

Module 2 - The Liturgical Year and Repertoire I

Lent, Holy Week and Easter

The aims of this module are to point you in the direction of material which explores the origins and history behind liturgical forms associated with this season and to enable you to explore music repertoire that is available.

The music covered in this module features mainly contemporary works and forms that are not as widely known as they could be. Every church will have a collection of traditional and well-known music for use during this season. The material mentioned here augments this and provides a range of possibilities that will enable and inspire worshippers.

Each title has a web link that enables you to either buy a copy or get the details for library loan. UK students may be able to loan copies from [Sarum College Library](#).

If you have come across some music that has been helpful in your church, share this with others on the website by using the forum.

Equipping yourself

Musical Resources

These titles contain a wide range of simple but effective music:

- [Resurrexit](#), Music for Lent, the Easter Triduum and Eastertide, Decani Music.
- [Ash Wednesday to Easter for Choirs](#), ed. Dakers, OUP.
- [Music for Common Worship Book 1](#), RSCM
- [Enemy of Apathy](#), Wild Goose/Iona
- [The Courage to say No](#), Wild Goose/Iona. 23 Songs for Lent & Easter
- [Music for Holy Week and Easter](#), McCrimmon
- [Sing! New Words for Worship](#), Sarum College Press
- [Christ be our Light](#), Farrell, OCP
- [New Hymns for Lent, Holy Week and Easter](#), Mayhew

Reading Resources

You should try and get hold of these two books if you can:

- [Celebrating the Easter Mystery](#), ed. Irvine, Mowbray
- The Calendar (pp.459-466), in [The Study of Liturgy](#), SPCK

Liturgical Resources

When constructing services or looking for ideas, these books are invaluable for liturgical material:

- [Times and Seasons](#), Church House Publishing
- [New Patterns for Worship](#), Church House Publishing.
- [This is the Feast](#), Forster & Kelly, Mayhew
- [Together for a Season](#), All-age worship for Lent Holy Week and Easter, CHP
- [Stages on the Way, Worship Resources for Lent, Holy Week and Easter](#), Iona

Historical background and repertoire

An Overview of the Season

The areas requiring study are Lent, Palm Sunday, Maundy Thursday, Good Friday and Easter Eve or the Easter Vigil. The 50-day period through to Pentecost also needs to be seen as including the weeks following Easter. These days are often referred to as 'The Fifty Days of Easter'.

Lent

[Lent](#) firstly appeared ([Council of Nicaea](#) AD 325), as a combination of fasting before Easter and a more regulated period of preparation for Baptism at Easter. The period of 40 days was derived from the length of Christ's fast in the wilderness. The length and when fasting took place varied enormously in the early church with 'Lent' lasting for periods of between three to eight weeks. Eventually, the baptismal elements became less prominent and the penitential features were more dominant with the introduction of penitential acts such as those occurring on [Ash Wednesday](#) from the tenth century.

The following resources contain psalmody, and specific pieces for use during Lent:

Psalms 25 and 103 - RSCM Music for Common Worship 1, p.391

Psalms 22, 51, 116 - RSCM Music for Common Worship 1, p.326

As the deer longs, Hurd - Psalm Songs (Cassell)

[An Evening Prayer for Lent](#) - André Gouzes

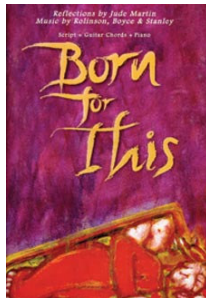
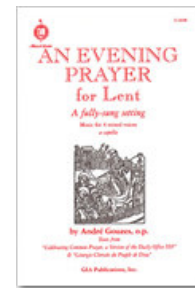
Now the acceptable time - Resurrexit p.13

I will put a new spirit within you - Resurrexit p.20

Lent Prose (plainchant) - Ash Wednesday to Easter, p.1

The Litany - Ash Wednesday to Easter, pp.17-26

The Litany - Sarum College Press



[Born for This](#), Stations (Fridays in Lent) - CJM Music

Jesus Lamb of God, A Litany at the breaking of bread by

Bernadette Farrell - Christ be Our Light

O God you search me, Psalm 139, Farrell - Christ be our Light

Palm Sunday

It took 400 years for the celebratory aspects of [Palm Sunday](#) to be used liturgically. By the fourth century, a procession from the Mount of Olives into the city of Jerusalem had been established. It was to take another eight centuries before this ritual would be seen in Rome! Meanwhile, it spread to Spain, Gaul, and England. [Aldhelm](#) in 709 AD mentions the singing of *Hosannas*. The focus of the processions was originally the Gospel book which became replaced by relics, the Host and later, representations of Christ and even the donkey.

You will find this list useful for Palm Sunday.

Hosanna to the Son - Resurrexit p.30

Palm Procession - Resurrexit p.32

O Jerusalem - Resurrexit p.40

[Procession of Palms](#) - Malcolm Williamson

Palm/Paschal Procession, Walker - Resurrexit p.32

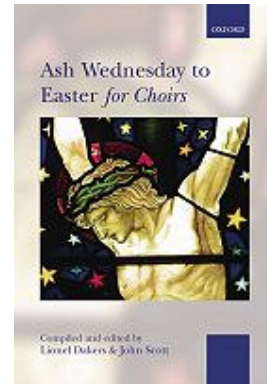
Hosanna filio David - Taizé

Maundy Thursday

This day is a combination of three elements: the commemoration of The Last Supper, the reconciliation of penitents and preparation for the baptismal rites on Holy Saturday, notably the preparation and consecration of oils to be used. The day became associated with the first weekday Eucharist in Holy Week. The ritual of the washing of the feet was originally associated with Holy Saturday but as Christ washed the disciples' feet at the Last Supper, it transferred to the Thursday. The [Maundy Money](#) has no liturgical meaning and has grown as a separate tradition associated with the giving of alms or gifts by British royalty since AD 600.

Music for use on Maundy Thursday.

Gospel Acclamation texts - RSCM Music for CW 1, p.59
The Song of the Supper - p.34 Enemy of Apathy
O give thanks to the Lord (Ps. 106) - p.38 Enemy of Apathy
Gospel Acclamation text - RSCM Music for CW 1, p.59
Song for the washing of the feet - This is the Feast p.40
The Lord Jesus & A new commandment - The Great Week p.24
A new commandment, Richard Shephard in,
[Ash Wednesday to Easter](#), p114
Prepare a room for me - Resurrexit p.45
So you must do - Resurrexit p.54
Ubi caritas (plainchant) - Resurrexit p.56
In the heart where love is abiding (Ubi caritas), Barnard - Ash Wed. to Easter, p.100
Lay down your head - Resurrexit p.71
We come as guests invited, Walsh - Easter Mysteries p.4
In love you summon - There is one among us (Iona)

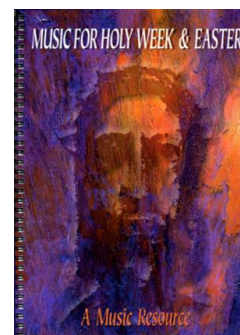


Good Friday

Historically, there are two elements associated with this day. Firstly, the veneration of the cross which developed and spread in correlation with the relics of the true cross and was well established in Rome by the eighth century. Secondly, the opportunity to receive Holy Communion using the reserved sacrament. Originally, from as early as the second century, people would communicate from reserved sacrament at home but by the seventh century this was transferred to churches. Today, the veneration of the cross and taking of communion using the reserved sacrament is widespread and afternoon 'watches' are kept as well as readings or musical settings of the passion. Recently, Church House Publishing have produced a new booklet of the passion narratives for dramatic presentation, [Proclaiming the Passion](#).

Music for use on Good Friday.

Hymn of the Passion - p.33 Enemy of Apathy
Proclamation of the Cross - [Music for Holy Week and Easter](#)
Contemporary Reproaches - p44 Enemy of Apathy
Plainchant reproaches - Music for Holy Week and Easter
Answer me (Reproaches) - Resurrexit p.84
O my people (Reproaches) - Resurrexit p.88
The Reproaches, John Sanders - Ash Wednesday to Easter, p143
The Reproaches, Peter Jones - Easter Mysteries p.68
Who said that we heard you? - John Bell (Iona)



Holy Saturday and Easter Eve

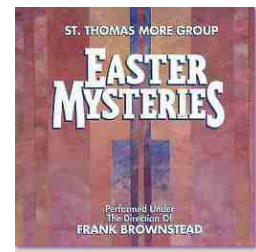
Holy Saturday itself is traditionally a day of fasting with no formal services taking place. It is Easter Eve that heralds the new day and begins with a lengthy vigil. [St. Augustine](#) called this 'the mother of all vigils'! In this vigil the whole history of salvation is recounted in scripture including psalms and canticles. The bringing of fire or light into the church and the lighting of the paschal candle is an ancient custom and has as its basis the Jewish blessing of the lamp on the eve of the Sabbath. In the early church, a great number of people brought to Christianity would be baptised at this time. Today, baptismal vows are sometimes renewed by congregations. The '[Exultet](#)' or Easter Song of Praise is an ancient exultation of the deeds of Christ. It is often sung to plainchant. Timings for the service vary and may occur at dawn on Easter Day itself.

Music for the Easter Eve or Easter Vigil.

Lumen Christi - Music for Holy Week and Easter
This is the night, Farrell - Resurrexit p.150
Lord of the morning - p.62 Enemy of Apathy
Readings, Psalms and Prayers for the Vigil - Lent, Holy Week, Easter, CHP
Exultet - Music for Holy Week and Easter
Baptismal Music - Music for Holy Week and Easter, Resurrexit pp.139-149
Easter Alleluia Psalm, Inwood - Easter Mysteries p.63

Music appropriate for Easter Day, morning and evening.

Christ be our Light, Farrell - Christ be our Light p.6
Easter greeting - RSCM Music for CW 1, p.122
Word that formed creation, Haugen - Resurrexit p.169
Psalm for Easter Day - Richard Proulx (GIA)
Gospel Acclamation - Music for Holy Week and Easter
Easter Acclamation, Dean - [Easter Mysteries](#) p.58
Easter Alleluia (Gospel Acclamation) - RSCM Music for CW 1, p.47
Gospel Acclamation text - RSCM Music for CW 1, p.59
Christ has Risen - p.68 Enemy of Apathy
The Robber - p.64 Enemy of Apathy
The Easter Song of Praise, Richard Shephard - Ash Wednesday to Easter, p.212
Surrexit Christus - Taizé



Easter Evening - p.76 Enemy of Apathy
Easter Anthems - RSCM Music for CW 1, p.215
Easter Anthems, John Scott - Ash Wednesday to Easter, p.208
Psalms and Canticles - RSCM Music for CW 1, p.342
Now the green blade riseth, Lindley - Ash Wednesday to Easter, p.190
Love's redeeming work is done - David Ogden (White Light Publishers)
Easter Night - Robert Fielding (Sarum College Press)

The Fifty Days of Easter

This period corresponded to the Jewish feast of Pentecost or the Holy Feast of Seven Weeks, from the Feast of Unleavened Bread to the Feast of First Fruits. Referred to as *magna dominica* or 'great Sunday' by St Athanasius, neither fasting or kneeling were allowed during it. The commemoration of the Ascension was moved from Easter Day to the fortieth day of the period which split the period and allowed the earlier return of fasting and penitential acts.

You will be able to explore music for the seasons of Pentecost including Ascension, Trinity and Ordinary Time in Module 13.

Conclusions

As you have seen, there is a lot of new music available in many forms and styles. As you begin to explore these titles, you will find music that is appropriate for your church and for the musicians that you have available. The messages of this time require direct and simple communication. Much of the music mentioned here has the ability to do this and is not too difficult.

You might also think about the following:

- building on accepted repertoire of hymnody etc.
- looking for extra items to add variety, depth, comment.
- items for mid-week worship, for 'two or three gathered'.
- music for meditations during Lent and Holy Week.
- inclusive music for all to sing, especially the psalm.
- cantor-led music, psalmody, contemporary hymnody.

Students living in the Diocese of Salisbury U.K. will be able to borrow some of the mentioned resources from the Sarum College Church Music Resource Library. Some titles have accompanying CD or tape recordings available.

Further help

Here is a useful resource from Church House Publishing.

[Visual Liturgy Live](#) is the latest version of the Visual Liturgy family which has for ten years been helping people to plan worship services for the Church of England, the Methodist Church of Great Britain, and The Church of Ireland. Give their free demo a go and sample the range of services for Lent Holy Week and Easter which contain suggestions for texts and music.

[Anglicans Online](#) have a very interesting list of international resources.

Written work for this module

If you are presenting a written piece after working through this module, write about how you work through Lent, Holy Week and how you celebrate Easter at your own church. You may also like to include how you could introduce new music and why you would do this. It will all centre on your own experiences and hopes. Email your work to be registered to rcfielding@googlemail.com and this will then contribute to receiving your certificate. You will also receive a brief and positive commentary on your work.

Robert Fielding
2003
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