



Word on Worship

Newsletter of the Worship Office, Archdiocese of Newark, NJ

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“We come to share our story, we come to break the bread, we come to know our rising from the dead.” So sings the refrain of David Haas’ *Song of the Body of Christ* (G.I.A. Publications), with words that all but encapsulate in contemporary language the very meaning of our celebration of the Eucharist. The story, the meal, the faith we share is at the heart of our existence as a Christian people. It is this sharing that transforms us from individuals striving alone for God to members of a community supporting one another, as a people responding in faith to God’s call of redemption. It is a story that must be shared, a story that is kept alive only through its telling and retelling. It is a story made up of many individual

one another as members of the true living Body of Christ.

Music makes our story come alive. Music in our liturgical celebrations serves to support and encourage the participation of the community in its sung prayer, in order to bring the community to that “full, conscious, and active participation” (*Constitution on the Sacred Liturgy*, no. 14) to which they are called. Music in liturgy accompanies ritual action, helps us respond to and reflect on God’s word, and provides a vehicle through which prayer may be a further living expression of our faith. That is why it is not so much a question of liturgical music, but one of musical liturgy. Thus, in the celebration of the *Rite of Christian Initiation of Adults*, music is not only an integral part of each period of the rite, but is vital to its overall success.

PERIOD OF EVANGELIZATION AND PRECATECHUMENATE

The period of precatechumenate contains no ritual celebration. While there may be an informal reception of those inquiring,

be used for any ritual celebration, this informal reception might be a good time for some sort of meditative or spiritual recordings, keeping the particular liturgical season in mind. This would serve to provide the inquirers with an experience of prayer through music, in addition to the other experiences they would have with those involved in their preparation.

First Step: Acceptance Into the Order of Catechumens

If yours is like most parishes in which I’ve served, what you most likely celebrate at this point is the “Celebration of the Rite of Acceptance into the Order of Catechumens and of the Rite of Welcoming Baptized but Previously Uncatechized Adults Who Are Preparing for Confirmation and/or Eucharist or Reception into the Full Communion of the Catholic Church.” If the title appears confusing, let it be a gentle nudge to the pastoral musician: read the entire rite, and become intimately familiar with its rhythm. Only then can you provide music that will serve to enhance the rite, and help to bring people to a closer and deeper experience of God. While composing music for the RCIA is a relatively new field, in which there are few pioneers, David Haas has composed two excellent collections of music for the rite: *Who Calls You By Name, Volumes I & II*, G.I.A. Publications.

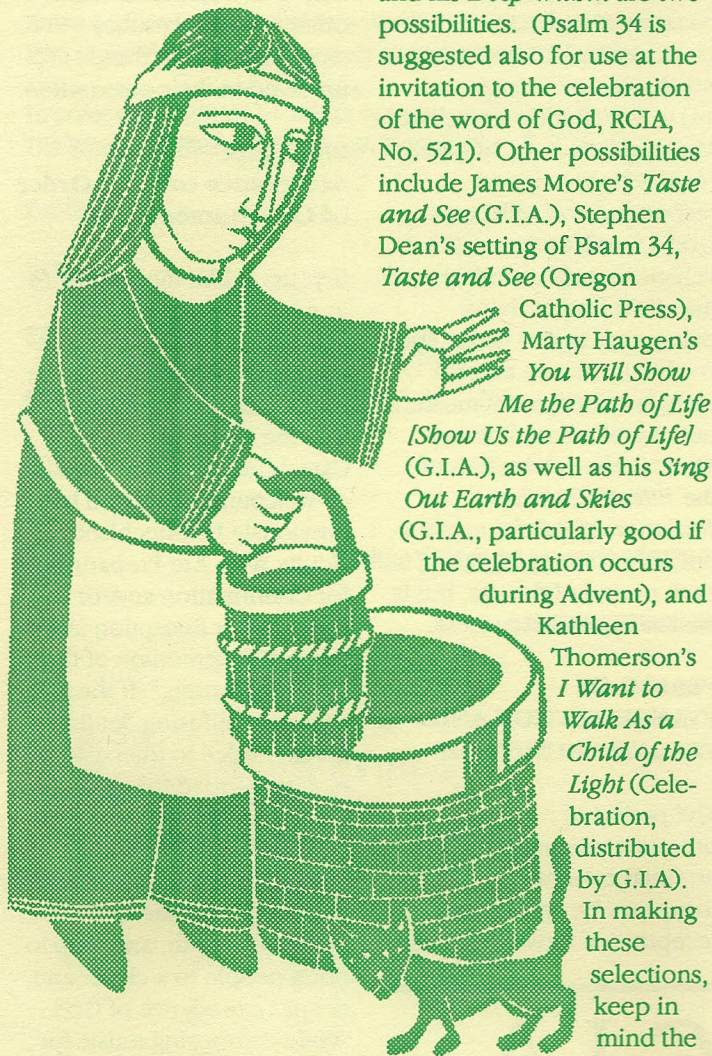
For our purposes we will use the aforementioned celebration, found in Appendix 1:1 of the RCIA. As the candidates are met by the priest or deacon (wherever this takes

MUSIC AND THE R.C.I.A.

RESOURCES FOR PRAYERFUL CELEBRATION

stories, sharing a common origin in God’s love, manifested through his gift of the Holy Spirit. It is a story of the seeds of faith being planted, taking root, bearing fruit differently in each individual (1 Cor 12:3-7.12-13). Many people, on different parts of the faith journey, love and support

“Such a reception, if it takes place, will be carried out without any ritual celebration; it is the expression not yet of faith, but of a right intention.” (*Rite of Christian Initiation of Adults*, No. 39.1) Thus, there is no call for music of any kind. And while taped music is something that should not



place) music is suggested (RCIA, No. 507). The text used should reflect and affirm the community's support for these candidates, drawing the community to recognize the call from God to which these candidates are responding. Haas' setting of Psalm 34, *Come, My Children* and his *Deep Within* are two possibilities. (Psalm 34 is suggested also for use at the invitation to the celebration of the word of God, RCIA, No. 521). Other possibilities include James Moore's *Taste and See* (G.I.A.), Stephen Dean's setting of Psalm 34, *Taste and See* (Oregon

Catholic Press), Marty Haugen's *You Will Show Me the Path of Life* [*Show Us the Path of Life*] (G.I.A.), as well as his *Sing Out Earth and Skies* (G.I.A., particularly good if the celebration occurs during Advent), and

Kathleen Thomerson's *I Want to Walk As a Child of the Light* (Celebration, distributed by G.I.A.). In making these selections, keep in mind the fact that

this part of the rite will occur during Advent, Christmas or ordinary time. The settings listed here are mostly simple refrains with cantor/choir verses, allowing the community to process (if that is desired), and to enter into a prayerful and faith-filled experience of welcoming without having to be buried in a worship aid.

After greeting the candidates, the presider invites them,

with their sponsors, to come forward. As they take their places, an appropriate song may be sung. Suggested is Psalm 63. Michael Joncas' *My Soul Is Thirsting* (G.I.A.) is an excellent setting, with a refrain that can be sung without needing rehearsal for the assembly. Also effective is Christopher Walker's setting of Psalm 27, *Those Who Seek Your Face* (OCP). If, however, there has been no procession, or if the candidates have been met somewhere within the worship space, I suggest not adding a song at this point. Consider Psalm 63 as another option then for the reception of the candidates. Another appropriate psalm text would be that of Psalm 42. Danna Harkin's setting, *Psalm 42* (WORD, distributed by OCP) sets the text to the simple traditional English tune O WALY WALY. See also Bob Hurd's setting of *As the Deer Longs* (OCP).

Music is called for next in the affirmation by the sponsors and assembly (RCIA, No. 513). Haas, in his *Who Calls You By Name* collection, includes melodies for the texts of the presider's prayers. Although a great deal of rehearsal would be required with the presider, his singing of these texts would not only serve to make the prayers come alive, but would be a further sign to the candidates of their importance to the community: the fact that those who love them have spent much time and effort preparing this celebration for them. This is a good reason to save the acceptance and welcoming rites for ordinary time (if it is celebrated only annually), when things tend to be less hectic.

Additionally, the prayer texts and gospel passages of

ordinary time provide much focus on discipleship of Christ, in a way that is much more suited to the rite than are the texts from the Advent season.

And so the rite continues. Refer to the rite for the assembly's responses. All of these responses should be sung if possible. Singing makes the assembly's affirmation come alive. Again, David Haas' collections provide excellent assembly responses for each part of the rite. Much of the music suggested above for the rites of acceptance and welcoming may also be used for other periods of the RCIA, e.g. the scrutinies.

PERIOD OF THE CATECHUMENATE

One of the most important parts of the rite is the dismissal of the catechumens. It is important to remember that the catechumens are dismissed before the profession of faith. At the conclusion of the presider's words, it is appropriate that the assembly sing a short acclamation, which may be repeated until the catechumens have exited the assembly. Haas' acclamation *We Stand With You (Who Calls You By Name, Volume I)* is extremely effective. An acclamation should be sung each time the catechumens are dismissed. Such rhythmic repetition serves to fortify the community's connectedness with the catechumens. It is also important to bear in mind that the catechumens are to be dismissed from the eucharistic assembly each time they are present for the celebration of the word. This includes dismissing the elect on Palm Sunday, Holy Thursday, and Good Friday.

Allowing the elect to remain for the entire liturgy on these days because "it's too much trouble to dismiss them in the middle of everything else" sends a bad message. It also creates an anticlimax for the celebration of the sacraments of initiation at the Easter Vigil. Remember too that the community will need some catechesis on RCIA if they are to partake of the acclamations wholeheartedly. Otherwise, this could be seen by the community as simply something that lengthens the liturgy needlessly. Such catechesis must occur before the rites of acceptance and welcoming are celebrated. And if the community does not take to this acclamation immediately stick with it! Don't give up, as it may take an entire year for the words to become prayer. In time it will become as natural as praying the Lord's Prayer, and no one has ever complained about that!

Second Step: Election or Enrollment of Names

Next is the "Parish Celebration for Sending Catechumens for Election and Candidates for Recognition by the Bishop" (RCIA, Appendix 1:2). The rite of sending is optional. The rite of election is not. Celebrated after the homily, the rite "offers that local community the opportunity to express its approval of the catechumens and to send them forth to the celebration of election assured of the parish's care and support" (RCIA, No. 531). This rite is also celebrated most appropriately on the First Sunday of Lent, although it can be celebrated at another time prior to that. As the catechumens and candidates

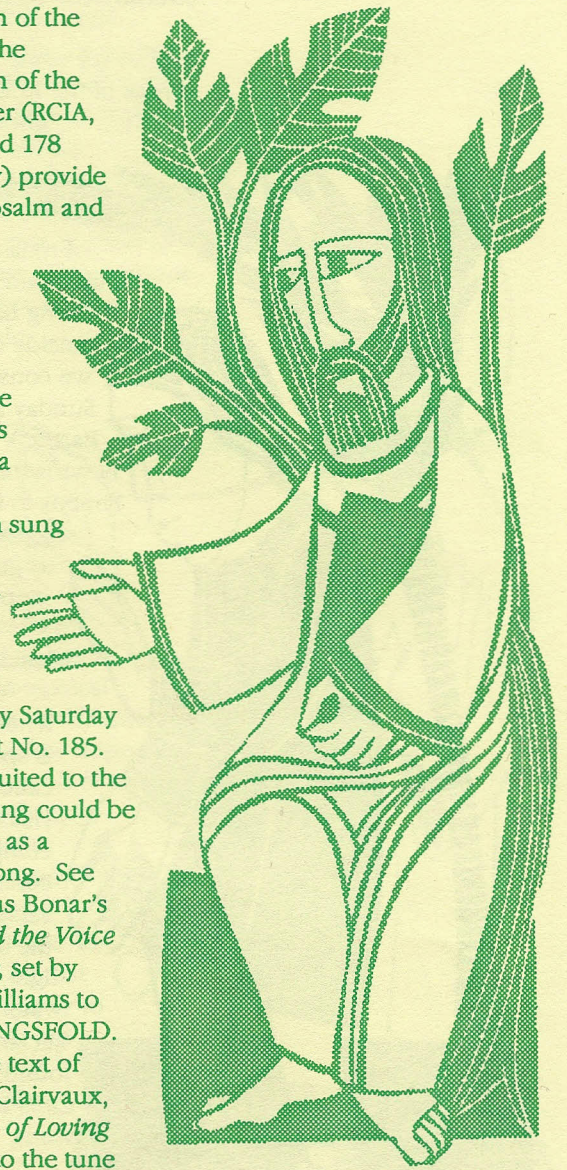
are sent forth an appropriate song may be sung. Haas' *Who Calls You By Name* (the title selection), with its text "Blessed be God, O blessed be God, who calls you by name, holy and chosen one!" is most fitting, as is the refrain from his *Blest Are They* (G.I.A.). Joncas' *I Have Loved You* (OCP) is also effective.

PERIOD OF PURIFICATION AND ENLIGHTENMENT

The next celebrations in the rite are the scrutinies, celebrated on the Third, Fourth and Fifth Sundays of Lent (RCIA, No. 138). Bear in mind that for these Sundays the readings from cycle A are used at the liturgies during which these rites will be celebrated. For those using the psalm of the day, this fact is extremely important. David Haas, in *Who Calls You By Name, Volume II* (G.I.A.), has included musical "settings" of the respective gospel passages, with an assembly acclamation interspersed throughout each proclamation. He has also included in his collections songs to coincide with the scrutinies. *God of All Power, God of All Mercy, and God of the Living* have a common melody with texts that reflect each week's gospel reading. These can be used as gathering songs for these Sundays, or as songs sung after the homily as the elect are called forward. Each of the songs contains a refrain with intercessions for the elect sung by a cantor. Therefore, they can be sung as the intercessions for the elect before the dismissal. In any event, it would be appropriate for the community to sing at least the response to the intercessions for the elect

(RCIA, No. 153). The profession of faith and the prayer of the faithful would then be done in the usual manner. Haas has also included a number of other songs suitable for these three Sundays. The presentation of the Creed and the presentation of the Lord's Prayer (RCIA, Nos. 157 and 178 respectively) provide suggested psalm and gospel verse texts within the rites themselves. The elect are dismissed as usual, with a proper acclamation sung by the community.

The preparation rites on Holy Saturday are found at No. 185. Any piece suited to the rite of sending could be appropriate as a gathering song. See also Horatius Bonar's text *I Heard the Voice of Jesus Say*, set by Vaughan Williams to the tune KINGSFOLD. See also the text of Bernard of Clairvaux, *O Jesus, Joy of Loving Hearts*, set to the tune of WAREHAM by William Knapp, also set to a traditional Scottish melody by Robert J. Powell (G.I.A.). When the rite of ephphetha is celebrated a song may be sung. See Jesse Manibussan's *Open My Eyes* (OCP). The preparation rites conclude without acclamation or song, and for good reason: we are within the one celebration of the Triduum, which begins on the evening of Holy



Thursday and concludes at the end of the Easter Vigil, having no formal conclusion between celebrations.

Third Step: Celebration of the Sacraments of Initiation

And so we come to the climax of the RCIA. The good news is that the vast majority of music composed is intended for use during Easter, i.e. outside of Lent (if we consider each Sunday as a "Little Easter"). The bad news is that space will limit us to but a few suggestions. Let us go step by step:

Blessing the Fire

While no music is specifically called for, David Haas did compose a common acclamation for the service of light, blessing of water, and a table acclamation, found in *Who Calls You By Name, Volume I*.

Procession

After the fire is blessed and the paschal candle lit, the candle is processed into the worship space, to its place in the sanctuary. Traditionally, the acclamation "Christ our light!" with its response "Thanks be to God!" is sung at three points in the procession. The *Sourcebook for Sundays and Seasons*

(Liturgy Training Publications) suggests also the option of interspersing verses of the classic evening hymn *O Radiant Light*, set to the chant melody JESU, DULCIS MEMORIA, between these brief acclamations. Those that choose this option will wish to rehearse with the priest or deacon leading the acclamation, to insure that the pitch matches the key of the hymn verses.

Easter Proclamation (Exsultet)

The exsultet has received much varied treatment over recent years. There are settings by a number of contemporary composers. Those who choose one of these or any other musical setting will want to insure that the text is faithful to that contained in the sacramentary. My suggestion, however, through years of experience, is simply to chant the exsultet using the melody in the sacramentary. Why? First of all, the chant of the exsultet is one of the oldest and most beautiful solo melodies of the Church, having survived its nearly 2,000 year history. Second, the exsultet is meant to be a simple joy-filled proclamation.

The exsultet should be proclaimed by the deacon, if the deacon is capable of rendering the text in a life-giving way, and is comfortable with singing in public. Otherwise, let the cantor proclaim the text from the ambo. Done properly, the exsultet takes approximately seven minutes to proclaim, which, given the length of the Easter Vigil, is not inproportionately long at all.

Responsorial Psalms

The number of readings will vary from parish to parish. To treat all of the possible combinations would be impossible, given the limits of space. However, the one reading that is never to be omitted is reading 3, from Exodus. Its response is the Song of Moses. One setting I have used with great success is *Exodus Cantic* by Howard Hughes (G.I.A.). Its echo style is extremely easy for the assembly to follow without needing any rehearsal. Bear in mind also that in many parishes the electric lights remain dimmed until the Gloria. Thus, simple texts and simple melodies that need not be read will be the most effective.

Glory to God and Alleluia

Now is the time to pull out all of the stops. Use the most festive Gloria and alleluia known to the community. Now is not the time to try something new. The community must be able to raise the roof, particularly with the alleluia. A gospel procession, carefully rehearsed, would be an excellent idea. Some might opt to sing the alleluia again at the conclusion of the gospel proclamation.

Celebration of the Sacraments of Initiation

We start with the celebration of baptism, which begins after the homily (RCIA, No. 218, No. 566 if also celebrating the rite of reception into the full communion of the Catholic Church). Where in the worship space the celebration takes place will vary from parish to parish. RCIA, No. 219 (or No. 568)



provides three options for the presentation of the candidates. Again, this will vary by parish. In each case, however, there is an invitation to prayer, followed by the litany of the saints.

Litany of the Saints

Again, in recent years there have been new musical settings of the litany, by various composers. David Haas (G.I.A.), John Becker (OCP) and others have given us new versions. However, I suggest staying with the tried and true on this one. The "traditional" chant of the litany is so well known, and has such a wonderfully rhythmic pace that I see no reason to re-invent the wheel. Do include the patron saints of those who will be baptized, along with any patron of the parish or community. See the *Sourcebook* or Appendix II of *The Roman Calendar: Text and Commentary*, USCC, 1976 for guidance on the proper organization of names within the litany.

Blessing of the Water

RCIA, No. 222 provides options for the blessing. However, during the Easter Vigil, only option A may be used. The other options are for certain other circumstances. David Haas composed music for the blessing in *Who Calls You By Name*, but misses the mark on this one. He uses option C, which is used only when baptism is celebrated "outside the Easter Vigil" (RCIA, No. 222). Again, if the presider is capable and comfortable, his chanting of the prayer, with a sung "Amen!" at the end will help to make this lengthy prayer come truly alive. If the presider has lowered the

Easter candle into the font, he will then raise it at the end of the prayer. This is the time for that acclamation. In addition to the Haas setting, consider also Randall DeBruyn's *Springs of Water* (OCP).

Baptism

It would be entirely appropriate for the assembly to sing a short acclamation following each baptism. David Haas' *Alleluia*, or any alleluia for that matter, will help to draw the community deeper into the experience, rather than become spectators at this point. An acclamation, therefore, will serve as the community's climactic welcome of the neophytes. Make the acclamation as joyful as possible.

Celebration of Reception, Renewal of Baptismal Promises and Celebration of Confirmation

If the celebration of reception will take place, the renewal of baptismal promises, with the sprinkling rite, will occur before it, after baptism. If, however, there is no one to be received, the celebration of confirmation follows, with the renewal occurring after that. Confused? See RCIA, Nos. 231ff and 584ff. Consider singing a verse of *Come, Holy Ghost* as those being received are presented, and as those to be confirmed are presented. Unless there are a great number to be confirmed, why not let the community hear the words of anointing, rather than cover them with music?

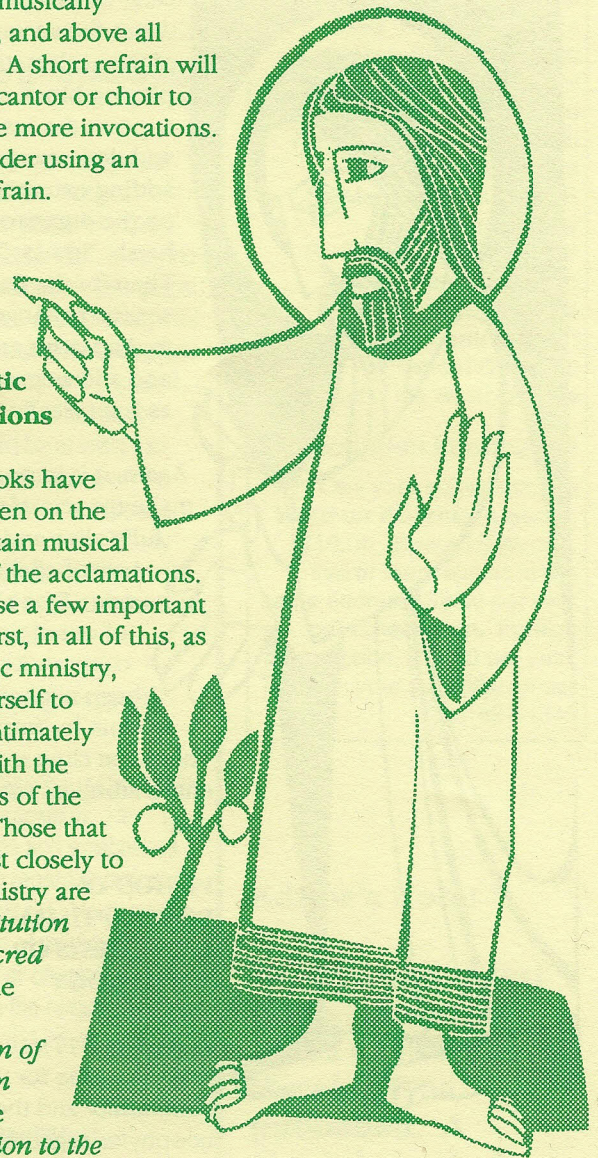
Sprinkling Rite

There are tons of pieces available for use during

sprinkling. David Haas' *Water of Life* (G.I.A.), Marty Haugen's *Song Over the Waters* (G.I.A.), Stephen Dean's *Water of Life* (St. Thomas More Group, distributed by OCP) and Paul Inwood's *We Shall Draw Water* (OCP) are a few suggestions. The important thing is to offer the assembly a short refrain that is joyful, rhythmic, musically appealing, and above all prayerful. A short refrain will allow the cantor or choir to intersperse more invocations. Also consider using an alleluia refrain.

Eucharistic Acclamations

Whole books have been written on the use of certain musical settings of the acclamations. Let me raise a few important points: First, in all of this, as in all music ministry, allow yourself to become intimately familiar with the documents of the Church. Those that relate most closely to music ministry are the *Constitution on the Sacred Liturgy*, the *General Instruction of the Roman Missal*, the *Introduction to the Lectionary for Mass*, *Music in Catholic Worship* and its companion *Liturgical Music Today*. Although some of the terminology is outdated, the basic principles are indisputable. Second, keep in mind, as you will read in the documents, the musical, liturgical and pastoral



judgments which are the criteria for selecting music for worship. In other words, select acclamations that the community can really belt out from the heart. Again, this is not the time to try something new. I use the same acclamations from Ash Wednesday to Pentecost, which helps to unify the Lent-Easter season. During

Lent, however, I tone down the accompaniment of the acclamations, playing block chords to support the assembly with little extra rhythm, or adding extra reedy stops on the organ to give a harsh, "uneasy" timbre. Then for the Easter season I change the reeds to diapasons and brass, and add as much rhythm as is musically tolerable.

Again, it is important to make the rest of the music fully alive and prayerful.

Lots of alleluias is the rule. Don't be afraid of overdoing it. The community has not been allowed to sing alleluia for forty days.

This is the climax of the entire liturgical year. Let it ring!

PERIOD OF POSTBAPTISMAL CATECHESIS OR MYSTAGOGY

RCIA, No. 244 states that "This is a time for the community and the neophytes together to grow in deepening their grasp of the paschal mystery and in making it part of their lives through meditation on the gospel, sharing in the eucharist, and doing the works of charity." The focus at this point is on the neophytes' partaking in the eucharist as full members of the community. No. 249

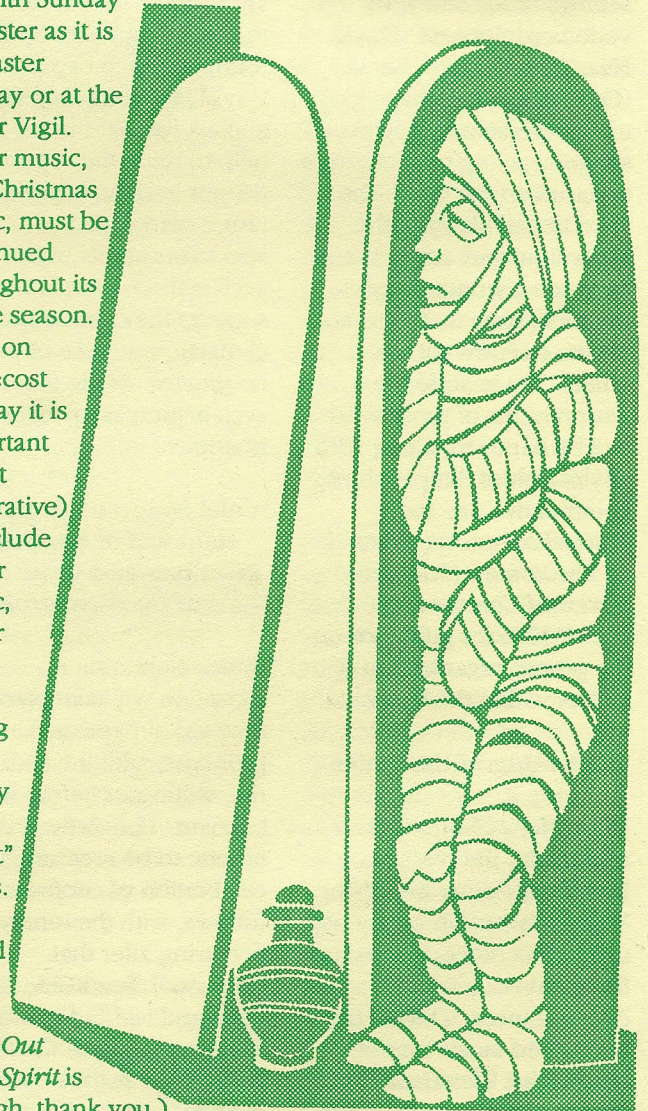
does suggest that some sort of celebration be held near Pentecost. This could be held on Pentecost Sunday, and could be part of the Sunday eucharist. As I had earlier referred to each Sunday as a "little Easter", so is the entire Easter season "one great Sunday". *Jesus Christ Is Risen Today* is just as appropriate on the Seventh Sunday of Easter as it is on Easter Sunday or at the Easter Vigil.

Easter music, like Christmas music, must be continued throughout its entire season.

Even on Pentecost Sunday it is important (if not imperative) to include Easter music, rather than inundating the liturgy with "spirit" songs. (One round of *Lord, Send Out Your Spirit* is enough, thank you.)

Any music suited to baptism, ministry, commissioning, commitment, unity, etc. could also be appropriate. Also be sure to replace the penitential rite with a sprinkling rite throughout the season, up to and including Pentecost (the sprinkling rite may be omitted on Ascension Thursday). It would be most appropriate

to employ the same acclamation throughout the entire season. I suggest reading through the collections mentioned all throughout this article for appropriate pieces. Read the texts carefully to insure the appropriateness of the selections. The *Sourcebook* includes a listing of the mainstream worship aids



marketed in the United States, along with the names and addresses of their publishers. †

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Perpetual Exposition of the Blessed Sacrament

Over the past several years a number of questions have been raised regarding the practice of perpetual exposition of the Blessed Sacrament. The Liturgy Committee discussed the issues raised several times and decided to submit a series of questions regarding perpetual exposition to the Congregation for Divine Worship and the Discipline of the Sacraments. The following responses were received from the Congregation at the beginning of July. As these responses indicate, those who are responsible for perpetual exposition should carefully review the norms contained in nos. 82-100 of *Holy Communion and Worship of the Eucharist outside Mass*.

Should perpetual adoration or exposition of the Blessed Sacrament take place in parishes?

Response: The Roman Ritual, *Holy Communion and Worship of the Eucharist outside Mass* (HCWEOM), no. 90, states that, according to their constitutions and regulations, some religious communities and other pious groups have the practice of perpetual eucharistic adoration or adoration over extended periods of time. If by "perpetual eucharistic adoration" is meant prayer before the Blessed Sacrament in the tabernacle, this involves no special permission. However, if by "perpetual eucharistic adoration" is meant adoration of the Blessed Sacrament exposed in the ciborium or monstrance, the permission of the local Ordinary is required.

Perpetual exposition of the Blessed Sacrament is a devotion and practice which is permitted to those religious communities that have it as an integral part of their communal life and to pious associations of the laity which have received official recognition.

If a pious association of the laity, which has perpetual exposition as part of its constitution, is established within a parish, the activity of that association should be seen as separate from that of the parish, although all members of the parish are free to participate in it.

May perpetual exposition take place in the parish church?

Response: Because perpetual exposition is a devotional practice of a religious community or a pious association, it should normally take place in a chapel of that religious community or association. If for some good reason perpetual exposition must take place in a parish church, it should be in a

chapel distinct from the body of the church so as not to interfere with the normal activities of the parish or its daily liturgical celebrations.

When Mass is celebrated in a chapel where the Blessed Sacrament is exposed, the eucharist must be replaced in the tabernacle before the celebration of Mass begins.

May perpetual exposition take place twenty-four hours a day 365 days a year?

Response: Groups authorized to have perpetual exposition are bound to follow all the liturgical norms given in *Holy Communion and Worship of the Eucharist outside Mass*, nos. 82-100. Under no circumstances may perpetual exposition take place during the Easter Triduum. There should always be a sufficient number of people present for eucharistic adoration before the Blessed Sacrament exposed (see HCWEOM, no. 88). Every effort should be made to ensure that there should be at least two people present. There must absolutely never be periods when the Blessed Sacrament is exposed and there is no one present for adoration. It may prove necessary to expose the Blessed Sacrament for adoration only at stated times when members of the faithful are present.

Who is responsible for overseeing perpetual exposition?

Response: The local Ordinary has the responsibility for the regulation of perpetual exposition. He determines when it is permissible and establishes the regulations to be followed in regard to perpetual exposition of the Blessed Sacrament. He normally entrusts the superior or chaplain of religious communities or the local pastor or chaplain, in the case of pious associations, with the responsibility of seeing that the liturgical norms and his regulations are followed.

Must the local bishop permit perpetual exposition?

Response: The bishop is responsible for all matters pertaining to the right ordering of the celebration of the Eucharist and adoration and devotion to the Eucharist outside Mass. It is his duty to promote and guide the liturgical life of the diocese. Consequently, he alone determines the pastoral appropriateness of perpetual exposition in his diocese and accordingly may permit it or not and may limit the number of places where it takes place.

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Editor's Note:

As part of our last issue, a complete index of *Word on Worship* was published. A special word of thanks to Dr. E. Regina Giuliani for sorting through back issues and compiling the index.

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