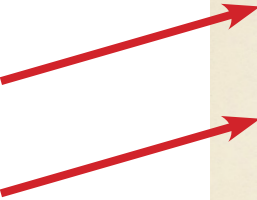



WORSHIP II HYMNAL
(GIA Publications, 1975)



The texts are from sources ranging from the early church to the present; translations are generally from within the last three centuries. Every text was examined for theological content, usefulness in the context of adult parish worship, and the understandability of the language; keeping in mind that hymn texts are poetry and not conversational English, and that the average adult is certainly capable of comprehending earlier texts. The authenticity and integrity of the text or translation has been preserved, or in some cases restored for most hymns of earlier periods. It is the firm opinion of the editors, endorsed through considerable consultation with noteworthy musicians and liturgists, that the so called “translation” of English into English, e.g., “thee” to “you” and “thy” to “your,” is a regrettable practice that upsets the literary integrity of a text, often results in an example of poor grammar, and still fails to yield a “modern” text – to say nothing of the ecumenical implications.



The service music section includes a number of selections commissioned for this hymnal to compliment the majority of material collected over the six year period since the publication of the new order of mass. The editors are especially grateful to Ronald Arnatt, Calvin Hampton, Howard Hughes, SM, and Alexander Peloquin whose works along with those of Richard Proulx appear in this section for the first time in print. A special acknowledgment is given to St. Michael Church, Independence, Ohio, who commissioned the Peloquin Creed and permitted its publication in WORSHIP II prior to its performance on the occasion for which it was commissioned.

This hymnal would need to be the size of the Sacramentary, Lectionary for Mass, Roman Ritual and Liturgy of the Hours combined were it to provide liturgy planners with the necessary information to properly prepare liturgies. For that reason the editors have intentionally omitted rubrical directions from the various rites whenever they deemed them unnecessary for the people’s intelligent participation. While the editors have set out to provide the materials needed for the people’s fullest participation, it is their intent that the liturgy planners consult the ritual books and other sources for the directions related to when and how these materials are to be used.

Grateful acknowledgment is given to the following Chicago priests who contributed to the various rites or overall content by preparing copy or serving as consultants: Revs. Michael P. Ahlstrom, Daniel P. Coughlin, James J. Jakes, Ronald J. Lewinski, Laurence P. McBrady, and Raymond J. Novak.

The music settings of the antiphons from the lectionary have been collected through a project spanning four years. They have been written in modality compatible with the Grail/Gelineau Psalter by the following composers, identified throughout the book by their initials: R.J.B./Robert J. Batastini,