Holy, Holy.”
5. The accompanist plays through the piece, or a section of it, in such a way that the melody is clearly heard.
6. The cantor sings the piece, or a section of it. The accompanist stops and the cantor announces: “Let’s try that much together.”
7. Accompanist gives the introduction or a starting pitch and the cantor gives a visual gesture to the assembly as they all sing together.
8. If the assembly seems a bit weak, the cantor may announce that it be sung again. The accompanist will have to follow the cantor’s instructions.
9. The cantor can conclude by saying: “As I mentioned earlier, this Mass setting will be sung starting (give date), to coincide with the First Sunday of Advent. Thank you for your participation.”
10. If it appears that everything is ready for Mass, an announcement to begin Mass is done without delay. If the cantor does this announcement, it would be important to refrain from saying “Good Morning”, since the assembly was already greeted as part of the music rehearsal.

There are many ways to introduce or review music with the assembly. What is essential is that the language is clear and hospitable, that the introduction is carefully executed... This is not the time to condescend; “After I sing for you, please try to repeat the refrain!”, to entertain; “You’ll really love this one!”, or to chastise; “You’re not singing!” (*Handbook for Cantors*, Diana Kodner Sotak, page 21)

Helpful Resources

Liturgical Training Publications (LTP)

Highly recommended from the Diocesan Worship and Spiritual Life Committee, this material is readable, easy to use, and comes complete with a leaders guide to help facilitate discussion. Order LTP products from the Office of Worship to receive a 30% discount.

- Understanding the Revised Mass Texts (booklet)- \$1.25
- Understanding the Revised Mass Texts (pamphlets) - pack of 25- \$2.00
- Understanding the Revised Mass Texts (leader's edition) - \$8.95
- Preparing Your Parish for the Revised Roman Missal (booklet) - \$5.95

Web Catechesis – with short sections by well known liturgists featuring

- Fr. Anthony Ruff, OSB - Singing and Chanting the Liturgy
- Bruce Harbert - Theological Considerations,
- Paul Turner - Biblical Influences
- Joyce Zimmerman - Eucharistic Prayer
- Fr. Jan Michael Joncas
- Fr. Douglas Martis
- <http://liturgy.nd.edu/webcatechesis/>

LTP has also developed a website for the implementation of the Roman Missal which contains news, resources, workshops, blogs, FAQs, and more.
<http://www.revisedromanmissal.org>

The United States Conference of Catholic Bishop's website contains the complete texts and some articles and bulletin inserts as well.
<http://www.usccb.org/romanmissal/>

The Mystery of Faith: This workbook guides the reader or study group through each part of the Mass in great detailing by outlining the historical developments. Newly revised for the third edition of the Roman Missal - \$14.00. Available at www.ocp.org

Introduction to the Order of Mass: Available through USCCB Publishing for \$10.95. Order through the Office of Worship for discount.

Sing to the Lord: Music in Divine Worship: provides basic guidelines for understanding the role and ministry of music in the liturgy. An excellent resource for priests, deacons, and music ministers! Available through USCCB Publishing for \$9.95. Order through the Office of Worship for discount.

FDLC: Roman Missal Formation Workshop Manuals

\$275.00 for reprintable materials templates, procedures, processes, sample schedules for parish staff, musicians, small Christian communities. Adaptable selections for any parish group or meeting.

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