

By Flowing Waters: Chant for the Liturgy
a selection of 25 English chants

Prepared by Paul F. Ford

The Schola Cantorum of Saint Peter the Apostle
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The book, *By Flowing Waters: Chant for the Liturgy*, contains nearly 700 authentic chants and songs based on authentic chants for use by assemblies, cantors, and choirs. It is intended to be an example of the best and most accessible of the Roman Catholic plainsong tradition. It is also intended to be ecumenical in its use of the New Revised Standard Version of the Bible (NRSV), its design for eucharistic worship in liturgical churches, and its adaptability by free churches who wish to add chant to the sung prayer styles of their congregations.

This compact disk is a selection of 25 of the most representative chants from *By Flowing Waters*. The recording surveys the ancient modes and tones in the collection and suggests various ways in which the 102 psalms and 19 canticles in this treasury can become the sung prayer of individuals and groups.

There is a New Testament text to which Christians have turned for nearly 2000 years whenever they wish to discuss liturgical music, dedicate musical instruments, and encourage church musicians.

Let the word of Christ dwell in you richly; teach and admonish one another in all wisdom; and with gratitude in your hearts sing psalms, hymns, and spiritual songs to God. (Colossians 3:16 NRSV)

The movement is first from the Word outside to the Word inside, from ears to heart. Only after the Word has begun to make its home in our hearts ('dwell in you') does it rise to the surface and overflow in spoken wisdom and sung gratefulness.

But music does not come only at the end of this process. Music, especially song, also has the gift to open the heart to receive the Word and to allow the Word to be ruminated upon so that the full home-making, life-changing power of the Word may work its effect. But in all this the Word of God has priority.

The music in *By Flowing Waters* has ancient sources but only one Source, the Word. Anyone familiar with the history of chant knows that the original Greek and Latin words themselves 'created' the music that was meant to convey them to the heart and then to express the heart's fullness. As I prepared this volume, my whole aim was to allow the music which expressed the meaning of the original words to try to convey the same meaning to those who speak English. With respect to the psalmody (the ways to sing psalms, canticles and other long texts), my whole aim was to let these ancient tones become the tunes to carry the Hebrew and Greek poetry freshly translated into English in the NRSV. Everywhere my goal was to let the text be primary and the music its servant.

The entire repertory of the *Graduale Simplex* (also known as the Simple Gradual—the collection of simpler chant authorized by the Second Vatican Council) is included in the book *By Flowing Waters*. To this collection I added a ninth suite of psalms and antiphons for the last weeks of the church year and a little known song of farewell from the Frankish funeral rite, *You knew me, Lord*. This book also includes the entire repertory of *Jubilate Deo* (the universal chant collection authorized by Pope Paul VI in 1974) with fresh English lyrics as well as the original Latin and Greek. It also provides settings for singing the readings, based on the models provided in the 1973 *Ordo Cantus Missae*. Thus this volume is complete for those who want to chant the entire renewed liturgy according to the model envisioned by Vatican II, incorporating new adaptations in English of ancient Greek and Latin chant melodies for the Order of the Mass and for the Ordinary of the Mass.

The volume highlights the “preferential option” in Roman liturgy for the singing of psalms at the Eucharist, not just between the readings but also for the processions. It employs psalm verses with great variety and freedom of choice. It reestablishes the antiphon as a refrain and the response or alleluia as a true response. It presumes an orientation of the people toward psalms, which includes an understanding of the imagery and the historical and cultural background of the psalms. Preparation for the use of *By Flowing Waters* should not be merely musical but requires a study of the religious values of the psalms or psalm verses. In addition, those who sing the texts must appreciate that the words of different speakers are placed on their lips—now the words of the Lord, now the words of the psalmist, etc. Detailed instructions about these matters are found in the Performance Notes and the How To Use This Book sections of *By Flowing Waters*.

The style of the songs of *By Flowing Waters* is what could be called litanic or responsorial, the call of the cantor and/or choir and the response of the assembly. The music of these songs is drawn from the treasury of what is commonly called Gregorian chant but might more accurately be called plainsong. In fact the Simple Gradual contains Mozarabic (Old Spanish) and Ambrosian (Milanese) chant as well as Gregorian chant. All of these melodies are hundreds of years old and some may have their origins in the music sung by women and men at worship in the first half-millennium of the Christian experience.

By Flowing Waters is also innovative in its brief, almost litanic responses to the first reading (and, on Sundays and solemnities, to the second reading), in the litanic alleluia psalms, and the antiphons of acclamation during Lent. By restricting its palette of melodic colors to nine patterns for the psalm responses and to six for the alleluia psalms, the Simple Gradual achieves the goal of all good ritual music: familiarity with variety. By recovering the eight so-called ecclesiastical modes, the Simple Gradual expands the range of human emotion capable of being expressed by music. One rediscovers that modal music in free rhythm wears well.

The litanic style of *By Flowing Waters* is, I think, its greatest virtue. The call and response way of singing makes the assembly work and it makes cantors and choirs work at making the assembly work (the chief vocation of the pastoral musician). Thus, liturgy is everyone’s work and not just the achievement of experts witnessed by an appreciative audience. The litanic style is not, however, too much work—its familiarity and variety contribute to a lively exchange between the assembly and its ministers. Finally, this work drives home the meaning of the text of the Word of God.

Paul F. Ford

A Meditation on the Chants

Many of the world's religions see life as a journey. Christians believe that in Jesus Christ God joined us on this pilgrimage. *Glory and Honor and Praise* is a travel song for Palm Sunday, sweeping together past, present, and future, and earth and heaven in one praise of him who came and comes in God's strong and holy name: "I shall be there for you as who I am shall I be there for you" (Exodus 3:14, in John Courtney Murray's translation).

The road of Palm Sunday lead to the cross—but it did not stop there! The journey song continues in the duets between Mary Magdalen and the angel of the resurrection, between the first women disciples of Jesus and his apostles: *Alleluia, This Is the Day*. We follow the Risen One into Galilee on the path taken by all the holy ones, our ancestors, *By Flowing Waters*, singing the song which opens the book of the songs of God's people, the psalter. We keep these life-changing, life-giving waters wet on our brows by receiving continuous sprinkling from the *Springs of Water*.

On the occasions when we "follow the advice of the wicked and take the path that sinners tread" (Psalm 1:1) we call out to our Leader who has already arrived at our destination: "*You were sent to heal the contrite: Lord, have mercy.*" Receiving forgiveness we sing our praise, *Glory to God*. To our lesson well, we ponder the damage that sin does to all of our relationships, to ourselves, our neighbors, and our God in *Because I have Sinned Against You*.

Our Bridegroom sings to us from heaven, "*Come, My Beloved, Receive Your Crown.*" Bridesmaids and groomsmen urge us to surrender to his love. How can we but say: "My beloved speaks and says to me: 'Arise, my love, my fair one, and come away'?" Anticipating our arrival at his side, we praise him for all of his wonderful deeds: *Alleluia*—the LORD is the one who hears the desire of the meek, strengthens their heart, and inclines his ear to listen to them (Psalm 10:17). *Alleluia*—the LORD is good and his steadfast love endures forever (Psalm 118:1). *Alleluia*—the LORD, the Most High, is awesome, a great king over all the earth (Psalm 47:1).

The groomsmen keep singing to us across the centuries, inviting us to strengthen our faith in the God who called us onto the journey (*Apostles' Creed in Question Form*). Looking ahead, beyond the discomforts, difficulties, and discouragements of journey, we pick up our pace with two songs, "*My redeemer lives, and on the last day he will renew my life*" (Job 19:25), and "*In the presence of the angels, I will sing your praise, my God*" (Psalm 138:1c).

The Bread for the wayfarers and the Wine of the wedding banquet are ours because of the great prayer we pray, punctuating it with acclamations borrowed from the heavenly places: the *Holy, Holy, Holy*, the *Christ has died, Christ is risen, Christ will come again*, and the *Amen, amen, amen*. We call out to the *Lamb of God* with titles which describe his work among us: O Pledge of Life—O Lasting Light—O Font of Love.

At last we arrive at the end of the journey which, at its beginning, promised that *In Galilee You Will See Jesus*. Encouraged by his assurance, "*Ask and You Will Receive,*" we make our needs known to our Spouse. The supper commences, to the accompaniment of the oldest Christian dining music: *O taste and see that the LORD is good*. At the end of the banquet we rise to sing together, "*We Give You Praise.*"

A rush of unworthiness seizes us, *You Knew Me, Lord*. But our fellow banqueters, those who have been long in God's company, assure us: "May flights of angels convey you into paradise; at your journey's end may the army of martyrs shout your welcome and escort you to the new and holy city, Jerusalem. May choirs of angels welcome you with their songs of greeting as you take your place with once poor Lazarus to enjoy with him and all the holy ones everlasting rest."

Paul F. Ford

Notes on the Recording

("BFW" refers to the book *By Flowing Waters: Chant for the Liturgy*; "BFW" followed by a number means that the chant in question can be found at this place in the book)

Sequences, Hymns and Marian Antiphons (25 settings in BFW)

1) Glory and Honor and Praise (Mode I) BFW 108

This processional hymn for Palm Sunday (original title: *Gloria, Laus, et Honor*) was written in the early ninth century, probably by Theodulf of Orléans, a native of Spain. It is based on Matthew 21:1–3, 8–11. The translation is inspired by those of Dom Matthew Britt, O.S.B., and Joseph Connelly, S.J. The organum on the second and subsequent refrains has the sopranos on melody, altos a 4th below, tenors a 5th above, and basses on melody.

Refrain: Glory and honor and praise be to you, King Christ the Redeemer. Children long ago, in their winning way, raised their loving cry: "Hosanna."

- 1 Israel's King you are, and the glorious Offspring of David. You come, O King most blessed, in the Lord's strong and holy Name.
- 2 Glory to you on high, the heavenly congregation is singing; glory to you here below from your mortal children and all created things.
- 3 Your own beloved people came to meet you with palms and olive branches; now we are here before you, singing hymns of praise and offering prayers.
- 4 They made their gift of praise to you on the eve of your passion; we sing our joyful hymn to you, now rejoicing in heaven.
- 5 As your own nation pleased you then, may our devotion please you now. O King, so good, so merciful, all that is good pleases you.

2) Alleluia, This Is the Day (Mode V) BFW 148

This gathering song for Easter Sunday began life as three ancient antiphons sung at the night office of the Liturgy of the Hours in the Easter season (verses 2, 4, and 5). Verses 6, 7, and 8 are borrowed from the Easter sequence, *Victimae Paschali Laudes* (as "Christians, Praise the Paschal Victim," 148 in BFW). Verse 1 is the versicle and response, and verse 9 the short responsory, of all the offices of Easter week; verse 3 is the first part of the gospel canticle antiphon for Easter Thursday evening prayer. In order to illustrate the programmatic character of the text, a female cantor or cantors, representing St. Mary Magdalen (and the other women), may sing verses 3, 8, and 9; another (male) cantor or cantors, representing the angel(s) of the resurrection, may sing verses 4, 5, and 6; and a schola or the choir may sing verses 1, 2, and 7. Single and double alleluias

highlight the joy of the Easter event.

- 1 This is the day the Lord has made, let us rejoice and be glad. (Psalm 118:24)
- 2 The stone has been rolled away from the door of the tomb. (cf. John 20:1)
- 3 They have taken away my Lord, and I know not where they have laid him. (cf. John 20:2)
- 4 Mary, why do you seek the living Christ among the dead? (cf. Luke 24:5)
- 5 Mary, do not weep; The Lord has risen again. (cf. John 20:13 and Matthew 16:7)
- 6 He who hung upon the cross has risen from the grave. (cf. Matthew 28:5–6)
- 7 Tell us, Mary, what did you see on your way? (cf. John 20:15)
- 8 I saw two angels robed in white, and I saw the shroud. (cf. John 20:12 and 20:7)
- 9 Christ my hope has risen; he goes before you into Galilee. (cf. Matthew 28:7 and Mark 16:7)

Entrance Antiphons and Psalms (63 settings in BFW)

- 3) By Flowing Waters (Mode IV E) BFW 442, 443, and 630.

Psalm 1, the preamble to the psalter, has traditionally been sung at celebrations of saints. Here it is used for the Common of Holy Men. The Simple Gradual assigns the antiphon, “By flowing waters the Lord has planted his saints; and all their delight is in the law of the Lord” (cf. Psalm 1:3a, 2) to be sung as frequently as after every verse, depending on the desired length of the gathering rite and the entrance procession. Here the Schola Cantorum of St. Peter’s sings it after every other verse of the entire psalm and uses the optional doxology. The use of the doxology is reserved to the two major processional chants of the Roman liturgy, the entrance and the communion processions; non-Roman churches also use doxologies at the end of the preparation of the gifts. Notice too another feature of The Simple Gradual: Every verse of all processional psalms is intoned, unlike the practice of the *Graduale Romanum*, which intones only the first verse.

Sprinkling Rites (3 settings in BFW)

- 4) Springs of Water (Mode I a 3) BFW 144 (also 636)

This setting of the song for the sprinkling rite (with verses from the Canticle of Daniel) is reserved for use at the Easter Vigil, just after the baptisms and/or the renewal of baptismal promises. Another setting (BFW 636), with verses from Psalm 118, is used throughout the Easter Season.

Penitential Rite C (3 settings in BFW)

- 5) You were sent to heal the contrite (Mode VIII) BFW 611

This chant is an application of the Litany of Praise of God’s mercy (Penitential Rite C1) to Kyrie XII (*Pater cuncta*, from the twelfth century) of the *Graduale Romanum*. All eight forms of this litany are set in BFW .

Glory to God (7 settings in BFW)

- 6) Glory to God (Mozarabic) BFW 603

This lovely Old Spanish (Mozarabic) setting is given new life by being married to the English

translation of the Glory to God.

Responsorial Psalms (57 settings in BFW)

7) Because I have Sinned Against You (Responsory Tone D 1 g) BFW 64

The responsorial chants are perhaps the greatest “innovation” of the *Graduale Simplex*. They are based on the simple responsories, the *responsoria brevia*, of the ancient Liturgy of the Hours in both monasteries and cathedrals. In the *responsoria brevia* style, the psalmist begins to sing the psalm and the response emerges from within the text. Thus, this setting of Psalm 41:4–9, the second responsorial psalm from the first suite of antiphons and psalms for Lent, begins with verse 4, sung by the psalmist, and all join by singing the second part of verse 4, “Because I have sinned against you,” as the refrain. The rapid return of the refrain after every verse of the psalm underscores the disastrous effects of our sinfulness on all of our relationships.

8) Come, My Beloved (Responsory Tone E 5) BFW 357

The solemnity of the Assumption of Mary has some of the loveliest chants in the entire book. This responsorial setting of the Song of Songs (4:8ab, 3:6, 5:1, 6:10, 2:10, 8:5, 6:9b, 2:13b–14, 7:6) employs a double tone (such are reserved for festive occasions): Odd numbered verses are chanted on one chanting tone and even numbered on a second, usually higher tone. Here the women of the schola sings verses 2, 4, 6, and 10—as did the the bridesmaids in the Song of Songs. A female psalmist, representing the bride, sings verse 5; and a male psalmist, representing the bridegroom, sings verses 1, 3, 7, 8, and 9. From the canticle itself arises the assembly’s refrain: “Come, my beloved, receive your crown” (4:8b). Churches which do not celebrate this solemnity may use this setting for weddings and memorial services.

Alleluia Psalms (46 settings in BFW)

9) Alleluia Psalm (Psalm 9, Responsory Tone E 2 d) BFW 234

This psalm, from the second suite of antiphons and psalms for Ordinary Time, is sung with alleluia as its response. The text is Psalm 9:1–2, 7–10, 13–14, 18 and Psalm 10:17. There are six alleluia psalm responsory tones in the Simple Gradual, three more elaborate alleluia psalm responsory tones (about which, see the next two tracks on the CD), and twelve, more traditional alleluia melodies (in Modes I, II, III, IV, VII, and VIII)—all of which illustrates that one can praise God in many more moods than can be represented by the modern major and minor scales.

10) Easter Vigil (unique Responsory Tone) BFW 142

The editors of the *Graduale Simplex* enlarged this familiar Easter season dismissal formula into a unique and very effective psalm for the Easter Vigil which responds to and reserved for the proclamation of the Easter mystery in Romans 6:3–11. Verses 1–4 of Psalm 118 are set to music, rather than verses 1–2, 16–17, and 22–23 of the Roman Lectionary; this was done because the Simple Gradual wishes to encourage a litanic dialogue between the psalmist(s) and the assembly. In verses 2–4, the psalmist or cantor sings up to the asterisk and a schola or the choir responds: “His steadfast love endures forever.” Ideal ways to perform most solemn greeting of the Easter gospel are for the psalmist and schola either to sing this psalm in procession to the ambo, or from

the ambo (if it is large enough) or near the ambo.

11) Ascension Alleluia Psalm (Psalm 47, unique Responsory Tone) BFW 178

This responsory tone with double and triple alleluias is reserved by the editors of the *Graduale Simplex* to link aurally and vocally the greatest solemnities of the Easter seasons: Easter Sunday, the Ascension, and Pentecost. Psalm 47 is called by the editors of the *New Oxford Annotated Bible NRSV* “a hymn celebrating God’s enthronement as king of all the nations.” All of its verses are sung in this version.

The most elaborate alleluia psalm responsory tone in the *Graduale Simplex* is used on the solemnity of the Assumption, to verses from the wedding Psalm 45—BFW 359; churches which do not celebrate this solemnity may use this setting for weddings.

Creeds (4 settings in BFW)

12) Apostles’ Creed in Question Form (Ambrosian) BFW 626

The oldest form of the Christian creed arose from the interrogation of the candidates for baptism. In this form the presider asks the three great questions simply; and the assembly responds with the ancient distillations of the faith. I set this form and the straightforward recitation of the Apostle’s Creed—BFW 625—to a too little known Milanese or Ambrosian credal melody.

Preparation Songs (56 settings in BFW)

13) My Redeemer Lives (Mode II D) BFW 513

One of the songs during the preparation of the gifts in the Mass for the Dead, “My redeemer lives, and on the last day he will renew my life” (Job 19:25) with Psalm 18:1–2a, 4, 6 is given an added depth by the use by the Schola of St. Peter’s of the technique of the Byzantine churches, the *ison* (holding the modal tonic), in the antiphon.

14) In the Presence of the Angels (Mode V a) BFW 519

Another of the songs during the preparation of the gifts in the Mass for the Dead, “In the presence of the angels,” accompanies verses of Psalm 138 (1, 3, 7a and c, 8), a “thanksgiving for deliverance from trouble,” in the words of the editors of the *New Oxford Annotated Bible NRSV*.

Chants for the Ordinary of the Mass (32 settings in BFW)

Chants for the Order of the Mass (27 settings in BFW)

15) Holy (Mode IV) BFW 620

Sanctus X of the *Graduale Romanum* here becomes the Holy of Suite V, one of five collections of songs for the introductory rites, the first eucharistic acclamation, and the fraction litany, which the editors of the Simple Gradual remind us can be “mixed and matched” (as they are for this recording, in order to keep the three eucharistic acclamations in Mode IV tonality).

16) Memorial Acclamation A BFW 578

This acclamation (and its three companions: *Dying you destroyed our death . . .*, *When we eat this bread . . .*, and *Lord, by your cross and resurrection . . .*) are all set to the tune of *Mortem tuam annuntiamus, Domine, et tuam resurrectionem confitemur, donec venias*, the memorial acclamation of the *Graduale Romanum*.

17) Doxology Ending and Threefold Amen BFW 583

Organ:

18) Lamb of God (Mode I) BFW 605

Agnus Dei XVI of the *Graduale Romanum* here becomes the Lamb of God of Suite II. There are six settings of this fraction litany in BFW. I have added to five of these settings the twelve extra invocations of Christ which ICEL has prepared.

Communion Songs (62 settings in BFW)

19) In Galilee You Will See Jesus (Mode VII a) BFW 165, 166, and 633

The promise of Mark 16:7, “In Galilee you will see Jesus just as he told you, alleluia,” becomes the communion procession antiphon for Easter Season I, one of the two suites of antiphons and psalms for the Easter season (similarly, there are two such suites for the Advent season, and nine for Ordinary Time). This lovely antiphon accompanies the singing of Psalm 16:1–2, 5–11, the text of St. Peter’s first sermon on Pentecost, the fiftieth day of Easter (cf. Acts 2:25–32).

20) Ask and You Will Receive (Mode VIII G) BFW 491, 492, and 634

BFW contains a suite of antiphons for the votive Mass in Any Need. This is the powerfully confident communion antiphon and psalm. The Simple Gradual assigns the antiphon, “Ask and you will receive; seek and you will find; knock and the door will be opened” (Matthew 7:7) to be sung as frequently as after every verse of Psalm 78:1–3, 23–29, depending on the length of the communion procession. Here the Schola Cantorum of St. Peter’s sings it after every other verse.

21) Psalm 34 with Alleluias (Mozarabic) BFW 645

Psalm 34, *Taste and See*, has been the default communion procession hymn of the Christian Church since its mention by St. Cyril of Jerusalem in his *Mystagogical Catechesis* (V, 20) in the fourth century. The editors of the *Graduale Simplex* borrowed this setting from the Old Spanish or Mozarabic Rite. In every verse except the last, a single cantor sings up to the asterisk, after which (an)other cantor(s), a schola, or even the entire choir joins in. The last verse (“The Lord redeems the life of his servants; none of those who take refuge in him will be condemned”) is sung by the cantors, schola, or the choir. The assembly sings the response after every verse. The doxology at the end is optional. All of Psalm 34 is sung on this recording to illustrate the rather complex patterns for intoning each verse.

Songs of Praise after Communion (4 settings in BFW)

22) We Give You Praise (Mode VII Ambrosian) BFW 657

The original setting for this song of praise is as the *transitorium* (communion song) of the Milanese or Ambrosian Rite. The editors of the *Graduale Simplex* give it new usefulness to those in the Roman Rite who are trying to understand what the *General Instruction of the Roman Missal* (GIRM) means in §56j by a “psalm or song of praise.” This song is symmetrical with the Glory to God and is an “independent rite” in itself (GIRM 17a). Generally it is sung by all, standing. Here the schola skillfully adds organum to lend splendor to this solemn act of praise.

Other Ritual Chants (45 settings in BFW)

23) You Knew Me, Lord (Mode IV) BFW 546

I was inspired to set the official translation of this ancient funeral farewell antiphon to its melody in the *Graduale Romanum* by the moving description of its use in the excellent book, *The Death of a Christian: The Order of Christian Funerals* by Richard Rutherford, C.S.C., with Tony Barr (revised edition, Collegeville, MN: Pueblo, 1990; p. 62). It may be sung entirely by a cantor; but, ideally, the assembly sings the sentence, “I breathe forth my spirit to you, my Creator,” both times it is assigned to be sung.

24) May Flights of Angels (Mode VII) BFW 542

Richard Rutherford mentions (*The Death of a Christian*, p. 49) that this more traditional farewell antiphon is distinct from the following antiphon and was meant to be sung with Psalm 25. Rutherford says, “This chant has been an element of the funeral procession, either as an antiphon or an independent response, since the beginning of written funeral rites.”

25) May Choirs of Angels (Mode VIII) BFW 543

Richard Rutherford mentions (*The Death of a Christian*, p. 100) that this farewell antiphon was merged with the preceding antiphon in the funeral rite of 1614, without consideration of the fact that it is in a different mode.

Benefactors

This CD would not have been produced without the gifted musicianship of J. Michael Thompson, the skilled engineering of Joel R. Conrad, and the prayerful singing excellence of the Schola Cantorum of Saint Peter’s Church in the Loop, Chicago. The following benefactors financially underwrote the recording: J. David and Marian Aylmer (Camarillo, CA), Frank Brownstead (archdiocesan director of music, Los Angeles), Ronald D. Turner and Jacqueline Turner (Camarillo, CA)

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Published and Administered by The Liturgical Press, Collegeville, Minnesota 56321.