

## Newsletter

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# Rite Notes

SPECIAL EDITION: MUSIC SETTINGS AND THE REVISED TRANSLATION

Volume 2, Issue 5

December 2010

## Singing the Revised Translation

The Australian Catholic Bishop's Conference has recommended 6 Australian music settings of the revised Mass. Details were given during the announcement of the national implementation strategy. The revised translation of the Mass will be introduced in 3 stages next year, beginning January 1, 2011.

### Phase I

Between January 1 and Pentecost Sunday in 2011 communities may sing new or revised settings of the Mass. Parishes are encouraged to choose one or two settings and begin the teaching process before changing any spoken texts in phase 2 (after Easter).

The decision to encourage communities to begin learning new music in the first phase highlights the importance of singing the liturgy. It enables people to concentrate on learning music before introducing any new spoken texts.

### Phase I: Sung Elements

The new sung elements in phase one are:

- Lord Have Mercy
- Gloria, Creed
- Eucharistic Acclamations
- Lamb of God (unchanged)

Some elements of the Mass remain the same. Communities may also continue to sing existing settings and hold off learning new music until phase two of the transition period.

### The New ICEL Chants

As with the current texts, the revised translation has been set to plainchant. The



music will be published in the new Missal at the end of next year. The ICEL website has study copies of the score and recordings are available (for more details please see p4).

The chant has been adapted to fit the new translation. New plainchant versions of the Gloria and other sung prayers of the Mass can be learnt in the first phase.

The dialogues and greetings will also change. The greeting: 'The Lord be with you' will require a different sung response: 'And with your Spirit'. The greetings and dialogues could be looked at in phase two of the transition period, or later.

### Six Australian Settings

The settings are as follows:

1. Paul Taylor:  
**Mass of St Francis** (new)
2. Richard Connolly:  
**Mass of Our Lady, Help of Christians** (new)
3. Fr Christopher Willcock sj:

### Missa Magis (new)

4. Bernard Kirkpatrick  
**Mass of Christ the Redeemer** (new)
5. Bro Colin Smith cfc (Paul Mason):  
**Mass Shalom** (revised)
6. Paul Mason:  
**Mass of Glory and Praise** (2nd edition)

In this edition of Rite Notes, 5 of these settings will be explored in greater detail.

### Availability of Settings

Some are available now, others are aiming for the sheet music to be available in January 2011. Some have opted to produce interim recordings and basic scores initially, and add more parts later.

There have been changes to the new translation since the settings were submitted in 2008. This has required composers to adjust their scores, and, in some cases, re-record sections of music, slowing down the production process.

## Setting 1: Mass of St Francis



### Mass of St Francis

**Composer: Paul Taylor**

**Publisher:** Archdiocese of Melbourne  
December 2010

**Availability:** Order online from:  
Archdiocese of Melbourne  
website:  
[http://www.evangelisation.org/  
general/reviced-missal-  
welcome.html](http://www.evangelisation.org/general/reviced-missal-welcome.html)

Hard copies:  
Central Catholic Book-  
shop, 322 Lonsdale St  
Melbourne

**Scored for:** assembly, cantor, key-  
board, guitar.

additional parts may be  
available in 2011

**Recordings:** Demos will be available  
online in January:  
Archdiocese of Melbourne  
website (see above)  
1. cantor and organ  
2. organ accompaniment

Melbourne organist and liturgist Paul Taylor has many years experience in parish music ministry. Since 1997 he has played organ at St Francis' Church, Lonsdale St, and more recently he has been assistant organist at St Patrick's Cathedral. He currently works in the Archbishop's Office for Evangelisation, Melbourne and is music tutor at Corpus Christi Seminary.

'Mass of St Francis', Paul's first Mass, is based on his many years' experience of playing popular and well-crafted Mass settings. He has dedicated the Mass to the Blessed Sacrament Community, past and present. As organist at St Francis', Paul learned how the elements of rhythm, melody and harmony could form the basis of singable, prayerful settings of the Mass. He also acknowledges the assistance of his former teacher, Roger Heagney.

Paul is guided by the principal of 'noble simplicity' in the Roman Rite. His primary aim is to write music that is accessible and manageable by groups with modest resources, allowing for sufficient musical interest and avoiding the overly complex.

#### Description

Much of the setting features a modest vocal range and most of the melodies move by step. This is the easiest of all 6 settings to sing.

There is a comfortable relationship

### Mass of St Francis

Lord Have Mercy  
Glory to God (through-composed)  
Holy Holy Holy  
Memorial Acclamation  
    We proclaim your death  
    When we eat this bread  
    Save us Saviour  
Amen  
Lamb of God

between the words and the rhythm, a degree of predictability about the direction of the musical phrases and frequent use of repetition. The accompaniment is reasonably simple, and is suitable for both keyboard players and organists. The melodies, harmonies and rhythms are not adventurous.

The 'Lord Have Mercy' requires a cantor but all other elements can be sung without cantor. The Gloria is through-composed (no refrain) and can be sung by the average assembly. All three Memorial Acclamations have similar melodies.

The keys do not contain more than 2 sharps or flats. This setting could work well for those with limited musical resources. The inclusion of guitar chords will broaden the appeal of this Mass.

## Setting 2: Mass of Our Lady, Help of Christians



### Mass of Our Lady, Help of Christians

**Composer:  
Richard Connolly**

**Publisher:** Cantica NOVA  
Publications (USA)  
November 2010

**Availability:** Order online, phone or  
post:  
[canticanova.com](http://canticanova.com)

Australian Catholics grew up singing many of Richard Connolly's compositions which were created in collaboration with poet James MacAuley. Richard's contribution to Australian liturgical music is legendary. 'By your Kingly Power', 'Where there is Charity and Love' and 'Seek O Seek the Lord' are but a few of his well loved hymns.

Richard's life has been steeped in singing and playing modal music and this is evident in his work. 'Mass of Our Lady, Help of Christians' has a modal flavour that is pleasing to the ear.

As a composer, Richard views his

### Mass of Our Lady, Help of Christians

Lord Have Mercy  
Gloria (Optional refrain with 3  
verses or through-  
composed)  
Sanctus  
Memorial Acclamation:  
    We proclaim your death  
Amen  
Agnus Dei

craft in terms of collaborating with and responding to the text, rather than imposing his vision on the music. He prefers simple, sometimes more

**Scored for:** assembly, cantor (or unison choir), organ

**Recording:** none available

a locally produced CD may be available in the future

**Samples:** sheet music samples are available on publisher's website

sparse accompaniments, to give the music 'space'. He prefers to write music that is suitable for the average musician and parish community.

The Mass is dedicated to Our Lady, Help of Christians, patroness of Australia.

#### Description

The Mass features attractive melodies. The accompaniment has haunting qualities, and lends good support to the assembly. Key signatures do not include more than 1 sharp or flat.

The Gloria features an optional Latin refrain: *Gloria in excelsis Deo, et in*

*terra pax hominibus bonae voluntatis*. With repeated use, this refrain could become etched in the memory of the assembly.

The range extends from middle C to high E. For a number of elements the cantor intones the melody and the assembly repeats. A cantor is indicated for the verses of the Gloria. Although the Gloria is high in some sections and features a number of metre changes, it may be managed by a fine-voiced assembly without a cantor.

## Setting 3: Missa Magis

### Missa Magis

**Composer:**  
**Fr Christopher Willcock sj**

**Publisher:** Oregon Catholic Press (known as OCP) (USA) January 2011

**Availability:** Online: OCP [www.ocp.org](http://www.ocp.org)

**Scored for:** assembly, keyboard, guitar

*To come:*  
SATB choir and keyboard (higher key), possibly instrumental parts

**Recording:** Demo version to be available online in 2011: cantor, unison assembly, piano

Fuller version (CD) to come later

Having penned the music of more than 12 Mass settings, Fr Christopher Willcock sj has considerable experience in setting the Ordinary of the Mass. Jesuit, teacher, liturgist and composer, Fr Willcock has been an Australian leader in music and liturgy circles for many years. His works are featured in all Australian hymn collections and sung in parishes across Australia.

'Missa Magis' was written initially for World Youth Day in Australia in 2008. 'Magis' is Latin for 'more' and refers to one of the dominant features of the spirituality of the founder of the Jesuits, St Ignatius Loyola. It is also the name of a Jesuit program for young adults, attracting people who are open to more in their life and more for our world.

Although 'Missa Magis' was composed for young pilgrims, Fr Willcock also had in mind parishes with minimal resources as well as those with choirs and extra instrumentalists. He envisages 'Missa Magis' as a setting for old and young, one that can be used in a number of pastoral contexts.

The setting respects the differing ritual structure of the texts, always a hallmark of Fr Willcock's work. Texts with praise as a characteristic are more upbeat and bright, invocations and intercessory sections are more reflective.

Fr Willcock draws on instinctive patterns of group singing in 'Missa Magis' with sufficient melodic, rhythmic and harmonic interest to enable the setting to bear repeated usage.

### Missa Magis

Kyrie  
Gloria (refrain, 5 verses)  
Sanctus  
Memorial Acclamation 1  
Memorial Acclamation 2  
Memorial Acclamation 3  
Great Amen  
Agnus Dei

#### Description

The melodic range is suitable for the average assembly. Some parts are set low. Apart from the Kyrie, the music does not venture above C or below middle C. A higher key will be available for SATB choir and organ.

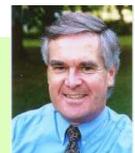
The work features melismatic passages and some syncopation. There is a degree of repetition and predictability in the tune that enables the natural rhythms of the text to work with the melody rather than against it.

A cantor is suggested for the Gloria but the verses could also be managed by the assembly. The tunes often linger in the memory after singing. This will assist assemblies, especially during the learning phase.

'Missa Magis' is the only setting to include the Creed (the Apostles' Creed). Although it is not common to hear the Creed sung, it has been set with skill and is very singable.

The keyboard accompaniment is suitable for the average player and has straightforward rhythms. Guitar chords will assist the less confident.

Keys feature a maximum of 2 sharps or flats, although the Gloria ventures into 4 flats in the verses.



## Setting 4: Mass of Christ the Redeemer

### Mass of Christ, the Redeemer

**Composer:**  
**Bernard Kirkpatrick**

**Publisher:** OCP (USA)  
January 2011

**Availability:** Online, OCP  
[www.ocp.org](http://www.ocp.org)

**Scored for:** assembly, cantor, SATB choir, organ, brass quartet, timpani, handbells, harp

**Recording:** demo version to be available online in 2011:  
1. cantor and organ  
2. organ

The title: 'Mass of Christ the Redeemer' was inspired in part, by Bernard Kirkpatrick's early memories of his native Tasmania and the Deloraine Church of the Holy Redeemer. Bernard has lived in Sydney for many years and is currently Director of Music at Parramatta Cathedral and Music Director at the Seminary of the Good Shepherd, Sydney. From 1995-2006 he directed the music at St Francis of Assisi Church, Paddington.

'Mass of Christ the Redeemer' is a setting suitable for festive occasions. While it may be used by communities with modest resources, such as a cantor and organ, a degree of skill is required by the music ministers to play the work with confidence. The inclusion of a number of instrumental parts, including brass quartet and timpani, enables this Mass to be used for large scale celebrations and major feasts with little adaptation.

Modal harmonies are a feature of the setting. For Bernard, modal music has a beauty that is unsurpassed by other styles of music. He acknowledges a number of fragments of Gregorian Chant melodies as inspirations for various movements.

The setting, while musically interesting, has assembly parts that are very singable. The tuneful melodies are supported by subtle harmonic changes in the accompaniment.

The accompaniment may be played on a keyboard with some adaptation but it is scored for organ, primarily.

### Mass of Christ, the Redeemer

Penitential Act, with invocations  
Lord Have Mercy  
Glory to God (optional refrain  
and 2 verses or through-  
composed)

Gospel Acclamation  
Holy

Memorial Acclamations:  
We Proclaim Your Death  
When We Eat this Bread  
Save Us Saviour

Amen (4/4)

Amen 6/4

Lamb of God



### Description

Mass of Christ the Redeemer is an extensive work that well suits a festive occasion. Skilled musicians would find the music rewarding and the assembly parts are very singable. The melodic range extends from B (below middle C) to high D.

The Gloria offers challenges for the SATB choir; the other elements are within the skill range of an average SATB choral group.

Brass is a feature of this setting; 4 parts are scored for the Gloria and the Eucharistic Acclamations. Optional harp and handbells are available for the Kyrie and Lamb of God. Although these instruments are not so common in the Australian context, the parts could be adapted easily for other instruments.

## ICEL Chants for the People in the Revised Missal

### Introductory Rites

Greeting  
Penitential Act  
Kyrie  
Gloria

### Liturgy Of the Word

First Reading: ending  
Second Reading: ending  
Gospel Dialogue  
Creed I  
Creed II  
Prayer of the Faithful

### Liturgy of the Eucharist

Invitation to Pray response  
Preface Dialogue  
Sanctus  
Memorial Acclamation (3)  
Doxology and Amen  
The Lord's Prayer,  
Embolism  
and Doxology

Sign of Peace  
Lamb of God  
Invitation to Communion

### Concluding Rite

Blessing  
Dismissal

## ICEL CHANT: MUSIC AND RECORDINGS

Music score, audio and video: [ICEL DVD: 'Becoming One Body One Spirit in Christ'](http://www.icelweb.org/news.htm)  
Online score: <http://www.icelweb.org/news.htm>  
Online audio recording: <http://www.npm.org/Chants/index.html#sign>

## Setting 6: Mass of Glory and Praise

### Mass of Glory and Praise (2nd ed)

**Composer:**  
**Paul Mason**

**Publisher:** Willow Music  
Liturgical Song  
November 2010

**Availability:** Order online:  
Willow Music (new website  
planned for January is under  
development)  
<http://www.willowconnection.com.au/>  
Liturgical song  
<http://www.liturgicalsong.com/OrderForm.html#Glory>  
Catholic Book Stores

**Scored for:** assembly, SATB choir,  
piano, guitar  
2x C instruments  
Bb and Eb instruments

**Recording:** 1. piano and unison choir  
2. piano backing track  
Fuller choral version may  
come later



Sydney composer Paul Mason is a Pastoral Associate in the Diocese of Broken Bay. His 'Mass of Glory and Praise' was written originally in 2004 and revised last year. This 2nd edition, most likely, will be new to parish communities.

As a composer for the liturgy, Paul has preferred to concentrate on psalmody and Mass settings. He has found that in spite of the importance given to singing the liturgy, some communities have been slow to take up singing of the parts of the Mass. He aims to write music which will encourage communities to sing the liturgy above all else.

'Mass of Glory and Praise' was written initially for the young people in his parish. It has a 'rock' feel featuring an interplay of vocal and instrumental parts. Paul believes that the Mass setting has a broad appeal.

He has written extensive instrumental parts that are of moderate difficulty. He sees the choral parts in his score as both challenging and rewarding for singers.

A unique feature of the music is the inclusion of more than 100 Gospel verses for Sundays and Holy Days. There is also a Gospel Acclamation for Lent, always a welcome inclusion.

The first print run of the 2nd edition was sold out. The second printing should be available in the New Year.

#### Description

The music has energy, driven by the use of syncopation and instrumental interplay. The melodic range extends to B below middle C and to high D. Apart from the

### Mass of Glory and Praise



Penitential Act (with invocations)  
Glory to God (Refrain, 3 verses)  
Gospel Acclamation  
Lenten Gospel Acclamation  
Holy Holy Holy  
Memorial Acclamation  
    We Proclaim Your Death  
    When We Eat this Bread  
    Save Us Saviour  
Amen  
Our Father  
Lamb of God

Alleluia, most of the higher notes are well placed at the end of refrains and acclamations.

The melody mainly moves by step. There are occasional leaps, however, which may be as much as an octave. The keys are playable; they do not feature more than 2 sharps or flats.

The accompaniment varies from the very simple to the moderately complex but the inclusion of chords will assist musicians of modest ability. Musicians will need to manage confidently the syncopations in the melody line.

As it is a contemporary setting, the rhythms do not necessarily fall on the natural stresses of the words and phrases. The instrumental sections add colour by weaving through and between some of the vocal lines creating the occasional musical 'pause' for the singer. Clear musical leadership would be valuable, especially in the learning phase.

The Penitential Act (third form) may be adapted to include other invocations as more texts become

## The 'Lord Have Mercy': old and new settings

In the revised Order of Mass, there is only one published version of the third form of the Penitential Act (Rite). This text was made available to composers who submitted new settings to the Australian Bishops last year.

Like the current version of the Mass, the revised translation allows for other invocations to be written in

this third form of the rite. Other texts or invocations may replace those printed in the Missal. In practice, this may mean that many existing musical settings will continue to be used for this third form.

The 'Lord have mercy, Christ have mercy. Lord have mercy.' or the Greek 'Kyrie eleison...' (that is prayed after the absolution: 'May almighty

God have mercy...') is unchanged. Older versions of this form will also continue to be used.

Of the six recommended settings, only three include tones for invocations (setting numbers 4, 5 and 6). These tones can be used to fit other invocations prepared by the Catholic Bishops Conference or written by the local community.

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www.hobart.catholic.  
org.au/liturgy.html](http://www.hobart.catholic.org.au/liturgy.html)



Dear Network Members

Next year we will receive the long awaited revised English translation of the Mass. The first phase of the reception, as recommended by the Australian Catholic Bishops Conference, features the option of learning to sing new or revised Mass settings before Pentecost 2011.

The teaching of these new settings will be the task of the music ministers who will also play a significant role in choosing appropriate settings for their local communities.

This expanded issue of Rite Notes aims to provide some general information about each of the 5 recommended new settings (the Mass Shalom revision is not included as it is well known). It is hoped that this material will assist communities as they prepare to sample and investigate some the options.

With every blessing to you and your loved ones this Christmas,

Cathy

## Learning new and revised settings

Many communities are eager to learn new Mass settings. The knowledge that a revised translation was being planned saw many communities hold off learning a new music setting of the Mass.

### Aussie settings welcome

The new settings have been welcomed as a way to encourage a common repertoire across Australia and give support to local composers. Most Dioceses are encouraging parishes to learn one or two Australian settings. Already US publishers are advertising more than 40 new Mass settings, with more to come. In this context, the publication of the recommended Australian settings is very timely.

### Getting started

In response to the phased implementation process recommended by the Australian Bishops, many communities will begin learning a new Australian setting during Lent or Easter next year. Others will phase in a new setting after Pentecost.

### 'Road test' opportunity

In the Archdiocese of Hobart, all settings will be 'road tested' in various parts of the state. The aim will be to provide opportunities for communities, with their music ministers, to listen and sing the new music before making choices. Dates (Feb and March) and venues will be announced towards the end of January 2011.

### Revised settings

A number of publishers have indicated that there will be (and in some cases are already) revisions of well-known Mass settings. Local musicians have been asked to refrain from making their own adaptations and wait for the published revisions.

In most cases, these revisions are being prepared by the original composers. Some of the more popular revised settings are listed opposite.

### Learning challenges

Revised settings will require substantial relearning of the Gloria and the Memorial Acclamations. In some cases the teaching of these

Revisions of existing settings include:

**Mass Shalom**  
Smith/Mason (Willow)

**Mass of Freedom**  
Russell (Willow)

**Mass of Creation**  
Haugen (GIA)

**Mass of Remembrance**  
Haugen (GIA)

**Mass of Light**  
Haas (GIA)

**A Community Mass**  
Proulx (GIA)

**Celtic Mass**  
Walker (OCP)

these particular melodies may be difficult to 'dislodge' after many years of repetition.

The Holy Holy has only one line change so revisions should be relatively straightforward to teach. The Lamb of God is also unchanged.

In the revised Missal, the term 'Penitential Act' replaces the current ritual name of 'Penitential Rite'.