



**MUSIC FOR THE
RITE OF CONFIRMATION
IN THE DIOCESE OF MADISON**

Most Reverend Robert C. Morlino
Bishop of Madison

May 27, 2007
The Solemnity of Pentecost



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Dear Friends in Christ,

Over the past four years, it has been my special privilege to celebrate the Sacrament of Confirmation with you and hundreds of young people throughout our Diocese. Each time I celebrate the Confirmation Mass, I am filled with joyful hope as I see the faces of the young people who have their lives before them. I truly believe that God has called each one to the Sacrament and that the Holy Spirit will strengthen them to live more like Christ.

I am publishing this resource in an attempt to assist you in your preparation of the Sacrament of Confirmation. Music plays an important role in any liturgy, including the Confirmation Mass. It is often a stressful time for musicians, who attempt to balance the desires of the Confirmandi with the established musical repertoire of the community. Unfortunately, we are sometimes hampered by the published musical resources in our pews, for nearly every current Catholic hymnal contains at least a few hymns and songs which are of questionable musical value and/or theological content.

I instructed the Office of Worship to develop this resource. Parish musicians and Offices of Worship in other Diocese were consulted as it was drafted. It offers a brief catechesis on music in the liturgy and provides solid suggestions which fulfill the Church's desire to promote full, conscious and active participation by the people. It shows no partiality to style and includes everything from chant to contemporary music. Hopefully, most of these selections are well-known in our parishes. While I am not requiring you to choose from this list, I strongly prefer that you do so because the selections in these pages were carefully chosen and exemplify the quality texts and music that I believe express our faith and promote full and active participation. You may start choosing from this list immediately. However, I would like all parishes to study this and use it in their planning beginning in the Fall 2007 Confirmation season. If you would like additional assistance, feel free to contact the Office of Worship as you prepare the Confirmation liturgy.

I pray for you daily, and I especially pray for the young men and women that are coming of age in this turbulent time. Lord, send out your Spirit and renew the face of the earth!

Sincerely in Christ,

Most Reverend Robert C. Morlino
Bishop of Madison

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LIST OF ABBREVIATIONS FOR HYMNALS

AH	Adoremus Hymnal (Ignatius Press)
BB	Breaking Bread 2007 (Oregon Catholic Press)
G	Gather (GIA)
GC	Gather Comprehensive (GIA)
GC2	Gather Comprehensive, Second Edition (GIA)
HM	Heritage Missal 2007(Oregon Catholic Press)
MI	Music Issue 2007 (Oregon Catholic Press)
RS	Ritual Song (GIA)
W	Worship, Third Edition (GIA)
WC	We Celebrate (World Library)

The musical suggestions in this publication are designed to assist pastors, musicians, liturgists, and religious educators in the preparation of music for the Confirmation liturgy. The music was compiled by the Office of Worship and is based, in part, on music already being used by many parishes in the Diocese of Madison.

The hymnals chosen for this publication are among those most often used in our Diocese. If you would like us to add a hymnal in subsequent publications, please contact us with the hymnal name and publisher. This publication will be updated as needed.

If you have questions or comments please contact the Office of Worship at (608) 821-3080 or worship@straphael.org.

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CONTENTS

List of Abbreviations for Hymnals	i
The Role of Music in the Liturgy	6
Evaluating Music for use in the Liturgy	7
Music for the Introductory Rites.....	8
Processional Hymns and Songs	9
Penitential Rite / Rite of Sprinkling.....	10
Glory to God	11
Music for the Liturgy of the Word & the Rite of Confirmation	13
Responsorial Psalm.....	13
Gospel Acclamation.....	15
Renewal of Baptismal Promises	15
Anointing with Chrism	15
Prayers of the Faithful.....	15
Music for the Liturgy of the Eucharist.....	16
Preparation of the Altar and Gifts	16
Eucharistic Acclamations.....	17
The Lord's Prayer	17
Lamb of God.....	18
Communion Procession	18
Music for the Concluding Rite.....	20
Appendix 1: Bilingual Music.....	21
Appendix 2: Additional Music.....	22

THE ROLE OF MUSIC IN THE LITURGY

The selection and preparation of music for the Confirmation liturgy provides an opportunity for all involved to study and reflect on the important role that music plays in all liturgies of the Church. The paragraph quoted from the *Constitution on the Sacred Liturgy* (see sidebar) describes the indispensable role music plays in the Church.

The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy.

Holy Scripture, indeed, has bestowed praise upon sacred song, and the same may be said of the fathers of the Church and of the Roman pontiffs who in recent times, led by St. Pius X, have explained more precisely the ministerial function supplied by sacred music in the service of the Lord.

Therefore sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites. But the Church approves of all forms of true art having the needed qualities, and admits them into divine worship (*Constitution on the Sacred Liturgy*, 112).

Musicam Sacram (On Sacred Music), a document issued by the Holy See in 1967 to assist in the implementation of the Second Vatican Council, states that through music the people of God “achieves a closer union of hearts through the union of voices . . . [music] raises the mind more readily to heavenly realities . . . [and] makes the whole celebration a more striking symbol of the celebration to come in the heavenly Jerusalem” (5).

The celebration in the “heavenly Jerusalem” is, of course, the great liturgy yet to come. One of the reasons that we sing when we pray together is that we are literally imitating that which we have heard about the kingdom: we imitate the angels, who sang “Glory to God in the highest,” and we join our voices with them as we sing “Holy! Holy! Holy Lord, God of power and might!”

As we join our voices, we unite ourselves with one another in a way that can’t be done through speech alone. We combine melody, harmony, rhythm, and words as we open our hearts to one another, to the spirit, and to “heavenly realities.”

There has been an emphasis placed on musical participation by the congregation in the liturgy since the Second Vatican Council. We haven’t done this because it makes the liturgy more “fun,” but because it makes the celebration more genuine (or more like the heavenly liturgy). Catholics participate with the whole body. We stand, we kneel, we look, we listen, we smell incense, we touch water, we anoint with Chrism, we pray silently, we pray out loud, and we pray in song. When we involve ourselves in all of these actions, we are celebrating more fully with body, hearts, minds, and voices.

However, we are warned to make sure that our participation is not only external but truly from the heart. The document from the American bishops, *Music in Catholic Worship*, said, “We are celebrating when we mean the words and want to do what is done” (3).

This participation is an expression of our love for God and one another. The American bishops added, “People in love make

signs of love, not only to express their love but also to deepen it. Love never expressed dies” (4). Singing is but one way that we express and deepen our love of God, both in the liturgy and in our lives. It is but one way that we give thanks and praise to God.

EVALUATING MUSIC FOR USE IN THE LITURGY

The music for the Confirmation Mass (and every liturgy) needs to serve the liturgical action. Selecting appropriate music for the liturgy is more of an art than a science. While few parishioners feel particularly skilled as musicians, nearly everyone has an opinion about church music, so the church musician needs to balance the demands of the liturgy with the abilities of the assembly. At the same time, musicians need to challenge the assembly to develop a healthy repertoire so that they can appropriately celebrate many types of liturgies (Mass, evening prayer, funerals, etc.) throughout the liturgical year.

In 1972, the Bishops’ Committee on the Liturgy issued a document called *Music in Catholic Worship*. It is a brief but visionary document that should be read by all who prepare music for the liturgy. It put forth a process for selecting music which involves three “judgments:” musical, liturgical, and pastoral.

The **musical judgment** takes into account the quality of the composition. In other words, is it a good piece of music? This judgment is called “basic and primary.” This judgment is best made by competent musicians (see paragraph 26), since it involves an in-depth knowledge of music theory as well as familiarity with a variety of musical styles.

The **liturgical judgment** addresses the appropriateness of the music for the liturgy: Does the music express and interpret the text correctly? Does it respect the various roles of those involved in the liturgy (congregation, celebrant, choir, etc.)? For example, using a “Glory to God” that freely changes the authoritative text makes it inappropriate for use in the liturgy, even if it is a good piece of music.

The **pastoral judgment** seeks to address whether or not this piece will help the community to pray. Does it “enable these people to express their faith, in this place, in this age, in this culture?” (see paragraph 39). A piece of music may be musically and liturgically appropriate, but not suitable for use for a particular liturgy because of its complexity, length or some other good reason. No matter how good a piece of music is, if it doesn’t help people pray, it is not serving the liturgy well.

Before adding music to the parish repertoire, it must “pass” all three judgments. While this does not guarantee success, it points us in the right direction so that we sing quality music which serves the liturgy and leads all to deeper prayer and praise.

There are two additional judgments regarding liturgical music which are not mentioned in *Music in Catholic Worship* but which must be considered when planning the music for a Confirmation Mass: The quality of the text being sung (textual judgment) and the proper balance of music and the liturgy (principle of progressive solemnity).

The **textual judgment** requires an open and honest look at the text of a hymn or song proposed for use. While there is not one hymn or song which has a text that encompasses all that we believe as Catholics, there are some texts in published hymnals that don't adequately express what we believe. Many texts (often those written by the musical composer rather than a poet) place too much focus on us rather than God; on what *we* do, rather than what *God* does. Additionally, we must ask ourselves of any text, "Is this what Catholics really believe?" We need to be careful when selecting music that the texts we choose have a balance in this area. As Catholics, we believe that our prayer not only *expresses* but *shapes* our belief. Since singing is a powerful expression of prayer, the textual judgment is extremely important.

The principle of **progressive solemnity** requires an holistic approach to music planning. This principle basically defines the reality that the *more important a liturgical action is, the more significant the accompanying music should be*. For example, since the Eucharistic Prayer is the highlight of the Mass, the music selected and the instrumentation used for the Eucharistic acclamations should reflect this. This principle would be violated in this case if the Holy, Memorial Acclamation, and Great Amen were accompanied lightly by the piano alone while the Lamb of God involved a lengthy setting for brass, timpani, organ, and choir. The weight of the instrumentation and the length of such a musical setting would naturally imply that this is a climax of the liturgy and would dull the impact of the importance of the Eucharistic Prayer.

MUSIC FOR THE INTRODUCTORY RITES

It is often best to view the Introductory Rites as a single unit, evaluating how the various musical elements fit together to help people prepare for the celebration before them. Ideally, when all take their seats at the conclusion of the Opening Prayer, all are ready to "listen properly to God's word and to celebrate the Eucharist worthily" (see sidebar).

The following elements make up the parts of the Introductory Rite (possible musical elements are noted in **bold** print):

ProceSSIONAL Hymn / Song

Greeting

Penitential Rite *or* Rite of Sprinkling

Glory to God (seasonally)

Opening Prayer

A significant portion of the Introductory Rites may (and should) be sung. However, a very long opening hymn, followed by a hymn or song during the Rite of Sprinkling and a Glory to God with a refrain that is sung by the congregation can, together, overwhelm the purpose of these rites. Alternatively, a

The rites preceding the Liturgy of the Word, namely the Entrance, Greeting, Act of Penitence, *Kyrie, Gloria*, and Collect, have the character of a beginning, introduction, and preparation.

Their purpose is to ensure that the faithful who come together as one establish communion and dispose themselves to listen properly to God's word and to celebrate the Eucharist worthily. (*General Instruction of the Roman Missal*, 46)

short opening hymn followed by a spoken Penitential Rite and Glory to God hardly seems able to prepare the people to listen to God’s word and celebrate the Eucharist.

For this reason, care needs to be taken to view the Introductory Rites as a whole. Ideally, an opening hymn or song is chosen for the procession which helps the people gather as a community, covers the action of the procession, and can be sung in its entirety without unduly prolonging the rite. A simple chanting of the Penitential Rite followed by a through-composed (no refrain) Glory to God provide a balanced rite that not only helps prepare people but also gives way to the more important parts of the Mass—the Liturgy of the Word and the Liturgy of the Eucharist.

If the Confirmation Mass is celebrated in Lent or Advent, it is possible to sing a more significant Penitential Rite, since the Glory to God normally is omitted in these seasons.

Processional Hymn / Song

After the people have gathered, the Entrance chant [song] begins as the priest enters with the deacon and ministers. The purpose of this chant [song] is to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical season or festivity, and accompany the procession of the priest and ministers. (*General Instruction of the Roman Missal*, 47)

The Processional hymn or song sets the tone for the entire Mass. It helps the community unite in one voice and prepare for the “work” of the liturgy about to unfold. Ideally, it is well-known to the entire congregation. It also should be long enough that the procession (and incensing, if done) can take place, without being so long that it continues long after the procession has concluded.

The following hymns and songs are suggested for use as the Processional at the Confirmation Mass. Other hymns listed in this resource (for example, the Preparation of the Altar and Gifts, Recessional Hymn/Song) may also be used.

Title (Tune / Composer)	AH	BB	G	GC	GC2	HM	MI	RS	W	WC
Baptized in Water (BUNESSAN)	—	652	332	798	797	—	652	903	720	—
Come down, O Love Divine (DOWN AMPNEY)	404	455	—	465	471	—	455	617	472	578
Come Holy Ghost (LAMBILLOTTE)	403	454	—	469	472	284	454	611	482	723
Come, Holy Spirit, Wind and Fire (ST. CATHERINE)	—	—	—	—	—	—	—	—	—	721
Come, O Holy Spirit (HYMN TO JOY)	—	190	—	—	—	283	—	—	—	—
Creator Spirit, by whose aid (LASST UNS ERFRUEN)	—	187	—	—	—	280	—	—	—	—
Envia te Espiritu (Hurd)	—	462	—	459	—	—	462	—	—	—

Title (Tune / Composer)	AH	BB	G	GC	GC2	HM	MI	RS	W	WC
Fire of God, undying flame	—	—	—	—	—	—	—	614	474	—
God has chosen me (Farrell)	—	371	—	682	669	503	371	—	—	—
Lord, you give the great Commission (ABBOTS LEIGH)	—	366	—	456	466	277	366	607	470	738
O breathe on me, O breath of God (ST. COLUMBA)	—	651	—	800	800	324	651	907	725	724
O Holy Spirit, by whose breath	—	—	—	461	475	—	—	616	475	726
One Spirit, One Church (Keil)	—	397	—	—	—	516	397	—	—	—
The Church's One Foundation / O Christ the Great Foundation (AURELIA)	560	403	—	661	646	517	403	782	618	739
You walk along our shoreline (AURELIA)	—	—	—	—	679	—	—	807	—	—

Some of the hymns and songs suggested in other parts of this resource may also be used here.

Penitential Rite / Rite of Sprinkling

When the Rite of Sprinkling takes place, the Penitential Rite is omitted. The Rite of Sprinkling is most appropriate on Sundays of the Easter season (Easter Sunday through Pentecost). However, it also is appropriate during the Confirmation Mass, since the Sacrament is so closely tied to baptism.

If your parish has a setting of the Penitential Rite or Rite of Sprinkling, this may be sung at Confirmation. Below are some additional suggestions which are commonly sung in our diocese.

Penitential Rite: *Chant*

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
200	858	—	—	249	38	858	363	340	289

Penitential Rite: *Heritage Mass* (Owen Alstott)

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	867	—	—	—	29	867	—	—	—

Penitential Rite: *Sing Praise and Thanksgiving* (Michael Joncas)

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	—	—	—	—	—	—	—	—	231

Penitential Rite: *Mass of Light* (David Haas)

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	—	—	185	221	—	—	330	—	—

Penitential Rite: *Mass of Remembrance* (Marty Haugen)

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	—	96	196	209	—	—	341	—	—

Penitential Rite: (Steven R. Janco)

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	—	—	—	—	—	—	—	—	329

Rite of Sprinkling: *Water of Life* (Stephen Dean)

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	924	—	—	—	72	924	—	—	—

Rite of Sprinkling: Cleanse us, Lord from *Sing Praise and Thanksgiving* (Michael Joncas)

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	—	—	—	—	—	—	—	—	230

Rite of Sprinkling: Cleanse us, O Lord (Joseph Roff)

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	—	—	174	—	—	—	—	—	—

Rite of Sprinkling: I saw water (Vidi aquam)

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
103	—	—	—	—	—	—	—	—	—

Glory to God

If the Confirmation is taking place on a Sunday outside of Advent and Lent, during the Octave of Easter, or on a solemnity the Glory to God should be sung. If it is taking place on a weekday of Ordinary Time, Easter, or Christmas, it may be sung or may be omitted (left to the local parish's discretion). The Glory to God should be omitted during Advent or Lent, unless it is a solemnity. The text of the Glory to God should be the text as it appears in the *Sacramentary*, and may not be altered or paraphrased.

Whatever musical setting of the Glory to God that your parish normally sings is acceptable. Below are some additional suggestions which are commonly sung in our diocese.

Glory to God from *A New Mass for Congregations* (C. T. Andrews)

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	—	—	176	157	—	—	291	234	—

Glory to God from *Heritage Mass* (Owen Alstott)

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	868	—	—	—	30	868	—	—	—

Glory to God (Peter Jones)

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	928	—	—	—	74	928	388	—	—

Glory to God (Judy Hylton)

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	930	—	—	—	—	930	—	—	—

Glory to God from *Mass in Honor of Pope Paul VI* (Edward E. Connor)

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	—	—	—	—	—	—	—	—	283

Glory to God from *A Community Mass* (Richard Proulx)

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
270	—	—	—	—	—	—	—	252	—

Glory to God from *Mass of St. Theresa* (Calvert Schenk)

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
266	—	—	—	—	—	—	—	—	—



MUSIC FOR THE LITURGY OF THE WORD AND THE RITE OF CONFIRMATION

During the Liturgy of the Word, “God speaks to his people,” and we, in turn, make this word our own through our “silence and singing.” Note that silence is a vital part of the Liturgy of the Word, for in order for the Holy Spirit to speak, silence is required.

The following elements make up the parts of the Liturgy of the Word (possible musical elements are noted in **bold** print):

The main part of the Liturgy of the Word is made up of the readings from Sacred Scripture together with the chants occurring between them. The homily, Profession of Faith, and Prayer of the Faithful, however, develop and conclude this part of the Mass. For in the readings, as explained by the homily, God speaks to his people, opening up to them the mystery of redemption and salvation and offering them spiritual nourishment; and Christ himself is present in the midst of the faithful through his word. By their silence and singing the people make God's word their own, and they also affirm their adherence to it by means of the Profession of Faith. Finally, having been nourished by it, they pour out their petitions in the Prayer of the Faithful for the needs of the entire Church and for the salvation of the whole world. (*General Instruction of the Roman Missal*, 55)

First Reading (usually from the Old Testament, except during the Easter season)

Responsorial Psalm

Second Reading (always from the New Testament, may be omitted when Confirmation is celebrated on a weekday)

Gospel Acclamation

Gospel

Presentation of the Candidates

Homily or Instruction

Renewal of Baptismal Promises

The Laying on of Hands

Anointing with Chrism

General Intercessions

Responsorial Psalm

In the singing of the psalm, the words of the psalmist become our own prayer. The psalm should always be sung at Confirmation Masses. Be careful to respect the scriptural element of the Responsorial Psalm, and don't replace it with a piece of music which takes its text from another source or which paraphrases or condenses the psalm, no matter how “pastoral” this may seem. Since this is part of the Word of God, it is most appropriately proclaimed from the ambo.

The psalm may be chosen from the readings of the day, if they are being used, or from the ritual Mass (Rite of Confirmation). The *Lectionary for Mass* offers a number of options for the Responsorial

Psalm in the Rite of Confirmation. You may want to refer to the publication from which you normally select your psalm (for example, *Respond & Acclaim* or *Lectionary Psalms*). These may have additional settings.

Below are the psalms and antiphons from the Ritual Mass and their location in popular hymnals.

Psalm 22: *I will proclaim your name to my brothers and sisters.*

Alternate Response: When the Holy Spirit comes to you, you will be my witnesses.

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	—	—	28*	—	—	—	41*	183	—

Psalm 23: *The Lord is my shepherd; there is nothing I shall want.*

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	750	—	30	24	99	750	44	32	370
	751		32			751	45		
			33				46		

Psalm 96: *Proclaim God's marvelous deeds to all the nations.*

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	793	—	93	54	143	793	132	184	—

Psalm 104: *Lord, send out your Spirit and Renew the face of the earth.*

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	803	47	101	60	151	803	144	861	411
	804				152		145		412
							146		

Psalm 117: *You will be my witnesses to all the world.*

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	807*	—	112	—	155*	807*	157*	185	416*

Psalm 145: *I will praise your name forever, Lord.*

AH	BB	G	GC	GC2	HM	MI	RS	W	WC
—	819	59	137		167	819	192	186	429
							193		430
							194		

**Indicates that the refrain (or title) is altered, but still appropriate.*

Please note that if you are not using the Ritual Mass, the Psalm of the day or a seasonal Psalm may be used.

There are no Psalm settings in Adoremus Hymnal.

Gospel Acclamation

The Gospel Acclamation “constitutes a rite or act in itself, by which the assembly of the faithful welcomes and greets the Lord who is about to speak to them in the Gospel and professes their faith by means of the chant (GIRM 62).” In some respects, this moment is similar to the moment when someone who is beloved or important enters the room—we naturally stand and joyfully greet this person. Through this acclamation, we also do this in the liturgy.

Whatever acclamation that you normally use at parish Masses is appropriate at the Confirmation Mass. Outside of Lent, the acclamation is, of course, *Alleluia*. During Lent, a Lenten acclamation should be sung. Avoid an acclamation that includes extra words, like “Alleluia, we praise you Jesus.”

The Gospel Acclamation is the high point of the Liturgy of the Word. The musical selection as well as instrumentation can highlight this, giving added solemnity and joy to this moment.

Renewal of Baptismal Promises

While this may be sung, it is recommended that it be spoken in the Diocese of Madison. The reason for this is that the questions should be posed by the bishop and answered by those being confirmed. To do this well would require some rehearsal on the part of all involved, and this is exceptionally difficult to coordinate.

Anointing with Chrism

No music is necessary during the anointing with Chrism. However, subdued instrumental music may be played when there is a large number of people being confirmed. There should not be choral or congregational singing during this time.

Prayers of the Faithful (General Intercessions)

Because of the length and complexity of the Confirmation Mass, it is recommended that these prayers be spoken rather than sung in the Diocese of Madison.



MUSIC FOR THE LITURGY OF THE EUCHARIST

Christ, present in the Scriptures just proclaimed, has prepared us to receive Himself in the Eucharistic Sacrifice and Meal. The following elements make up the parts of the Liturgy of the Eucharist (possible musical elements are noted in **bold print**):

At the Last Supper Christ instituted the Paschal Sacrifice and banquet by which the Sacrifice of the Cross is continuously made present in the Church whenever the priest, representing Christ the Lord, carries out what the Lord himself did and handed over to his disciples to be done in his memory.

For Christ took the bread and the chalice and gave thanks; he broke the bread and gave it to his disciples, saying, "Take, eat, and drink: this is my Body; this is the cup of my Blood. Do this in memory of me." Accordingly, the Church has arranged the entire celebration of the Liturgy of the Eucharist in parts corresponding to precisely these words and actions of Christ:

- ♦ At the Preparation of the Gifts, the bread and the wine with water are brought to the altar, the same elements that Christ took into his hands.
- ♦ In the Eucharistic Prayer, thanks is given to God for the whole work of salvation, and the offerings become the Body and Blood of Christ.
- ♦ Through the fraction and through Communion, the faithful, though they are many, receive from the one bread the Lord's Body and from the one chalice the Lord's Blood in the same way the Apostles received them from Christ's own hands. (*General Instruction of the Roman Missal*, 72)

Preparation of the Altar and Gifts

Prayer Over the Offerings

Eucharistic Prayer

- ♦ **Holy, Holy, Holy**
- ♦ **Memorial Acclamation**
- ♦ **Great Amen**

The Lord's Prayer (Pater Noster) & Doxology

The Sign of Peace

The Lamb of God

Communion Procession

Prayer after Communion

Preparation of the Altar and Gifts _____

There are a number of musical options available during the Preparation of the Altar and Gifts. The choir may sing alone, the congregation may sing a hymn or song, or there may be instrumental music. Ideally, the musical selection concludes when the Preparation of the Altar and Gifts (and any incensing) is complete so that it does not unduly prolong the liturgy.

On the following page there are some suggestions for congregational music during the Preparation of the Altar and Gifts. Music suggested in other parts of this resource may also be appropriate here.

Title (Tune / Composer)	AH	BB	G	GC	GC2	HM	MI	RS	W	WC
Come, Holy Ghost, Creator Blessed (KOMM, GOTT SCHÖPFER)	442	—	—	—	—	—	—	—	—	—
Draw us in the Spirit's tether (UNION SEMINARY)	—	—	—	—	—	—	—	917	731	—
Holy Spirit, Lord of Light	444	—	—	—	—	—	—	—	—	—
Make us true servants (SLANE)	—	—	—	—	—	—	—	—	—	920
Pescador de hombres (Gabarain)	—	515	—	696	678	401	515	817	—	759
Send out your Spirit (Schoenbachler)	—	459	—	—	—	—	459	—	—	—
Send us your Spirit (Haas)	—	463	—	470	476	281	463	612	—	—
Spirit of God within me	—	—	190	468	—	—	—	610	480	—
Take, O take me as I am (Bell)	—	—	—	—	692	—	—	—	—	774
The Summons (Bell)	—	378	—	700	687	502	378	811	—	776
This is the Spirit's entry now	—	—	—	—	—	—	—	—	722	—
Veni Creator Spiritus	441	189	—	460	474	282	—	—	479	576
Veni Sancte Spiritus (Taizé)	—	—	193	463	478	—	—	615	473	—
Veni Sancte Spiritus (Walker)	—	188	—	—	—	—	—	—	—	—

Eucharistic Prayer Acclamations: Holy, Memorial Acclamation, Great Amen

The acclamations during the Eucharistic Prayer are perhaps the most important musical elements of the Mass. They are “shouts of joy which arise from the whole assembly as forceful and meaningful assents to God's Word and Action... The people should know the acclamations by heart in order to sing them spontaneously” (*Music in Catholic Worship*, 53).

The Mass setting for the Confirmation Mass should be well-known to all. Ideally, it will be the Mass setting used by the parish in the liturgical season in which Confirmation is celebrated. There should be no other music during the Eucharistic Prayer, and the organ or other instruments should not play “background” music while the priest is reciting or chanting the prayer.

The Lord's Prayer

The Lord's Prayer may be recited or chanted, according to parish custom.

Lamb of God

The Lamb of God should begin as the priest breaks the consecrated host. Ideally, it is sung. Any setting normally used by the parish that does not alter the text is appropriate.

Communion Procession

It is clear that there are a variety of options for music during the Communion procession. The Roman Missal (Sacramentary) lists a “Communion Antiphon.” Some music publishers are beginning the practice of setting these to music, so that this option is becoming more viable. As is clear from the paragraphs quoted in the sidebar, a seasonal or Eucharistic song also is an option. While it is not required that the people sing a communion song, it does seem that congregational singing more clearly expresses “the communicants’ union in spirit by means of the unity of their voices.”

A psalm or song with an antiphon is perhaps the best option available to us. The congregation can sing the refrain while the choir or cantor can sing the verses.

Practically speaking, if the song begins as indicated in paragraph 86 of the GIRM (see sidebar) more people are likely to join in singing, since they will not yet be moving. Beginning the music when the bishop is receiving Communion also helps unify the entire rite. The choir may go to Communion while the cantor sings verses, and the choir may sing verses while the cantor goes to Communion. This will alleviate the need for long periods of silence.

The text of the Communion procession should be Eucharistic or relate to the season (Lent, Easter, etc.) or the celebration (in the case of Confirmation, this would mean a song to the Holy Spirit would be appropriate).

Regarding repertoire for the Communion Procession, any of the Responsorial Psalms already listed in this publication are appropriate, as are some of the songs suggested for the Preparation of the Altar and Gifts. In addition, the following suggestions may be helpful.

While the priest is receiving the Sacrament, the Communion chant is begun. Its purpose is to express the communicants' union in spirit by means of the unity of their voices, to show joy of heart, and to highlight more clearly the ‘communitarian’ nature of the procession to receive Communion. The singing is continued for as long as the Sacrament is being administered to the faithful. If, however, there is to be a hymn after Communion, the Communion chant should be ended in a timely manner.

Care should be taken that singers, too, can receive Communion with ease.

In the dioceses of the United States of America there are four options for the Communion chant: (1) the antiphon from the Roman Missal or the Psalm from the Roman Gradual as set to music there or in another musical setting; (2) the seasonal antiphon and Psalm of the Simple Gradual; (3) a song from another collection of psalms and antiphons, approved by the United States Conference of Catholic Bishops or the Diocesan Bishop, including psalms arranged in responsorial or metrical forms; (4) a suitable liturgical song chosen in accordance with no. 86 above. This is sung either by the choir alone or by the choir or cantor with the people. (*General Instruction of the Roman Missal*, 86-87)

Title (Tune / Composer)	AH	BB	G	GC	GC2	HM	MI	RS	W	WC
All who hunger (Moore)	—	—	—	820	817	—	—	926	—	—
At that first Eucharist (UNDE ET MEMORES)	521	360	—	852	840	474	360	922	733	608
Blessed be God, who chose you in Christ (Chepponis)	—	—	—	—	—	—	—	905	—	—
Christ be our light (Farrell)	—	601	—	—	—	412	601	—	—	—
Draw near (Janco)	—	—	—	—	829	—	—	—	—	618
I received the Living God (Proulx)	—	351	—	851	809	—	—	913	735	605
Life-giving bread, saving Cup (Chepponis)	—	—	339	822	821	—	—	920	—	—
Love one another (Chepponis)	—	—	268	630	—	—	—	745	—	—
One bread, one body (Foley)	—	348	346	830	813	472	348	915	—	626
Pan de vida (Hurd)	—	340	—	848	811	484	340	909	—	625
Seed scattered and sown (Feiten)	—	343	348	834	830	483	343	918	—	—
Shepherd me, O God (Haugen)	—	476	20	31	23	100	476	756	—	371
Shepherd of our hearts (Chepponis)	—	—	—	829	—	—	—	—	—	—
Soul of my Savior (ANIMA CHRISTI)	522	209	—	—	—	248	—	—	—	—
Taste and see (Hurd)	—	341	—	—	—	494	—	—	—	—
Taste and see (Hommerding)	—	—	—	—	—	—	—	—	—	384
Taste and see (Moore)	—	327	338	814	827	116	327	—	—	640
Taste and see (O'Brien)	—	—	—	837	—	—	—	919	—	—
The cup of salvation (Janco)	—	—	—	—	—	—	—	—	—	645
The name of God (Haas)	—	—	342	110	62	—	—	152	—	—
Ubi caritas (Hurd)	—	334	—	—	—	475	334	—	—	—
Ubi caritas (Taizé)	—	—	271	408	430	—	—	746	604	800
We have been told (Haas)	—	517	296	699	694	405	517	815	—	805
You satisfy the hungry heart / Gift of Finest Wheat (Kreutz)	—	336	—	815	816	477	336	912	736	620

MUSIC FOR THE CONCLUDING RITES

The concluding rites consist of some brief announcements, the blessing and dismissal, and a recessional. There is normally singing for the recession, but this is not required. Festive instrumental music may be used and is often a good option. If there is singing, the following suggestions may be useful. A postlude following the closing hymn often helps sustain the joy of the feast as people are leaving.

Many of the hymns and songs suggested as opening hymns may also be used here.

Title (Tune / Composer)	AH	BB	G	GC	GC2	HM	MI	RS	W	WC
Go make of all disciples (ELLACOMBE)	—	—	—	687	666	—	—	798	628	868
Go to the world (SINE NOMINE)	—	—	—	—	469	—	—	608	—	870
Go ye out (Booth)	—	379	—	—	—	—	379	—	—	—
I have been anointed (Warner)	—	—	—	—	—	—	—	—	—	763
Hail thee festival Day (Pentecost version)	445	—	—	—	—	—	—	—	—	—
Joyful, Joyful	—	570	—	528	520	377	570	669	525	890
Lift high the cross (CRUCIFER)	606	724	—	791	785	293	724	884	704	780
Send down the fire of your justice (Haugen)	—	—	—	466	477	—	—	—	—	—
The Spirit sends us forth (AZMON)	—	381	—	—	—	506	381	—	—	—
Vayan al Mundo (Go out to the world)	—	372	—	—	—	—	372	—	—	—

APPENDIX 1

BILINGUAL MUSIC SUGGESTIONS

There is a growing understanding that not everyone in our parishes speaks English as a first language. In particular, there are a growing number of young Hispanic men and women in our parishes who are seeking Confirmation. If this is the case in your parish, you may want to consider including bilingual song or acclamation in the Confirmation liturgy. Ideally, this is something already well-known to the community. A number of appropriate songs and acclamations can find a home in the parish's repertoire and be a further, ongoing sign of the community's hospitality and to the universal nature of the Catholic Church.

Title (Composer)	AH	BB	G	GC	GC2	HM	MI	RS	W	WC
Envia te Espiritu (Hurd)	—	462	—	459	—	—	462	—	—	—
Pan de vida (Hurd)	—	340	—	848	811	484	340	909	—	625
Pescador de hombres (Gabarain)	—	515	—	696	678	401	515	—	—	759
Vayan al Mundo (Go out to the world)	—	372	—	—	—	—	372	—	—	—

Other appropriate multi-lingual music

Title (Composer)	AH	BB	G	GC	GC2	HM	MI	RS	W	WC
Ubi caritas (chant)	390	422	—	631	601	—	422	752	598	807
Ubi caritas (Hurd)	—	334	—	—	—	475	334	—	—	—
Ubi caritas (Taizé)	—	—	271	408	430	—	—	746	604	800
Veni Creator Spiritus (chant)	441	189	—	460	474	282	—	—	479	576
Veni Sancte Spiritus (Taizé)	—	—	193	463	478	—	—	615	473	—
Veni Sancte Spiritus (Walker)	—	188	—	—	—	—	—	—	—	—

APPENDIX 2

ADDITIONAL MUSIC

Chant

“The Church acknowledges Gregorian chant as specially suited to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services” (*Constitution on the Sacred Liturgy*, 116).

Some parishes have restored certain chants, either in Latin or an English version, as important elements of the worship life. The popularity of chant in the world-at-large provides us with an opportunity to use it in its natural setting. Of course, if it is sung in Latin, a translation should be provided for the congregation so that they understand what is being sung.

Two chants are especially appropriate at the Confirmation liturgy. They may be found in most standard parish hymnals.

Veni Creator Spiritus (Come, Creator Spirit)

Veni Sancte Spiritus (Come, Holy Spirit)

Seasonal Music

Since Confirmations are sometimes held during the seasons of Advent and Lent in the Diocese of Madison, the special nature of these seasons will most certainly affect the selection of music. You may choose music for the liturgy which strikes a balance between the Scripture and prayers of the day and the prayers invoking the Holy Spirit. If you have questions, please feel free to contact the Office of Worship (worship@straphael.org or 608.821.3080).

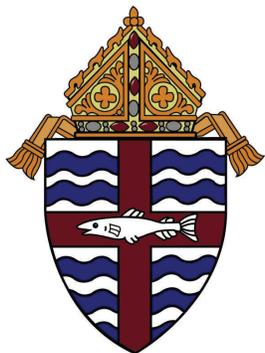
Choral Music

There are literally thousands of possibilities in the realm of choral music for the Confirmation Mass. The Office of Worship website (www.madisondiocese.org/worship) will maintain an up-to-date list of some suggestions. You may add your own suggestions to this list by emailing us at worship@straphael.org. If you do not have internet access, please contact the Office of Worship for a printed copy.

WHAT PARTS OF THE MASS SHOULD BE SUNG?

Quick-reference Chart

Processional Hymn / Song	Always sung
Penitential Rite	May be sung (especially in Lent)
<i>OR</i> Rite of Sprinkling	If done, there should be singing
Glory to God (if required by rubrics)	Always sung
Responsorial Psalm	Always sung
Gospel Acclamation	Always sung
Music during Confirmation	No singing preferred (instrumental music may accompany the liturgical action)
General Intercessions	Not sung at Confirmation Mass
Preparation of the Altar & Gifts	There may be congregational singing and/or choral music
Eucharistic Acclamations	Always sung
The Lord's Prayer	Recited or chanted
Lamb of God	Always sung
Communion Procession	A congregational song with refrain is suggested but not required. There should not be a choral "meditation" after the Communion procession has concluded.
Recessional Hymn / Song	May be sung



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