

**Leader/Conductor of Vocal Ensembles**  
**June 2023-NPM**

Introduction-Importance of music in the liturgy. Forward and #1 & 2 from Sing to the Lord. Every year reread Sing to the Lord to remind you of the instructions that the Catholic Church is telling us about music in Catholic worship.

I. First Things First

A. Recruitment

1. Personal contact
2. Bulletin
3. Rewards for choir member who recruit new members-Discuss options
4. Consult high school choir and band teacher. Singers of all ages are welcome. Young singers do so much to offset aging voices which in most cases make up our church choirs today.
5. During times that the choir doesn't sing, give out calling calls with director's name, contact info, and rehearsal times. Delegate this duty.
6. Celebrate when total number has reached a certain mark and then increase it
7. No choir? Start with a duet and build from there
8. Other ideas from those in attendance

B. Placement of singers

1. SATB
2. Strong singers by weak
3. Pitch problem singers
4. Frequent absences

C. Rehearsal Procedures-Singers will learn to expect this routine-Always have an expected outcome established in your mind. After the rehearsal, evaluate how close you came to those expectations and make adjustments for the next rehearsal. A time schedule for each rehearsal is helpful.

1. Prayer
2. Warm-ups/Announcements
  - a. Warm-up can help pitch, articulation, vowel sounds, etc. We don't like 'em but we gotta do 'em.
  - b. Resources-check websites
3. Easy success piece to be used the coming weekend
4. New piece that is almost ready-working on sections that need more help
5. Medium easy piece
6. New piece or one that needs indepth work
7. Review piece to be used the coming weekend
8. Another new piece or one that needs in depth work
9. Easy success piece
10. Pray-Member intentions
  - a. Benefit of prayer for the intention.
  - b. Gives the choir members knowledge of the concerns of other members.

- c. Creates a sense of unity in the members as they are working for the good of all. A caring spirit for others within the choir in so advantageous and is the mission of Jesus Christ.

#### 11. Other ideas-input from group

#### D. Member list-delegate this duty-show example

1. Include phone numbers, email, addresses, voice part, and folder number
2. Develop an email group to use for choir communication
3. Share contact information with all singers
4. Update yearly

#### E. Folders

- Use assigned folders w/ pencils and highlighters that can be taken home with numbered copies of music that match the number of the folder
  - a. Dollar Store has cheap pencils and highlighters
  - b. Numbered copies make missing copies easier to locate
- Fill folders with music that will be used for the season: Fall Ordinary, Advent, Christmas, Winer Ordinary, Lent, Triduum, & Eastertime-this will take time.
- Add new songs to be learned for the next season
- Each folder contains a music plan for the season which includes the following: Name of the Sunday, date, Hymns w/Number and verses, Mass Parts, Cantor, solo anthem(s) by choir only-See attached
- Singers will pass in music after it has been sung. By using numbers on the music which corresponds with the folder #, you can determine which pieces are missing and who it belongs to. Store music in numerical order so that they will be ready to sort the next time that they are used. The librarian can do this.

#### F. Determine the Sundays that your accompanist will be gone for the season along with cantors. Arrange for substitutes. Keep in mind the ability of the substitute accompanist when planning music.

#### G. Attendance-Have a calendar for the year with rehearsals and Masses that the group will be involved with space for choir members to indicate when they'll be absent. If key singers will be absent on a certain occasion when their skills are essential, change the selection and schedule something easier. Illustration.

#### H. Library-Store your music in folders/boxes which are well labeled with title, composer, and voicing. Create a spreadsheet using title, composer, number of copies, season/occasion for use, and dates used. See attached. FYI: Date used is missing.

#### I. Planning

1. In the summer, create a year's outline with dates of each occasion when you'll be singing.
2. Refer to your records of those songs used 3 years ago for each Sunday. Use those plans as a guide for the year. The readings are on a three year rotation (A, B, C)
3. Use the same process for the congregational hymns. Keep a record of frequency of their use. (See illustration)
4. Go to your library spreadsheet. If a song has not been used for 3 years and isn't in your plans from #2 above, insert it somewhere during the year where appropriate. (See illustration)



5. From the money available for purchase of new music, determine what you'll order during the summer for the year. (See III/E for money ideas)
  - a. J.W. Pepper, Alfred Publishing, GIA, OCP, Choristers Guild, Hope Publishing are some good sources to investigate. Google "Public Domain Choral Music" for resources of free music. These pieces are no longer requiring copyright permission and may be copied without penalty.
  - b. Make a list of the anthems that you would like to order along with their cost for the number of copies needed by your group.
  - c. Prioritize the anthems and order the top selections within your budget.
  - d. Save the other titles for further orders. Consequently, the following year, you'll have a list to add to rather than starting all over
  - e. Listen to your congregation and singers. If there is a title that someone requests, make an effort to use it if appropriate.

#### J. Recordings

1. Make recordings of the psalms for the cantors and send in an email.
  - a. OCP sells recordings of each of their psalms. Simply record the psalm on your phone's "Voice Memos" and forward them as an email to your cantor. You can also record them yourself using your voice and piano or just piano.
  - b. For new songs that will be used for the year, the app Garage Band works well to record each part individually or with other parts. In addition, the recorded demo of all parts with accompaniment from the publisher's website, can also be recorded and sent to the singers.
  - c. All new songs for the year can be recorded from the publisher's website onto a CD (if your singers still have access to a CD player) or sent in an email to the choir members. They can then listen to the songs at their leisure during the year to establish the desired sound in their ear. For this, you can record it to your phone and send it to your email. Forward it to your singers. If this is too complicated for you, ask your child or grandchildren to help or use a choir member who works well with technology.
  - d. A great tutorial to improve your choir's sound is to record them at rehearsal on your phone and play it back to them using a speaker. That sound is worth a "thousand words" and will speak volumes about what you are asking them to do.

#### K. Librarian

1. Collect music that has been sung and store it in numerical order.
2. Ask the person whose music is missing to return it.
3. Assist the conductor in passing out seasonal music.
4. Number new music and store it.

#### L. Use of volunteers

1. Librarian, Social Director, Secretary, Accompanist?, Cantors, Song Leaders
2. Give gifts to them occasionally
3. At Christmas, a card/thank you/small gift to #1 plus accompanist, cantor, song leader, is a good idea

4. Thank and affirm them repeatedly at rehearsals in front of the choir

## II. Conducting/Leading the Singers

### A. Conducting patterns-2/4, 3/4, 4/4, 6/8 (see illustration)

1. RH-LH-Hand not conducting the beat will indicate other musical nuances
  - a. Style-legato, detached, dynamics, articulation, cutoffs, intonation, vowel sounds, endings, etc.
  - b. Singers need to watch the conductor
    1. Start and stop
    2. Projecting
    3. Accuracy so everyone stays together
    4. Style-See II, A, 1, a above
    5. Learn music well enough to be able to "look up"
    6. Positioning of the music by the singers so they can watch the conductor
2. Leading Choir from the keyboard
  - a. Singers **must** be able to see the keyboardist-arrange your choir space so this happens
  - b. Visual cues for items mentioned in II, A, 1, a must be established and adhered to by the singers-Explore some possibilities.
  - c. Singers mark their music well so all follow the same cut offs, breathes, dynamics, etc.-Explore some possibilities.

### B. Solo Anthems-Choir sings alone

1. Value
  - a. Listening is a wonderful opportunity to connect with God.
  - b. The choir will become better when preparing solo selections.
  - c. Singers may be attracted to joining the choir if they see that their efforts of coming to rehearsal are worth attendance.
  - d. There is a multitude of wonderful, sacred music available for all choirs regardless of their ability that could enhance the liturgy.
  - e. Sing To the Lord-Sacred Congregation for Rites, Musicam Sacram-#12 pg. 4 "Even when listening to the various prayers and readings of the Liturgy or to the singing of the choir, the assembly continues to participate actively as they 'unite themselves interiorly to what the ministers or choir sing, so that by listening to them they may raise their minds to God'. "In a culture which neither favors nor foster meditative quiet, the art of interior listening is learned only with difficulty. Here we see how the liturgy, though it must always be properly inculturated, must also be counter-cultural."
2. Where in the liturgy are choir solo anthems permitted and appropriate
  - a. Prelude
  - b. Entrance Chant
  - c. Presentation and preparation of the Gifts/Offertory
  - d. Communion Procession/after reception of Communion
  - e. Recessional
  - d. Postlude



### C. Prayer vs. Performance

1. Prayer- Beauty is of God and all music at liturgy requires the best that we can provide. Well prepared liturgy can foster faith while poorly executed liturgy can weaken or destroy faith.

a. The choir's contribution to the liturgy can involve various forms, but all must be done well and be of beauty

i. Support the congregation in the sung liturgy.

ii. Add harmony to the congregation's part in an effort to enhance their singing.

iii. Sing songs alone for the listening congregation to enhance their worship and connection to God.

b. Although the choirs add to the beauty of the liturgy, the "primary" choir is the congregation.

2. Performance-Liturgical music becomes performance when it's about "me" instead of "we"

a. Operatic style with distracting gestures during liturgy is a prime example.

b. Good musical presentations are sometimes confused with performance just because they are "good." **Group discussion**

### D. "Being" the Conductor/Leader of a Choir

1. Study the score before introducing it and know where the trouble spots may be, mark breath spots, highlight dynamics and tempo changes, establish what the song is conveying about the "sacred."

a. Use iTunes to listen to various ways of singing a song.

b. Determine what sound that you want and mark your music accordingly.

2. Determine how long it will take to learn the song. Mark on your score the desired progress point for each rehearsal.

3. Assess after each rehearsal how the progress of the piece has gone and make changes in your plan where needed.

4. Continue to reinforce to the choir the message that they are trying to convey to the congregation. What spiritual message is it? Feel it. Sing it.

5. NEVER, NEVER, NEVER settle for mediocre or poor music. God and HIS people deserve better.

### E. Listen to your singers and congregation

1. Some singers may indicate that they dislike a certain song.

a. Take their complaint seriously, thank them for sharing with you, and review the song.

b. Ask yourself if there is anything that you can do to improve the piece.

c. Weigh the complaint with your determination in mind and talk to the singer stating why you'll either continue or discontinue the use of the song.

2. Congregation input

a. If a person from the congregation indicates that they have missed hearing a certain song, look at your records and see when you sang it last.

b. Should the song not have been sung recently, thank the person for drawing it to your attention and let them know the date that it will be sung.

Tell them ALWAYS that their compliments mean so much and that you'll pass it on to the choir. The phrase that I used was, "We never get tired of hearing that."

c. If you have sung it recently, thank them for sharing that they liked the song, but tell them that you are working on other songs that you hope that they will like just as well. You're hoping that they can wait until next year to hear it again...or something to that effect.

3. Listen to yourself. Do you really like this selection or are you just doing it because you have to or think that you should? Love the music that you teach and that love will be conveyed to your singers.

#### F. Work with your singers-(see Dona Nobis)

1. Pure matched vowels sounds-pitch-pleasant sound-"Dona", Cheeks, jam, soft palate, warm-up

2. Diphthong-define-is a compound vowel or syllable in which the sound changes from one vowel to another. The durational stress should generally be given the primary vowel and the secondary vowel should be sounded just prior to the release. "Still, Still, Still"

a. night, high, light

b. our, now, round

c. oil, rejoice, joy

d. day, faith, they

e. old, hope, low

f. beauty, few, view

3. Blend-Section in a circle-stand independently of others in your section-listen as hard as you sing

4. Articulation-Finger signals-warm-ups that help. Speak it only. (warm-up "Money, money, money")

5. Phrasing-Golden thread. Arc the phrase. Conductor signal.

6. Dynamics-Don't sit on the note esp. whole notes. As melody ascends, the volume increases. As the melody descends, the volume decreases. "Dona"

7. Proper pronunciation especially with Latin-get a reference book

8. Accuracy-rhythm, cutoffs, starts, dynamics, etc.

9. Pitch-Listen-pull ear

10. Breathing and Breath Control-Ribs/diaphragm

11. Project the voices-Sing to the back of the room. Use breath

12. s,t,ch,th, etc. especially on cut-offs-examples

13. No breath-carry consonant over to the beginning of the next word. "Dona"

14. Sectional rehearsals when needed

15. In a difficult section, sing "la" instead of the words. This works very well when the lyrics are in a language other than English

16. Cut off on the first beat after the sung note ends if possible. "Still, Still, Still"

#### G. Prayer

1. Without prayer, we're just a bunch of singers. Be sacred musicians through prayer and your actions toward one another.

H. Social Director-establish a person(s) from your choir to coordinate social occasions and attention to choir members' happenings



1. Take an annual collection for social purposes
2. Plan occasional gatherings for the choir
  - a. First rehearsal of the year, Christmas, year-end party
  - b. If a choir member has a special celebration (anniversary/birthday/marriage), gather to celebrate
3. Greeting cards
  - a. All members sign a card bought by social director for a choir member
    - i. Birthday, funeral of loved one, illness, tragedy in family, congratulation, etc.
    - ii. Thank you cards for guest musicians or people who make contributions to your choir
    - iii. Mass intentions for a choir member's deceased loved one is especially appropriate
  - b. Special cards and gifts to director, accompanist, instrumentalists, etc. who regularly are present to assist the choir
    - i. Christmas
    - ii. End of the year

#### I. Continue to improve your skills

1. Take workshops, attend NPM meetings, consult with other music ministers
2. Establish goals for yourself each year which includes continual improvement and growth. Discuss options.

#### J. Warm-up prior to singing at Mass

1. 30-minute warm-up works well
2. Warm-up outside of the worship space
3. Review the solo anthems that will be sung
  - a. Good to refresh to all what is expected.
  - b. For those who missed rehearsal, it will be helpful.
  - c. Cantor and accompanist will practice outside of this warm-up. **Discuss.**
  - d. A review of the order of the selections at Mass can be helpful

#### K. Talkative Choir Members

1. A little goes a long way.
2. Use "hush" not "Be quiet."
3. Without a condescending tone, explain that we're all working together and need to honor the process.
4. While working with one section, have another section sing along with them on that part.
  - a. It will improve the learning process.
  - b. The section helping will not be talking.
5. While working with one section, ask the other sections to evaluate what they hear.
  - a. It may improve the sound.
  - b. The singers will feel more like a part of the leadership of their choir
  - c. They will not be talking
  - d. They will be able to hear what the other section is singing.
  - e. **NO UNKIND WORDS ALLOWED DURING THIS PROCESS!!!!!!**

### III. Choir Director/ Leader that takes its choir to the next level

- A. "The better a choir becomes the greater are the expectations of the Leader/conductor"
  1. Increased awareness and refinement of Items II, F
  2. Each year have at least one or more challenge pieces
    - a. Start working on challenge piece from the start of the choir year (Sept.)
    - b. Have a progress goal for each month to be met by the occasion of its use
    - c. Repeat it the next year to reinforce what was learn
    - d. Example: "The Heavens Are Telling," "Haydn "Glory To God" Handel
  3. Sing outside of Sunday Mass
    - a. Community musical events-i.e., Sturgis, Easter/Christmas Cantatas
    - b. A fundraiser variety show for music department
    - c. Sing at senior living facilities
    - d. Discuss other options
  4. Have sectional rehearsals
    - a. With a difficult piece/section, divide into 2 or more groups to practice separately
    - b. After the sectional rehearsal, return as a choir and sing the piece together noting the improvement
  5. During rehearsal, ask one sections(s) to evaluate what they hear from another section. BE KIND!
- B. Initiate instrumentalist to accompany the choir
  1. Select music that has a part for the instrumentalist that you have in mind
  2. Regularly use that instrumentalist as your repertoire increases which incorporates that instrument
  3. On special occasions, use a larger group that will play on anthems as well as hymns/carols
  4. Instrumental solos and ensembles can be used on occasion and especially during the summer
  5. High School students who are preparing sacred solos for contest could be invited to play at Mass
    - a. We welcome our youth in music ministry and make efforts to include them
    - b. In addition to the benefits of hearing their solo at our liturgy, this may give them an opportunity to play in front of a large group to "get rid" of contest jitters
  6. Piano/Guitar accompaniment NEEDS a string bass. Do everything that you can to make this happen. The bass works like the pedal on the organ and adds depth and chordal continuity to the sound. Story about my group in California.
  7. If you have two guitarists, use one as lead and the other rhythm
- C. Develop smaller vocal ensembles
  1. Men's, Women's, and Mixed Vocal Quartets
    - a. Use these ensembles regularly at Sunday Mass-preferably once every 4-6 weeks



- b. Build their repertoire so they can repeat their pieces every 3 years while adding to it
- c. These ensembles could sing outside of Sunday Mass
  - i. Funerals
  - ii. Sports functions (Star Spangled Banner)
  - iii. Civic organizations
  - iv. Other ideas

## 2. Benefits

- a. It allows singers with advanced skills to sing music with others of like ability adding interest to their commitment to choir
- b. A smaller ensemble on occasion adds variety to the music at Mass
- c. During the summer when the choir is not meeting, these ensembles along with soloists, duets, and instrumental music can be a benefit for all

## D. Include your pastor when appropriate

- 1. Ask if your pastor is comfortable singing a solo or a solo within a choral piece- i.e. "Night of Silence," "Polish Carol," etc.
- 2. Perhaps, your pastor would like to join your choir at rehearsal
  - a. He might enjoy the experience and feel closer to the choir
  - b. Your choir might feel closer to him because of their shared experience through music
  - c. It might be fun!

## E. Money

### 1. Budget

#### a. Music

- i. Amount the parish will give yearly
- ii. Fundraisers
- iii. Benefactors
- iv. In kind contributions

#### b. Compensation-Group discussion

### 2. How could having a budget improve your music ministry? Discussion

## IV. WE ARE F-A-M-I-L-Y-Mission statements

- A. As the choir develops, they will become closer and care for each other. They may not like each other, but they will act as Jesus instructed with love.
- B. Disagreements between members will be handled in a loving manner with respect toward the feelings of all concerned.
- C. As the director/leader, you will not allow gossip.
- D. We as a choir will look for the good in all.
- E. Above all, we will be ambassadors of Jesus Christ.
- F. When new members arrive, we will welcome them wholeheartedly with acceptance and love. (see new member handout) Story of Alaska
- G. We will work cooperatively with other musical ensembles in our church.
- H. As a choir, we will celebrate our successes and learn from our mistakes.
- I. We will pray regularly with one another.

DONA NOBIS PACEM  
(Round)

① Do - na no - bis pa - cem, pa - cem. Do - na no - bis pa -

② cem. Do - na no - bis pa - cem. Do - na no - bis pa - cem.

③ Do - na no - bis pa - cem. Do - na no - bis pa - cem.

The image shows a musical score for a three-part round of the hymn 'Dona Nobis Pacem'. The title is at the top, followed by '(Round)'. The score consists of three staves, each with a treble clef and a key signature of one flat (B-flat). The first staff is marked with a circled '1' and contains the melody 'Do - na no - bis pa - cem, pa - cem. Do - na no - bis pa -'. The second staff is marked with a circled '2' and contains the melody 'cem. Do - na no - bis pa - cem. Do - na no - bis pa - cem.'. The third staff is marked with a circled '3' and contains the melody 'Do - na no - bis pa - cem. Do - na no - bis pa - cem.'. Each staff has a handwritten 'NB' with an arrow pointing to a specific note. The first 'NB' points to the second 'pa' in the first staff. The second 'NB' points to the first 'pa' in the second staff. The third 'NB' points to the first 'pa' in the third staff. The fourth 'NB' points to the second 'pa' in the third staff. The score is written in a simple, clear style with standard musical notation.



	A	B	C	D	E	F	G	H	I	J
1	Fall	Adv	Christ	Wint	Lent	East	Summe	Year Used=2019-20		
2								<b>Gathering Hymns</b>		
3								All Creature of Our God-Lasst Uns Erfeu		
4								Alleluia, Alleluia-Hymn to Joy		
5								Alleluia! Alleluia! Let the Holy-Holy Anth		
6								All Hail the Power of Jesus Name-Coron		
7								All Praise and Glad Thanksgiving-Gott V		
8								As We Gather At Your Table-Nettleton		
9								At the Lamb's High Feast-Salzburg		
10								Be Still, My Soul-Finlandia		
11								Blessed Feasts of Blessed Martyrs-Bab		
12								By All Your Saints Still Striving-St. Theo		
13								Church's One Foundation, The-Aurelia		
14								Come, Christians, Join to Sing-Madrid		
15								Come, Holy Ghost-Lambillote		
16								Come Now almighty King-Italian Hymn		
17								<b>**Come to the Feast/Ven Al Banquette</b>		
18								Come Ye Thankful People Come-St. Geo		
19								<b>**Enter the Journey</b>		
20								Faith of Our Fathers-St. Catherine		
21								For All the Saints-Sine Nomine		
22								For the Beauty of the Earth-Dix		
23								Gather and Remember-Finlandia		
24								Gather Us In		
25								God of Day and God of Darkness-Beach		
26								God Who Created Hearts of Love-Lasst		
27								God, Whose Glory Reigns Eternal-Beac		
28								God, We Praise You-Nettleton		
29								Hail The Day That Sees Him Rise-Llanfa		
30								Healing River of the Spirit-Beach Spring		
31								Holy, Holy, Holy-Nicea		
32								Holy Wisdom, Lamp of Learning-Beach		
33								How Firm a Foundation-Foundations Jan		
34								I Heard the Voice of Jesus-Kingsfold		
35								I Know That My Redeemer Lives-Duke S		
36								<b>**In Christ There Is No East or West-M</b>		
37								I Sing The Almighty Power of God-Ellac		
38								Jerusalem, My Happy Home-Land of Re		
39								Joyful, Joyful-Hymn to Joy		
40								King of Glory, The-King of Glory		
41								Jerusalem, My Happy Home-Land of Re		



## **Chorus Angelorum Welcome & Orientation**

Jackie Schnittgrund, director 390-7748 [jschnitt@rap.midco.net](mailto:jschnitt@rap.midco.net)  
 Tammy Schnittgrund, interim director 718.8714  
[tammyschnitt@yahoo.com](mailto:tammyschnitt@yahoo.com)

Compiled by Carman Timmerman

Chorus Angelorum is one of five Blessed Sacrament Church choirs that participate in the music ministry. As part of that ministry, we assist the presiders in the proclamation of the Word, lead the assembly in prayer through song, sing music that both praises God and provides an atmosphere which enables the assembly to worship God. (From "Welcome to Blessed Sacrament Church" pamphlet). *We also have a great time doing all of this.*

### **Director**

Our choir director is Jackie Schnittgrund. She established this choir over 40 years ago.

### **Mass Time**

Chorus Angelorum (also known as the 5:30 Choir) sings at the 5:30 p.m. Saturday Mass.

### **No Try-outs**

There are no choir try-outs. If you are interested in singing, you are welcome.

### **Practice Time**

The choir practices on Thursdays from 6:30 p.m. to 8:00 p.m.

### **Warm-up Practice before Mass**

The choir meets in the Parish Center Room 107 Room at 5:00 p.m. to rehearse music that will be sung at the 5:30 p.m. Mass.

### **Place on Risers (sopranos, basses etc.)**

The choir sings on risers in the sanctuary behind the altar. Looking at the risers, the sopranos are in the left section, the basses are in the top center section, the tenors are in the middle center section, and the altos are in the right section.

### **Storing Your Music**

There is a cabinet in Room 107 where we store our music. You will be given a numbered black folder that you will use to store your music and other relevant items; your folder will have its corresponding numbered slot in the cabinet. The music that you have in your folder will have the same number on it as the number of your folder.

### **Handing in Your Music**

Usually, once we sing a song, we hand that piece of music in. Handing your music in once you've sung it keeps the music in your folder manageable. Hand your music in after Mass, either placing it on top of the organ or in boxes on top of the cabinet in Room 107. Handing your music in during Mass is noisy and distracting.

### **Absences**

It's understood that we may not be able to attend all practices and/or Mass. If you know that you won't be able to attend practice or Mass, please let the director know so that she can take that into account for planning purposes.

### **Christmas and Easter Schedule**

For these Masses, we may be singing at a different Mass, e.g., Sunday 9:00 a.m. The Mass time is determined by Blessed Sacrament leadership.

### **Extra Singing Events**

Sometimes we will be asked to sing at other liturgies or events, e.g., ordinations, Holy Week.

### **Singing Season**

The choir takes the summer off, starting after Labor Day and ending around Memorial Day.

### **Hospitality**

Carman Timmerman is the coordinator with important events for the choir and their loved ones, e.g., Christmas Party, farewell parties, sympathy cards etc. If you interested in helping, contact Carman Timmerman 391-4053.



### Recruiting Choir Members

We are always looking for new choir members. If you hear someone singing at Mass whom you think would be a good recruit or if you talk with someone who's interested in the choir, tell Jackie. There may be a free steak dinner in it for you.

### Discouragement

When we first start singing with the choir, we typically feel inadequate and may wonder why we ever thought joining the choir was a good idea. Hang in there—everyone feels that way when starting. You will more comfortable each time you sing.

Example of Inventory: Title, composer, vocal arrangement, theme, season, # of copies, publisher and order #, copies O=original; P=photocopy

A Voice Cries Out In T	Joncas, Mic SATB	Repentance	Advent	21(	#	Cooperz 88A1182Q	O/PH
10,000 Reasons	Reman/Sor SATB + Orch	Praise	Ordinary	55	0	Hope	O
Adeste Fidelis	Traditional SATB	Christmas	Christmas	51	0	St. Gregory Hymnal pg.1:	PH
Adoramus Te Christe	Dubois, Th. SATB	Adoration	Ord/Holy W	51	0	St. Gregory Hymnal	PH
Advent Carol	Gibala SATB	Advent	Advent	55	0	Morning Star Music	O
Advent Prayer, An	Pote 2 prt	Expectation	Advent	0	#	Hinshav HMC765	PH
All Hail The Power	Raney SATB/organ	King/Ordinary	King/Ordinary	55	0	Hope	8327 O
All My Trials	Luboff SATB	Troubles	Lent	55	0	Walton HL08501075-W30	O
All Things Bright & Be	Rutter SATB	Creation	Ord	56	0		O
All Ye Saints Be Joyful	Davis, Kati SATB	Saints	Ord/All Sain	52	0	Remick 4102-5	OP
Alleluia	Brenchley, SSATBB	Christmas	Christmas	50	0	Shawne A1484	O
Alleluia	Harris SAB	Resurrection/Pr	Easter	50	0	Hinshav HMC372	O
Alleluia	Mozart SATB	Praise	Easter	50	0	GIA G-4210	O
Alleluia	Tompson, I SATB	Easter	Easter	56	0	337147 Pepper	O
Alleluia Round	Boyce, Will SAB	Resurrection	Easter	64/	0	GIA G2494	O
Alleluia, Christ Is Born	Korman, J SATB	Christmas	Christmas	53	0	McLaughl	877 OP
Alleluia, Praise!	Cherubini SAB	Easter	Easter	50	0	Somers MW1223	PH
Alleluia! For Your Gos	Deiss, Luci SATB	Gospel Acclam	Christmas/E	53	0	World Library/Purple	PH
Alleluia! Give The Glor	Canedo SATB	General/Gospel	Ord/Easter	55	0	OCP	9788 O
Amazing Grace	Crown SATB	Ordinary	Ordinary	55	0	None None	O
Amazing Grace	Luboff SATB	Grace	Ordinary	55	0	Walton HL08501089/W30	O
Amazing Grace	Newton/Sp SAB	Love	Ordinary	55	0	Kimmel K309	O
Amazing Love	Kendrick/ar SATB	Palm Sunday	Palm Sunda	75	0	Integrith 41130C	O
America/America ,The Beautiful	SATB	Patriotic	Ord	37	0	Catholic Hymnal/Black Bc	OP
An Advent Round							
Antiphonal Alleluia	Schramm SATB	Praise	Easter	55	0	Harold I A-6917	O
As A Watchman	Joncas, Mic SATB	Preparation	Advent	25	43	Cooperz 88A17829R	O
As the Hart Longeth	Copley SATB	General	Ord	55	0	Augsbur 11-0688	O
Ashoken Farewell	Instrumental	Funeral	Ordinary/Funeral				
Ask And You Shall Rec	Purtill SATB	Asking	Lent/Ord.	50	0	SATB D DA0839101	OP
At His Name	Raney SATB	Jesus	Ord.	55	0	Hope Pepper8071553	PH
Ave Maria	Arcadelt SATB	Marian	Marian	55	0	Public Domain	PH
Ave Maria	Bach Instrumental						
Ave Maria	Bach/Goun SA	Mary	Oct/May	36	0	The Bos	9703 OP +
Ave Maria	Caccini/Lie SATB	Mary	Ordinary/Oc	55	0	Alfred	20142 O

**FALL CHOIR SCHEDULE 2017-Chorus Angelorum**  
**5:30 P.M.SATURDAY CHOIR**

**Sept. 9-23rd Sunday in Ordinary Time-Cantor-Tammy; SL- Jeff**

**Prelude-**A Jubilant Song

**Entrance-**Joyful, Joyful #542/Red #366 (4 verses)

**Gloria-**Mass of Creation until Advent

**Psalm-**If today you hear PCY pg. 70

**Pres & Prep. Of Gifts-**How Beautiful

**Holy, Holy, Memorial Accl., Amen, Lamb of God-**Mass of Creation until Advent

**Communion-** Loving & Forgiving #663/Red#74

**Sending Forth-**O God Our Help In Ages Past #442/Red 419 (3 verses)

**Postlude-**Bless the Lord

**Sept.16 – 24th Sunday in Ordinary Time-Cantor-Sandy; SL-Elizabeth**

**Prelude-**His Eye Is On the Sparrow

**Entrance -**There's A Wideness In God's Mercy #475/Red #445 (3 verses)

**Psalm-**The Lord Is Kind and Merciful PCY pg.

**Pres. and Prep. of Gifts-**Thanks Be To You, O Lord

**Communion-**Christ Be Our Light #594/Red # 395

**Sending Forth-**I Sing the Mighty Power of God #421/ Red #390 (3 verses)

**Postlude-**A New Song

**Sept. 23-25th Sunday in Ordinary Time -Cantor Tom; SL-Marlon**

**Prelude-**Ave Verum or Come Thou Font

**Entrance -**Holy, Holy, Holy #204/Red #299 (4 verses)

**Psalm-**The Lord is near to all R&A

**Pres. and Prep. of Gifts-** O Lord, You Are My God and King

**Communion-**The Cry of the Poor #615/Red # 510 (soprano descant)

**Sending Forth-** How Can I Keep From Singing #440/Red #431 (3 verses)

**Postlude-** A Three Fold Blessing

**Sept. 30-26th Sunday In Ordinary Time-Cantor Elizabeth; SL-Pat**

**Prelude-**Kyrie eleison w/string

**Entrance -** All Hail the Power of Jesus Name #724/Red #313 (3 verses)

**Psalm-**Remember Your Mercies R& A

**Pres. and Prep. of Gifts-**Canon of Praise w/strings

**Communion-**Jesus, the Lord #726/Red #370 w/strings & guitar/Bass parts handout-remind me

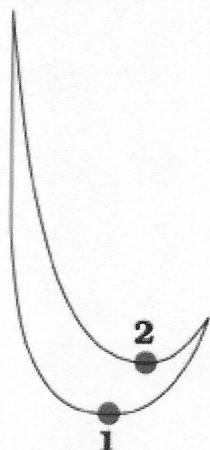
**Sending Forth-**O Bless the Lord, My Soul #532/Red #375 (4 verses)

**Postlude-**Gaelic Blessing w/strings



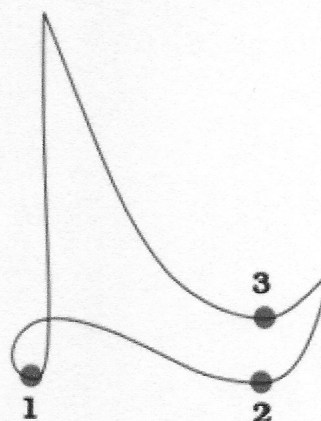
# Conducting Patterns

**2**  
**4**



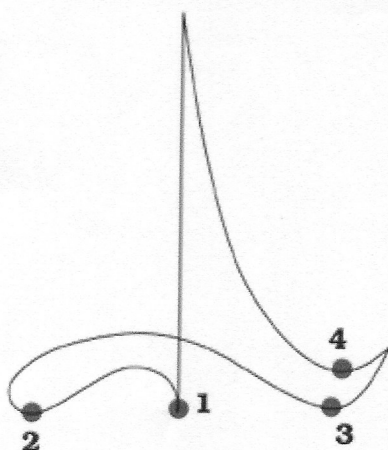
Practice: 275 Head, Shoulders, Knees, and Toes; 254 Hello Friends; 276 Do As I'm Doing; Hymn 27 Praise to the Man.

**3**  
**4**



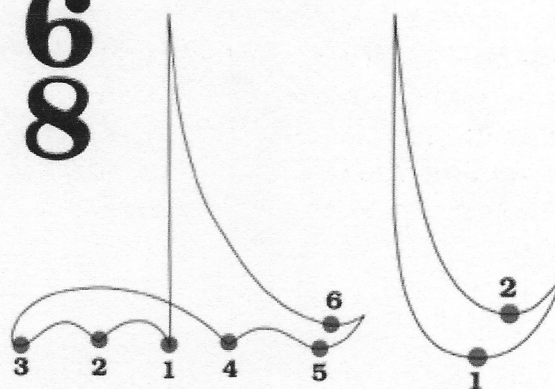
Practice: Hymn 116 Come Follow Me; 76 This Is My Beloved Son; 261 Here We Are Together; 95 I Love To See The Temple.

**4**  
**4**



Practice: 267 Smiles; 266 If You're Happy; 281 The Wise Man; 284 Happy Happy Birthday.

**6**  
**8**



Slower hymns

Faster hymns

Practice: Hymn 142 Sweet Hour of Prayer; 4 I Lived In Heaven; 60 Jesus Wants Me For a Sunbeam; 136 Love One Another.