

Lord, By Your Cross and Resurrection:  
The Chants of *By Flowing Waters* for Holy Week and Easter Sunday  
Sixty-six chants in English

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*Lord, By Your Cross and Resurrection* is a treasury of the psalms, hymns, and songs sung at eucharist during the holiest week of the year by western Christians from the first Christian millennium until the present. There is no other time when Christians sense a greater need to be in continuity with the spiritual experience of their ancestors. Just as our Jewish sisters and brothers celebrate Passover with the ritual meal, stories, and songs of their forebears and thereby taste, touch, smell, hear, and see the miracles of their liberation from slavery, so Christians celebrate the Paschal Mystery whereby the Lamb of God purchased our release from death and sin with his own blood—how can we keep from singing the same songs as we experience the same redemption?

*Lord, By Your Cross and Resurrection* contains forty psalms and canticles, together with thirty-nine antiphons, five hymns, and four other chants. Drawn from *By Flowing Waters: Chant for the Liturgy*, the first ever complete-in-English version of the “new” (1967) chant resource, the *Graduale Simplex* of Pope Paul VI—obviously a Roman Catholic publication—these chants are also of use to Lutherans and Episcopalians, as well as to other liturgical churches and to free churches who wish to add chant to the sung prayer styles of their congregations.

This recording is also the premier recording of the psalms, antiphons, and hymn for the Chrism Mass from the *Graduale Simplex*. As the *Rite of the Blessing of Oils and Consecrating the Chrism* (1972) says:

The bishop is to be looked on as the high priest of his flock. The life in Christ of his faithful is in some way derived from and dependent upon the bishop. He concelebrates the chrism Mass with priests from the different parts of his diocese and during it consecrates the chrism and blesses the other holy oils. This Mass is therefore one of the chief expressions of the fullness of the bishop’s priesthood and is looked on as a symbol of the close bond between the bishop and his priests. For the chrism the bishop consecrates is used to anoint the newly baptized and to trace the sign of Christ on those to be confirmed; the oil of catechumens is used to prepare and dispose them for baptism; the oil of the sick, to strengthen them amid their infirmities.

The Christian liturgy has adopted the Old Testament usage of anointing kings, priests, and prophets with consecratory oil because they prefigured Christ, whose name means “the anointed of the Lord.” Similarly, the chrism is a sign that Christians, incorporated by baptism into the paschal mystery of Christ, dying, buried, and rising with him, are sharers in his kingly and prophetic priesthood and that by confirmation they receive the spiritual anointing of the Spirit who is given to them. The oil of catechumens extends the effects of the baptismal exorcisms: it strengthens the candidates with the power to renounce the devil and sin before they go to the font of life for rebirth. The oil of the sick . . . provides the sick with a remedy

for both spiritual and bodily illness, so that they may have strength to bear up under evil and obtain pardon for their sins.

### About *By Flowing Waters*

The book *By Flowing Waters: Chant for the Liturgy* by Paul F. Ford, Ph.D., contains 680 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 102 psalms and 19 canticles 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 song of their congregations.

*By Flowing Waters* includes the entire repertory of the *Graduale Simplex* of Pope Paul VI (also known as the *Simple Gradual*—the official collection of simpler chant authorized by the Second Vatican Council). The book also contains most of the repertory of *Jubilare 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 the 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 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 Chants between the Readings are perhaps the greatest “innovation” of the *Simple Gradual*. They are based on the simple responsories, the *responsoria brevia*, of the ancient Liturgy of the Hours in both monasteries and cathedrals. Thus, there is a critical difference between the customary way responsorial psalms and alleluia psalms (that is, where the response is one or two or even three “alleluias”) are sung today and the way they are sung in the *responsoria brevia* style. We are used to the psalmist singing the entire responsorial antiphon which is then repeated by the assembly; then the psalmist usually sings two (or even more) verses of the psalm or canticle and then the assembly repeats the antiphon. In the *responsoria brevia* style, the psalmist begins to sing

the psalm and the response emerges from within the text. If the assembly knows the response well or if it is well-rehearsed, they can sing the response immediately; if they do not, the psalmist sings the response as it emerges from the text and then the assembly repeats it. The assembly repeats the response after each verse of the psalm.

## Notes on the Recording

(*Graduale Simplex* = *Simple Gradual*. *Graduale Romanum* = *Roman Gradual*. “V”= the Vulgate (Latin) translation of the Bible. “LBW” refers to the *Lutheran Book of Worship* of 1978. “BCP” refers to the *Book of Common Prayer* of 1979. “Pfatteicher” refers to Philip Pfatteicher’s excellent *Commentary on the Lutheran Book of Worship: Lutheran Liturgy in Its Ecumenical Context* (Minneapolis: Augsburg, 1990). “BFW” refers to the book *By Flowing Waters: Chant for the Liturgy*; “BFW” followed by a number means that this chant can be found at this place in the book. “LCR” followed by the number means that this chant can be found at this place in the book *Lord, By Your Cross and Resurrection: The Chants of By Flowing Waters for Holy Week and Easter Sunday—Sixty-six chants in English*, the pew edition, ISBN 0-8146-2762-5)

### Passion Sunday (Palm Sunday)

The Commemoration of the Lord’s Entrance into Jerusalem

1 Hosanna to the Son of David (Mode VII a)  
BFW 101/102; LCR 1

As the presider and ministers approach the gathered assembly, the choir sings, “Hosanna to the Son of David! Blessed is he who comes in the name of the Lord. He is King of Israel. Hosanna in the highest” (Matthew 21:9), a gathering antiphon which the people repeat after verses 1, 22–23, and 27–28 of Psalm 118 (117V). Use of this antiphon is common to Roman Catholics and Lutherans. The *Simple Gradual* and the revised *Roman Gradual* turn this chant into a call and response chant by adding verses of Psalm 118.

2 Let Us Go Forward in Peace  
BFW 103; LCR 2

A deacon or the presider sings: “Let us go forward in peace.” All answer: “In the name of Christ. Amen.” The great procession commemorating the Lord’s entrance into Jerusalem begins. This versicle and response is common to Roman Catholics, Lutherans, and Episcopalians.

3 The Children of the Hebrews (Mode I f)  
BFW 104/105; LCR 3

It is to *The Pilgrimage of Egeria* that we owe the details of the way Christians celebrated Holy Week in Jerusalem. Egeria, a woman from Gaul, narrates her pilgrimage to the holy places taken from 381–384. She tells us of how the children waved olive branches in the reenactment of the Lord’s entrance into Jerusalem, a detail not mentioned in John 12:13 (the source of this first processional antiphon). The antiphon alternates with verses 1–10 of Psalm 24.

4 The Hebrew People (Mode I f)  
BFW 106/107; LCR 4

This second procession antiphon is taken from Matthew 21:9 and alternates with verses 1–9 of Psalm 47 (46V).

5 Glory and Honor and Praise (Mode I)

BFW 108; LCR 5

This processional hymn for Palm Sunday (original title: “*Gloria, Laus, et Honor*”) was written in the early ninth century, probably by the imprisoned Bishop Theodulf of Orléans (†821). It is based on Matthew 21:1–3, 8–11. (See Pfatteicher, p. 233.) Dr. Ford’s 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.

6 Hosanna in the Highest (Mode VII a)

BFW 109/110; LCR 6

This third procession antiphon is taken from Mark 11:9 and alternates with verses 26–29 of Psalm 118 (117V). The *Simple Gradual* provides this lively and rare chant drawn from the Gospel of Mark as an alternative to the more complex antiphon *Ingrediente Domino* of the *Roman Gradual*. It is sung as the procession enters the church.

7 Lord, Come to My Defense (D 1 g)

BFW 93; LCR 7

Palm Sunday becomes Passion Sunday as the mood of triumph changes abruptly to one of contemplation of God’s Suffering Servant. We join that servant in his cry, “Lord, Come to My Defense,” and his song from the cross, Psalm 22 (21V): verses 19a, 1, 6–8, 11, 15, 16c–17a, and 22. The nineteenth verse of the psalm is the source of the response. This psalm is also the gradual psalm (chant between the readings) of the *Roman Gradual*.

8 Believe Me When I tell You This (Mode I f)

BFW 95; LCR 9

Unique to the *Simple Gradual* are the Acclamation Antiphons for the Sundays of Lent, used because the Church in the West fasts in Lent from the word/song, “Alleluia.” Here John 8:5 is made the acclamation, and verse 10 of Psalm 22 is sung by the cantor.

9 Judge My Cause, O God Mode VIII G)

BFW 97/98; LCR 10

During the Preparation of the Gifts, an antiphon based on Psalm 43:1 is sung by all, alternating with verses 1, 2, 20–21 of Psalm 22 (21V).

10 Father, If I Must Drink This Cup (Mode VIII c)

BFW 99/100; LCR 11

Jesus' words in the Garden of Gethsemani (Matthew 24:42) become today's Communion Antiphon, sung by all, alternating with verses 10–19 of Psalm 116 (115V). This antiphon has been the communion processional song of western Christians for at least a thousand years.

### Chrism Mass

11 Lord, You Have Given My Heart (Mode If)

BFW 111/112; LCR 12

As an alternative to the entrance antiphon from the Sacramentary ("Jesus Christ has made us a kingdom of priests to serve his God and Father: glory and kingship be his for ever and ever. Amen." (Rev. 1:6)], the *Simple Gradual* makes an entrance antiphon of verse seven of Psalm 4, "Lord, you have given my heart greater joy than at a harvest of wheat and wine and oil", sung in dialogue with verses 1–3, 5–6, 8 of the same psalm. If you were to look up Psalm 4:7 in most Bibles, you would not find "oil" in the list of crops the harvest of which gives joy to the heart. This is because the ancient Latin translation of the psalms used by the *Simple Gradual* is based on the even older Greek translation, called the Septuagint, considered inspired by many Christian churches.

12 I Will Sing For Ever (E 3)

BFW 113; LCR 13

The first responsorial psalm is from Psalm 89 (88V), verses 1a, 20–21, 24, and 26. The response is based on the first verse of the psalm.

13 True Hearts Were Made for Praise (C 2 g)

BFW 114; LCR 14

The second responsorial psalm is from Psalm 33 (32V), verses 1, 3, 5, 12–13, and 18–22. The first verse of the psalm is the source of the response.

14 O Redeemer, Hear Our Singing

BFW 115; LCR 15

Poet and bishop Venantius Fortunatus (c.530–c.610), well-known for his Holy Week hymns, *Vexilla Regis prodeunt* and *Pange, lingua, gloriosi Lauream certaminis*, is also the author of *O Redemptor, summe carmen*, the hymn which accompanies the two processions of the Chrism Mass, the procession through the cathedral with the oils about to be blessed at the time of the preparation of the gifts, and the procession of the blessed oils and consecrated chrism to the sacristy at the end of the Chrism Mass. All sing the refrain, "O Redeemer, hear our singing as we praise you with one voice," before and after each verse:

- 1 Sunlight makes the olive fruitful, From the fruit the oil is pressed; Savior of the generations,  
Now we bring it to be blessed.
- 2 In your kindness, King immortal, consecrate this olive oil: May it be a sign and safeguard,  
And the schemes of Satan foil.
- 3 May all people, men and women, Through this Chrism be made new, That the wound to  
their first glory May be healed, O Lord, by you.

- 4 When our minds are cleansed by water, Let our sins be put to flight; When our foreheads are anointed, May we share your Spirit's might.
- 5 Born of love of God the Father, Dwelling in the Virgin's womb, Give us light who share this Chrism; Close the door of death's dark tomb.
- 6 May we keep this feast forever As a holy day of days; May our hearts grow never weary As we sing its fitting praise.

15 Justice You Love (Mode VIII G)

BFW 116; LCR 16

The bridegroom's section of wedding psalm, Psalm 45 (44V), verses 1–6, 8, and 16–17, is the communion song of the Chrism Mass. Christians are meant to be reminded of the first verses of the Song of Solomon as the ultimate destination of a life begun in anointing with oil and chrism: "Let him kiss me with the kisses of his mouth! For your love is better than wine, your anointing oils are fragrant, your name is perfume poured out; therefore the maidens love you. Draw me after you, let us make haste. The king has brought me into his chambers. We will exult and rejoice in you; we will extol your love more than wine." The seventh verse of the psalm is the source of the response.

**The Sacred Triduum of the Passion and Resurrection of the Lord**

EVENING MASS OF THE LORD'S SUPPER (Maundy Thursday)

16 We Should Glory in the Cross (Mode VII c)

BFW 118/119; LCR 17

The great Three Days (from sunset on Holy Thursday to sunset on Easter Sunday) begin with the antiphon drawn from Galatians 6:14, sung in alternation with Psalm 67 (66V), verses 1–7. This antiphon has been sung on this occasion for well over a thousand years.

17 Priest for Ever, Jesus Christ (Mode I f)

BFW 202/203; LCR 18

The alternative entrance antiphon and psalm is an evocation of the Priest Jesus Christ described in Hebrews 6:20–7:28, sung in alternation with the priesthood psalm, Psalm 110 (109V), verses 1–5, and 7.

18 In Green Pastures the Lord Gives Me Rest (D \*)

BFW 120; LCR 19

The first responsorial psalm is from the dear Psalm 23 (22V), verses 1, 2b–6. The second verse of the psalm is the source of the response.

19 I Will Bless Your Name, O Lord (E 5)

BFW 204; LCR 20

The second responsorial psalm is from Psalm 145 (144V), verses 1, 3–4, 9, 15–17, and 19–21. The first verse of the psalm is the source of the response.

20 A New Commandment I Give You (Mode III a)

BFW 121/122; LCR 21

During the washing of the feet—the expression of the new mandate (hence, "maundy") that we are to love one another—an antiphon drawn from John 13:14, is sung in alternation with the

obedience psalm, Psalm 119 (118V), verses 1, 15, 32, 40, 45, 47, 97, 103, 105, and 129. Philip Pfatteicher calls the washing of the feet “the enacted sermon” (see Pfatteicher, p. 242).

21 Where We Live as Friends (Mode VI)

BFW 123; LCR 22

The hymn, *Ubi caritas est vera, Deus ibi est*, attributed to “auctor ignotus in Italia (sæc. IX–X^?)” [unknown Italian author (9th–10th century?)] in the *Graduale Triplex* (1979), makes its first known appearance in the Romano-Germanic Pontifical of the 10th century. It is sung in the place of the antiphon and psalm for the preparation of the gifts.

22 I Will Take the Cup of Salvation (Mode II D)

BFW 124; LCR 23

During the Communion procession, all sing an Antiphon (Psalm 116 [115V]:13), alternating with verses 10–12 and 14–19 from the same psalm.

23 Hail Our Saviour’s Glorious Body (Mode III)

BFW 126/648; LCR 24

After communion, the Eucharist is taken from the church in a solemn procession during which all sing St. Thomas Aquinas’s hymn, *Pange, lingua, gloriosi corporis mysterium*, in the fine new translation of Fr. James Quinn, S.J.

## **Good Friday Celebration of the Lord’s Passion**

### **Liturgy of the Word**

24 Father, I Put My Life into Your Hands (C 3 a)

BFW 127; LCR 26

The first responsorial psalm is from the lament, Psalm 31 (30V), verses 1, 5, 9, 11–12, and 14–16. The fifth verse of the psalm is the source of the response.

25 My Savior and My God (C 2 g)

BFW 232; LCR 27

The second responsorial psalm is from the lament, Psalm 43 (42V), verses 1–5. The fifth verse of the psalm is the source of the response.

### **Unveiling of the Cross**

26 Look on the Wood of the Cross

BFW 128; LCR 28

The minister, carrying the cross, sings, “Look on the wood of the cross; on which was raised the Savior of the world,” three times, raising the pitch each time. Roman Catholic and Episcopalian congregations reply, “O come, let us worship”; Lutherans, “O come, let us worship him.”

### **Veneration of the Cross**

27 O My People, What Have I Done to You (Mode IV A)

BFW 129; LCR 29

This antiphon and verses, called the Complaints or “Reproaches of Christ against his people . . . is traceable to Micah 6:3ff. and to 2 Esdras 1:12ff.” “The reproach as a rhetorical device is very ancient, employed by parents from antiquity to the present.” The singing of the Reproaches during the veneration of the cross developed between the seventh and the eleventh century (see Pfatteicher, pp. 251–252). “They form a dialogue between God and his people here and now, and are not to be understood as anti-Semitic in any way” (U.S. Bishops Committee on the Liturgy *Newsletter*, January 1981).

28 Your Cross, O Lord (Mode IV E)

BFW 130; LCR 30

The antiphon, “Your cross, O Lord, we worship; your resurrection we praise and glorify; through the wood of the cross joy has come to all the world,” is of Byzantine origin and has been used with verses of Psalm 67 (66V) in the Good Friday liturgy since the time of Amalarius of Metz, the ninth-century Carolingian liturgical scholar (see Pfatteicher, p. 251). The antiphon is sung by the cantor or choir, and then repeated by all.

### The Easter Vigil

#### VIGIL OF THE LORD’S RESURRECTION

### Part I: Solemn Beginning of the Vigil The Service of Light

The vigil begins with the Blessing of the Fire and Lighting of the Candle, the Procession to the Church, and the Singing of the Easter Proclamation.

### Part II: Liturgy of the Word

1 Lord, Send Out Your Spirit (C \*)

BFW 131; LCR 31

The first of the great Vigil readings from the Hebrew scriptures, Genesis 1:1—2:2, invites the response, “Lord, Send Out Your Spirit and renew the face of the earth” (based on Psalm 104 (103V), verse 30, and the psalmist(s) or schola sings verses 1–2a, 5–6, 10, 12–14, 24, 35bc.

2 The Earth Is Full of the Goodness of the Lord (E 1)

BFW 132; LCR 32

This responsorial psalm, Psalm 33 (32V), is the Episcopalian responsorial and the Roman Catholic alternate to Track 1 for use in praising God for the wonder of creation. The response is from verse 5b and the text is verses 4–7, 12–13, and 20–22.

3 Keep Me Safe, O God (D 1 e)

BFW 133; LCR 33

The second (third for Lutherans and Episcopalians) of the great Vigil readings, Genesis 22:1–18, tells the story of the faith of Abraham when God seemed to be asking for the sacrifice of his son Isaac. In the responsorial psalm, we sing verses 5, 8–11 of Psalm 16 (15V), the text which St. Peter explained to the people of Jerusalem on the day of Pentecost (Acts 2:25–29). The first verse of the psalm is the source of the response.

4 Let Us Sing to the Lord (E 3)

BFW 134; LCR 34

Ex 14:15—15:1 is the one Old Testament reading regarded as essential to the Easter Vigil by Roman Catholics, Lutherans, and Episcopalians. It culminates in the canticle of Moses and the people, led by his sister Miriam and all the women (according to Exodus 15:21). Exodus 15:1b is the source of the response and verses 1b–4a, 8–10, 21 of Exodus 15 comprise the canticle.

5 I Will Praise You, Lord (D 1 e)

BFW 135; LCR 35

As the fourth reading of the Vigil Roman Catholics read Isaiah 54:5–14, which the editors of the New Oxford Annotated NRSV Bible call the “Song of Assurance to Israel.” To this reading all respond with verses 1, 3–5, 10, 11a and 12b of the thanksgiving Psalm 30 (29V). The first verse of the psalm is the source of the response.

6 You Will Draw Water Joyfully (C \*)

BFW 136; LCR 36

Roman Catholics, Lutherans, and Episcopalians read Isaiah 55:1–11, which the editors of the New Oxford Annotated NRSV Bible describe as a “hymn of joy and triumph celebrating the approaching consummation of Israel’s restoration.” To respond to this hymn, Roman Catholics and Episcopalians have chosen another canticle from Isaiah 12: 2–6. The third verse of the this chapter is the source of the response. Episcopalians may also use this chant to respond to the seventh Vigil reading.

7 The Vineyard of the Lord (C \*)

BFW 137; LCR 37

As an alternative response to Isaiah 55:1–11, Roman Catholics may sing yet another Isaian canticle, Isaiah 5:1–7a, the “vintage festival song” (New Oxford Annotated NRSV Bible) which Isaiah turns into an allegory of God’s relationship with his People. The seventh verse of this chapter is the source of the response. Lutherans may use this chant to respond to their eighth Vigil reading.

8 Lord, You have the Words (E 4)

BFW 138; LCR 38

Lutherans and Roman Catholics share a love for the sixth Vigil reading, Bar 3:9–15, 32—4:4, the praise of the wisdom of God in creating and sustaining the world and its peoples. In response, Roman Catholics may sing a psalm with a similar theme, Psalm 19 (18V), verses 7–10. John 6:68 is the source of the antiphon.

9 Let Heaven and Earth Give Glory (C 2 g)

BFW 139; LCR 39

As an alternative response to the Baruch reading, Roman Catholics may sing the Canticle of Moses, Deuteronomy 32:1–2a, 3–4a, 8a and c, 9–12. The response is based on Deuteronomy 32:3.

10 My Soul Is Longing for You (C 2 g)

BFW 140; LCR 40

As the seventh Vigil reading, Roman Catholics and Episcopalians read God’s promise to cleanse

God's unfaithful people of all their impurities, Ezekiel 36:16–17a, 18–28. Both churches use sections of Psalms 42 (41V) and 43 (42V) as the responsorial psalm. The first verse of Psalms 42 (41V) is the source of the response.

11 Create a Clean Heart in Me (D 1 g)

BFW 141; LCR 41

As an alternative response to the Baruch reading, Roman Catholics may sing the penitential Psalm 51 (50V):10–13,16–17. The tenth verse of the psalm is the source of the response.

12 Easter Vigil Alleluia

BFW 142; LCR 42

After the proclamation of the Easter mystery in the Letter to the Romans 6:3–11, the presider, deacon, or psalmist sings the Easter Vigil Alleluia (from which everyone has fasted since Ash Wednesday—this may be sung three times, the singer raising the pitch each time.) The editors of the *Graduale Simplex* enlarged the familiar Easter season dismissal formula into a unique and very effective alleluia psalm. 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 may sing up to the asterisk and a schola or the choir may respond: “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.

13 The Litany of the Saints

BFW 143; LCR 43

Because it is the Easter season, all stand for the Litany of the Saints as it is sung during the procession of the elect, their sponsors, the presider, and the ministers to the font. The names of other saints (for example, patrons of the place, titular saints of churches, and patrons of those who are to be baptized) and petitions suitable to the occasion may be added to the litany in the appropriate places. On analogy with the three solemn petitions for the about-to-be-ordained bishops, priests, or deacons, Dr. Ford created a second and third petition for the about-to-be-initiated elect, added after the standard petition, “Give new life to these chosen ones by the grace of baptism”: (1) “Give new life to these chosen ones by the grace of baptism and pour out your Holy Spirit,” and (2) “Give new life to these chosen ones by the grace of baptism, pour out your Spirit, and feed them with your Body and Blood.”

14 Springs of Water

BFW 144; LCR 44

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.

15 The Lord's Right Hand Has Shown Its Power

BFW 145/146; LCR 45

This antiphon, verse 16 of the Sunday Psalm 118 (117V), originally from Morning Prayer of the Second Sunday of Lent, punctuates the chanting of verses 21–23, 27b of the same psalm as the gifts are prepared. The editors of the New Oxford Annotated NRSV Bible tell us that “In Jewish liturgical tradition, Pss 113–118 constitute the ‘Egyptian Hallel,’ used in connection with the

great festivals. At the Passover, Pss 113–114 are sung before the meal; 115–118 afterwards.”

16 Dismissal: The Mass Is Ended  
BFW 147; LCR 47

At the dismissal, all respond to the greeting of the deacon or presider. This greeting is used for the eight days of Easter (from Easter Sunday through the Second Sunday of Easter) and again on Pentecost Sunday. This practice suggests that, by analogy with the alleluia psalm tone used on Easter Sunday, the Ascension and on Pentecost Sunday (Track 19), it seems that this dismissal could also be used on the Ascension.

### **Easter Sunday: MASS DURING THE DAY**

17 Alleluia, This Is the Day (Mode V)  
BFW 148; LCR 48

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,” Track 20, below). 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)

18 Today is the Day the Lord Has Made (C 3 g)  
BFW 149; LCR 49

This Responsorial Psalm with the familiar Easter and Sunday text, “Today is the Day the Lord Has Made,” sets verses of the two great Easter psalms, Psalm 118 (117V) and Psalm 107 (106V).

19 When Israel Went Out From Egypt  
BFW 150; LCR 50

This melody is from the great Easter Vespers, sung in the churches of medieval France. It combines very decorative psalmody in various successive tenors [chanting notes]—mi, fa, sol, la—with double and triple alleluias, in the ancient responsorial style. The *Graduale Simplex* of Paul VI revived this form of popular psalmody to link aurally and vocally the greatest solemnities of the Easter season: Easter Sunday, the Ascension, and Pentecost. Here it is used to grace the

chanting of all of Psalm 114 (113A V) and verses 17–18 of Psalm 115 (113B V).

20 Christians, Praise the Paschal Victim! (Mode I)

BFW 151; LCR 51

Fr. Peter Scagnelli's lovely translation of this, the sequence of Easter (the hymn before the gospel), enables this glorious tune and text (composed in the eleventh century by the Burgundian poet, Wipo) to lift English-singing hearts well into the twenty-first century.

21 The Earth Trembled (Mode VIII c)

BFW 152/153; LCR 52

For well over a millennium Roman Catholic Christians have sung a more melismatic version of this antiphon as they brought their gifts forward on Easter Sunday while the choir chanted verses of the thanksgiving Psalm 76 (75V):1–5a. This antiphon can be found on p. 180 of the Solesmes edition of the Codex Hartker.

22 Christ, Our Paschal Lamb (Mode III a)

BFW 154/155/629; LCR 53

Similarly, for well over a millennium, Roman Catholic Christians have sung a more melismatic version of this antiphon as they received communion on Easter Sunday while the choir chanted verses of the praise and thanksgiving Psalm 66 (65V): 1–2, 4–6, 8–9, 16, 20. All remain standing for the concluding doxology.

23 Alleluia, Alleluia, Alleluia (Mode VI F)

BFW 156/157/ 632; LCR 54

Familiar to Roman Catholics as the Easter Season gospel acclamation, this triple alleluia is given new usefulness by the editors of the the *Simple Gradual* as an alternate communion procession antiphon. Verses of the historical Psalm 105 (104V): 1–11, 40–45ab, called by the editors of the New Oxford Annotated NRSV Bible “the story of God’s great deeds on behalf of his people,” are sung by the cantor(s), schola, or choir. All remain standing for the concluding doxology.

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