



Pilgrims on the way of Hope: A Resource for the Jubilee of Musical Bands

Jubilee 2025: Pilgrims of Hope

United States Conference of
Catholic Bishops

Jubilee of Musical Bands: Resource Packet

May 10-11, 2025

INTRODUCTION & OVERVIEW

Jubilee 2025 invites you to be a pilgrim of hope. For Christians, hope is anchored in the encounter with Jesus whose life, death, and resurrection reveals God's transforming love. Our hope in God is renewed constantly in the gift of the Holy Spirit, the love of the Father and the Son, who is given, even now, to the community of believers.

The Holy See has designated a number of Jubilee Days throughout 2025 to recognize and celebrate different groups of people and various ministries in the Church. The Jubilee of Musical Bands will be held on Saturday, May 10, and Sunday, May 11, 2025; however, these resources can be used for engaging and celebrating musical bands at any time throughout the Jubilee Year.

It should be noted that the official language used for this celebration on the Vatican Calendar is the Jubilee of Marching Bands.

Marching bands are historically associated with military service, performing in parades or city squares. In the U.S., marching bands are also associated with schools and universities, performing at athletic events and show competitions that take place on a field. This USCCB resource uses the term "musical bands" to be inclusive of a wider variety of musical ensembles.



This resource packet is for anyone who finds it useful. It can be used and/or adapted by dioceses, eparchies, parishes, schools, campuses, apostolates, movements, organizations, or individuals to plan their celebration of the Jubilee of Musical Bands. It might also serve as a catalyst or inspiration for the creation and development of local or year-round resources for the music community.

For musical bands that are making a Jubilee pilgrimage to Rome, a Holy Door, or a particular Jubilee celebration in a diocese or eparchy within the United States during 2025, this packet can also serve as an aid in the preparation or experience of that trip.



Additional resources for the Jubilee Days for Musical Bands and other celebrations can be found online at the USCCB Jubilee Year web pages: available in English at <https://www.usccb.org/committees/jubilee-2025> and available in Spanish at <https://www.usccb.org/es/committees/jubileo-2025>.

SPIRITUAL REFLECTIONS

The hearing and making of sound are part of the human experience. Music has an important, natural role for humanity, and sacred music adds a sacramental quality to this.

Music as the Beauty of Paradise touching hearts

Our Holy Father Pope Francis has a great love and appreciation for music and the work of musicians. In an audience in November 24, 2018, he said to an international gathering of choirs: “Your music and your song are a true instrument of evangelization insofar as you witness to the profoundness of the Word of God that touches the hearts of people, and allow a celebration of the sacraments, especially of the Holy Eucharist, which makes one sense the beauty of Paradise.”

Music as accompaniment and unity

“Never stop this commitment, such an important commitment to the life of our communities... In moments of joy and sadness, the Church is called to always be close to people, to offer them the company of faith.”

Music inspired by Scripture

Addressing musicians at the 4th International Conference on Music, Feb. 9-10, 2021, Pope Francis spoke about the inspiration that Sacred Scripture has given to many musical works.

Cultivation of listening and synodality

“The alternation between sound and silence is fruitful and allows for listening, which plays a

fundamental role in every dialogue.”

“Is the silence we live empty or are we in the process of listening? Is it empty or are we in the process of listening? Will we allow, afterwards, the emergence of a new song?”

Music as harmony, consolation, beauty

On June 8, 2024, Pope Francis addressed musicians at an audience: “Music creates harmony, thereby reaching everyone, consoling those who suffer, rekindling enthusiasm in the downhearted, and bringing forth wonderful values such as beauty and poetry, which reflect God’s harmonious light.”

Music as creation

God therefore called man into existence, committing to him the craftsman’s task. Through his “artistic creativity” man appears more than ever “in the image of God”, and he accomplishes this task above all in shaping the wondrous “material” of his own humanity and then exercising creative dominion over the universe which surrounds him. With loving regard, the divine Artist passes on to the human artist a spark of his own surpassing wisdom, calling him to share in his creative power. Obviously, this is a sharing which leaves intact the infinite distance between the Creator and the creature, as Cardinal Nicholas of Cusa made clear: “Creative art, which it is the soul’s good fortune to entertain, is not to be identified with that essential art which is God himself, but is only a communication of it and a share in it.”

That is why artists, the more conscious they are of their “gift,” are led all the more to see themselves and the whole of creation with eyes able to contemplate and give thanks, and to raise to God a hymn of praise. This is the only way for them to come to a full understanding of themselves, their vocation and their mission.

(Letter to Artists, John Paul II, n. 1)



Music as beauty

A noted Polish poet, Cyprian Norwid, wrote that “beauty is to enthuse us for work, and work is to raise us up.”

The theme of beauty is decisive for a discourse on art. It was already present when I stressed God's delighted gaze upon creation. In perceiving that all he had created was good, God saw that it was beautiful as well. The link between good and beautiful stirs fruitful reflection. In a certain sense, beauty is the visible form of the good, just as the good is the metaphysical condition of beauty. This was well understood by the Greeks who, by fusing the two concepts, coined a term which embraces both: *kalokagathía*, or beauty-goodness. On this point Plato writes: “The power of the Good has taken refuge in the nature of the Beautiful.”

It is in living and acting that man establishes his relationship with being, with the truth and with the good. The artist has a special relationship to beauty. In a very true sense it can be said that beauty is the vocation bestowed on him by the Creator in the gift of “artistic talent.” And, certainly, this too is a talent which ought to be made to bear fruit, in keeping with the sense of the Gospel parable of the talents (Mt. 25:14-30).

Here we touch on an essential point. Those who perceive in themselves this kind of divine spark which is the artistic vocation—as poet, writer, sculptor, architect, musician, actor and so on—feel at the same time the obligation not to waste this talent but to develop it, in order to put it at the service of their neighbor and of humanity as a whole.

(Letter to Artists, John Paul II, n. 3)

Music as service

The particular vocation of individual artists decides the arena in which they serve and points as well to the tasks they must assume, the hard work they must endure and the responsibility

they must accept. Artists who are conscious of all this know too that they must labor without allowing themselves to be driven by the search for empty glory or the craving for cheap popularity, and still less by the calculation of some possible profit for themselves. There is therefore an ethic, even a “spirituality” of artistic service, which contributes in its way to the life and renewal of a people. It is precisely this to which Cyprian Norwid seems to allude in declaring that “beauty is to enthuse us for work, and work is to raise us up.”

(Letter to Artists, John Paul II, n. 4).

Music as an expression of interior reality and beauty

Every genuine artistic intuition goes beyond what the senses perceive and, reaching beneath reality's surface, strives to interpret its hidden mystery. The intuition itself springs from the depths of the human soul, where the desire to give meaning to one's own life is joined by the fleeting vision of beauty and of the mysterious unity of things. All artists experience the unbridgeable gap which lies between the work of their hands, however successful it may be, and the dazzling perfection of the beauty glimpsed in the ardor of the creative moment: what they manage to express in their painting, their sculpting, their creating is no more than a glimmer of the splendor which flared for a moment before the eyes of their spirit...

Every genuine art form in its own way is a path to the inmost reality of man and of the world. It is therefore a wholly valid approach to the realm of faith, which gives human experience its ultimate meaning. That is why the Gospel fullness of truth was bound from the beginning to stir the interest of artists, who by their very nature are alert to every “epiphany” of the inner beauty of things.

(Letter to Artists, John Paul II, n. 6).



Beauty elevates the soul

While architecture designed the space for worship, gradually the need to contemplate the mystery and to present it explicitly to the simple people led to the early forms of painting and sculpture. There appeared as well the first elements of art in word and sound. Among the many themes treated by Augustine we find *De Musica*; and Hilary of Poitiers, Ambrose, Prudentius, Ephrem the Syrian, Gregory of Nazianzus and Paulinus of Nola, to mention but a few, promoted a Christian poetry which was often of high quality not just as theology but also as literature. Their poetic work valued forms inherited from the classical authors, but was nourished by the pure sap of the Gospel, as Paulinus of Nola put it succinctly: “Our only art is faith and our music Christ”. A little later, Gregory the Great compiled the *Antiphonarium* and thus laid the ground for the organic development of that most original sacred music which takes its name from him. Gregorian chant, with its inspired modulations, was to become down the centuries the music of the Church's faith in the liturgical celebration of the sacred mysteries. The “beautiful” was thus wedded to the “true”, so that through art too souls might be lifted up from the world of the senses to the eternal.

(Letter to Artists, John Paul II, n. 7)

Religious music continues to inspire and be inspired

Even in the changed climate of more recent centuries, when a part of society seems to have become indifferent to faith, religious art has continued on its way. This can be more widely appreciated if we look beyond the figurative arts to the great development of sacred music through this same period, either composed for the liturgy or simply treating religious themes. Apart from the many artists who made sacred music their chief concern—how can we forget Pier Luigi da Palestrina, Orlando di Lasso, Tomás

Luis de Victoria?—it is also true that many of the great composers—from Handel to Bach, from Mozart to Schubert, from Beethoven to Berlioz, from Liszt to Verdi—have given us works of the highest inspiration in this field.

(Letter to Artists, John Paul II, n. 9)

Art bridges culture with faith through beauty

You know, however, that the Church has not ceased to nurture great appreciation for the value of art as such. Even beyond its typically religious expressions, true art has a close affinity with the world of faith, so that, even in situations where culture and the Church are far apart, art remains a kind of bridge to religious experience. In so far as it seeks the beautiful fruit of an imagination which rises above the everyday, art is by its nature a kind of appeal to the mystery. Even when they explore the darkest depths of the soul or the most unsettling aspects of evil, artists give voice in a way to the universal desire for redemption.

(Letter to Artists, John Paul II, n. 10)

The faith of musicians nourishes the faith of others

The Church also needs musicians. How many sacred works have been composed through the centuries by people deeply imbued with the sense of the mystery! The faith of countless believers has been nourished by melodies flowing from the hearts of other believers, either introduced into the liturgy or used as an aid to dignified worship. In song, faith is experienced as vibrant joy, love, and confident expectation of the saving intervention of God.

(Letter to Artists, John Paul II, n. 12)

Back to creation, the breath of God

The Holy Spirit, “the Breath” (*ruah*), is the One referred to already in the Book of Genesis: “The earth was without form and void, and darkness was on the face of the deep; and the Spirit of



God was moving over the face of the waters" (1:2). What affinity between the words "breath - breathing" and "inspiration"! The Spirit is the mysterious Artist of the universe. Looking to the Third Millennium, I would hope that all artists might receive in abundance the gift of that creative inspiration which is the starting-point of every true work of art.

Dear artists, you well know that there are many impulses which, either from within or from without, can inspire your talent. Every genuine inspiration, however, contains some tremor of that "breath" with which the Creator Spirit suffused the work of creation from the very beginning. Overseeing the mysterious laws governing the universe, the divine breath of the Creator Spirit reaches out to human genius and stirs its creative power. He touches it with a kind of inner illumination which brings together the sense of the good and the beautiful, and he awakens energies of mind and heart which enable it to conceive an idea and give it form in a work of art. It is right then to speak, even if only analogically, of "moments of grace", because the human being is able to experience in some way the Absolute who is utterly beyond.

(Letter to Artists, John Paul II, n. 15)

SUGGESTIONS FOR PILGRIM PREPARATION

One major element of the Jubilee celebration for Catholics is making pilgrimage. For some, that may involve going to Rome, where international pilgrims traditionally visit the Holy Doors of the four great basilicas (Saint Peter, Saint Paul Outside the Walls, Saint Mary Major, and Saint John Lateran). For most others, though, local Jubilee pilgrimages can be made to diocesan or eparchial cathedrals, churches, and/or religious sites.

If headed to Rome for the Jubilee of Musical Bands:

Should you or your ministry/group/community decide to travel to Rome, in particular for the Jubilee of Musical Bands (May 10-11, 2025), the following may be helpful:

- You can develop a trip on your own or go through a licensed tour operator that specializes or has experience in religious travel. The latter option may cost extra, but it can save a local organizer time; additionally, those operators may have existing connections with vendors and may be able to advise on travel concerns. PLEASE NOTE: The USCCB does not endorse nor identify any licensed tour operator as the official U.S. tour operator.
- The official Jubilee events for musical bands, beginning May 10 ([see here](#)), include the Opening Mass, Jubilee rites through Holy Doors, the Day of Reconciliation, an Evening Vigil, and the Closing Mass. Participating in these activities will offer pilgrims the full Jubilee experience.
- Pilgrims and groups may also consider additional activities, either planned on their own or events hosted by organizations, apostolates, episcopal conferences, or movements.
- Prepare in a manner similar to a World Youth Day, with liturgies, retreats, devotional and service experiences, community building, catechesis, and fundraising, as needed. Take time for silent prayer, with the Blessed Sacrament, but also musical prayer for which the Liturgy of the Hours is especially suited. Recommended resources can include: *The Abbey Psalms and Canticles* and *The Divine Office Hymnal*. These texts provide musical sources for prayer and reflection.



- If your ensemble performs a type of repertoire that is fitting for a concert inside of a church, it may be worth making arrangements to schedule a musical performance in a church in Rome or the surrounding area.
- Practical travel preparation will be essential, especially since the Jubilee of Musical Bands (and other Jubilee events in 2025) in Rome are expected to draw very large crowds. This particular event will also take place in a hot and humid time of year, so it is important that pilgrims recognize causes, symptoms, and support for dehydration, sickness, and heat exhaustion should they arise.
- Pilgrims should bring backpacks, comfortable shoes, appropriate summer clothing, necessary medications and supplies, and resources that aid in pilgrim prayer. Packing light is essential.
- After returning home or to the United States, take time for prayer and theological reflection on the graces of God received during the pilgrimage to Rome. If you went as a group, continue to gather in the weeks and months following the trip to support one another and coordinate missionary actions.

If coordinating a local pilgrimage within the United State for musicians:

It is highly recommended to make pilgrimage to one's own diocesan or eparchial cathedral or other church(es) or religious site(s) designated by the bishop or eparch.

- Planning for a local pilgrimage can take place at any time of year, or it can be done at the same time as the events for musical bands in Rome (May 10 and 11, 2025). The timing, as well as the exact local destination, is at the discretion of the local organizer(s).

- Research the pilgrimage destination to ensure that your visit does not coincide with liturgical or local community events or is being done within the posted opening hours for the site. You may wish to contact someone in leadership at the location in advance, especially if you plan to bring a group.
- Before embarking on the local pilgrimage, consider taking time for prayer and community-building similar to the type of spiritual preparation one would take for an international journey (i.e. to Rome or World Youth Day).
- Prepare with a walking pilgrimage within or around the parish, campus, or local community, in particular if the journey to the cathedral or other major site involves some walking. In fact, consider adding a walking component if one is not naturally part of the program, as the spirituality of physical movement is a key ingredient to a spiritual pilgrimage.
- If your ensemble performs a type of repertoire that is fitting for a concert inside of a church, it may be worth making arrangements to schedule a musical performance in a church or outside on church or school grounds.
- After returning home (even if the trip was local), take time for prayer and theological reflection on the graces of God received during the pilgrimage experience. If you went as a group, continue to gather in the weeks and months following the trip to support one another and coordinate missionary actions.



SUGGESTIONS FOR CELEBRATING MUSICAL BANDS LOCALLY

Suggestions for Parishes

- Host a sacred music concert series where local musicians can share their musical talents with others in the community. Or if there is a suitable space on the church grounds, outside or in a hall, host a non-sacred music concert series.
- Use the weekend liturgies on May 10 and 11 to recognize all the musical bands in the community: in the homily, general intercessions, with a special blessing, or by inviting musicians to serve in key liturgical roles.
- Celebrate and thank those who regularly use their musical gifts to lead music at weekend Masses.
- An example of a petition for the Prayer of the Faithful might include:
 - *For musicians in this parish, in our families, in the wider community, and those who remain distant from the faith, that they may share their gifts to bring glory to God and joy into the world, we pray to the Lord.*
- Have a reception or networking activity after all weekend Masses on May 10 and 11 and make a concerted effort to invite musicians to attend. During those gatherings, offer food and drink, opportunities to meet-and-mingle, and invitations to deeper faith engagement.
- Host a Jubilee prayer service, held at the parish at some point between May 10 and 11, that recognizes all musicians, their gifts, and their contributions to society and to the Church.
- Use the Jubilee celebration as an opportunity to engage the wider parish community and parish leadership in the accompaniment and evangelization of musicians. This can include hosting a training workshop for parishioners and leaders on music; developing a parish-wide musical mentorship program, promoting musical education among children and youth; holding small group conversations based on

St. John-Paul II's *Letter to Artists*; or inviting key leaders in the community to a reception or dinner dialogue with musicians in the local area, including those who are both active churchgoers and those who are less active in the practice of the Catholic faith.

- Plan a local pilgrimage for musical bands to the diocesan/eparchial cathedral or to another religious site or church in your area, using the ideas laid out in the previous section.
- As the sacrament of Reconciliation figures largely in the nature and purpose of a Jubilee Year, help musicians find resources to prepare and receive that sacrament.
- Invite active churchgoing musicians in your parish to engage in "acts of hope" during the Jubilee Year, which can include visits with marginalized communities, evangelizing outreach to those who are disaffiliated from the Church, and/or engagement with their families on issues of faith.
- Livestream or replay video of key Jubilee events (i.e., Opening Mass, Vigil, or Closing Mass) taking place in Rome May 10-11 at one or more musician gatherings held at the parish (noting the time difference between Rome and your local area). You may also consider coordinating music programs at the parish during the livestream viewings such as liturgies, Eucharistic adoration, confessions, catechesis, service projects, small groups, or social activities.

Suggestions for Dioceses and Eparchies

- Celebrate a liturgy or host a prayer service aimed at musicians at the diocesan/eparchial cathedral between May 10-11, concurrent with the Jubilee celebrations happening in Rome. Invite all parishes across the diocese to attend and encourage passage through the cathedral's confessional.



- Hold a diocesan/eparchial-wide Jubilee walking pilgrimage for musicians from the cathedral (or another site of your choosing) to religious sites, churches, universities/schools, and/or to a Catholic services center or institution. Consider also inviting the bishop or eparch on this journey.
- Post stories about music ministry leaders accompanying musicians on the diocesan or eparchial website, social media channels, and communications (magazine, newspaper, newsletter, etc.) prior to and/or during the Jubilee of Musical Bands in May 2025.
- Host a diocesan/eparchial-wide Jubilee gathering of musicians with the bishop/eparch. This can be a presentation, dialogue/discussion, meet-and-greet social, meal, liturgy, and/or a virtual event, allowing musicians across the diocese/eparchy to engage with their episcopal shepherd.
- Encourage all diocesan/eparchial offices and departments to feature, celebrate, or acknowledge musicians during May 2025, centered around the global Jubilee celebrations. This might need to be preceded by a workshop or meeting with diocesan/eparchial staff to coordinate efforts.
- Inaugurate a diocesan/eparchial initiative for musicians beginning with the Jubilee celebrations. This might include an area-wide evangelization effort (for example, around key moments of return for musicians such as Ash Wednesday); an annual award or recognition ceremony; an annual liturgy with the bishop; scholarship funds for college or graduate students; or an annual pilgrimage, etc.

RESOURCES & DOCUMENTS

- [Musicam Sacram](#), Second Vatican Council and Sacred Congregation of Rites, 1967: This document addresses sacred music and its use in the liturgy, the official prayer of the Church. Music in the liturgy brings about an inspiration through beauty and the unison of voices in song, brings about a union also of minds and hearts.
- [Letter to Artists](#), St. John-Paul II, 1999: Music is an art, and music and musicians are mentioned in this document no less than 11 times. Beauty, its role in the prayer of the Church, the inspiration of scripture, the inspiration of others, and participation in the creating work of God, are important themes in this text.
- [Chirograph on Sacred Music](#), St. John-Paul II, 2003: Written to commemorate the 100-year anniversary of St. Pius X's motu proprio on sacred music, *Tra le sollecitudini*, this letter underlines the special place of sacred music in the Church. It connects how sacred music is integral to Christian prayer and facilitates active participation.
- [Sing to the Lord: Music in Divine Worship](#), USCCB, 2007, updated 2013: This pastoral guideline from the Committee on Divine Worship provides a practical outline of the importance of music and how it is used in our prayer.
- [The Abbey Psalms and Canticles](#), USCCB, 2018: This revision of the Grail Psalter forms the basis for Psalm texts in current and future liturgical books. This is the translation that will be used in *The Liturgy of the Hours, Second Edition* and *The Lectionary for Mass*.



- [The Divine Office Hymnal](#), USCCB, 2023: This hymnal contains English translations of the wealth of Latin hymns that will be found in the Liturgy of the Hours, Second Edition. Each English text is set to both a modern metrical melody and the chant melody of the original Latin text.

NOTABLE MUSICAL SAINTS AND BLESSED

- **St. Cecilia (c.200-c.235, feast day November 22)** is the patron of music and musicians. It is recounted that while the musicians played at her wedding, Cecilia sang in her heart to the Lord.
- **Bl. Bartolo Longo (1841-1926)** experienced a great conversion. He promoted the recitation of the Rosary. He played violin, flute, and piano, and directed a band. He encouraged bands, especially among young people.
- **St. Catherine of Bologna (1413-1463, feast day March 9)** was an abbess for the Poor Clares in Italy. She played the viola on her deathbed and was known as a talented painter and poet.
- **St. Elizabeth of the Trinity (1880-1906, feast day November 8)** played the piano for hours before entering religious life. Her playing won awards. She could have become a concert pianist but chose the contemplative life of the Carmel.
- **Bl. Carlo Acutis (1991-2006)** was recently beatified. He taught himself to play the saxophone. He is more widely known for his skill as a web designer, and his great devotion to the Eucharist.
- **St. Ephrem the Syrian (306-373, feast day June 9)** wrote over 400 hymns. He was called the Harp of the Spirit. He used his prolific hymn writing to teach the faith and correct errors.
- **St. Hildegard of Bingen (1098-1179, feast day September 17)** was prioress of a Benedictine community. She is recognized as a mystic, philosopher, visionary, and composer. She was recognized as a doctor of the Church in 2012.
- **Bl. Miguel Pro (1891-1927)** was a Jesuit priest who was martyred during the Cristero War in Mexico. He played the guitar and mandolin to lift the spirits of the people.
- **St. Peter Claver (1581-1654, feast day September 9)** was a Jesuit priest who served enslaved people in Colombia. He formed a choir who sang so beautifully that it inspired tears and conversions to the faith.
- **Bl. Solanus Casey (1870-1957)** was a Capuchin priest from the United States who played the violin. What he lacked in skill, he made up with heart to cheer his brothers.
- **St. Venantius Fortunatus (535-605, feast day December 14)** was a wandering bard for many years. He converted to the faith and eventually became a bishop. Some of his poetry and hymns are still used in the liturgy today.



SPIRITUAL READING

From a discourse on the psalms by Saint Augustine, Bishop and Doctor

(Ps. 32, sermon 1, 7-8: CCL 38, 253-254)

Sing to God with songs of joy

Praise the Lord with the lyre, make melody to him with the harp of ten strings! Sing to him a new song. Rid yourself of what is old and worn out, for you know a new song. A new man, a new covenant – a new song. This new song does not belong to the old man. Only the new man learns it: the man restored from his fallen condition through the grace of God, and now sharing in the new covenant, that is, the kingdom of heaven. To it all our love now aspires and sings a new song. Let us sing a new song not with our lips but with our lives.

Sing to him a new song, sing to him with joyful melody. Every one of us tries to discover how to sing to God. You must sing to him, but you must sing well. He does not want your voice to come harshly to his ears, so sing well, brothers!

If you were asked, “Sing to please this musician,” you would not like to do so without having taken some instruction in music, because you would not like to offend an expert in the art. An untrained listener does not notice the faults a musician would point out to you. Who, then, will offer to sing well for God, the great artist whose discrimination is faultless, whose attention is on the minutest detail, whose ear nothing escapes? When will you be able to offer him a perfect performance that you will in no way displease such a supremely discerning listener?

See how he himself provides you with a way of singing. Do not search for words, as if you could find a lyric which would give God pleasure. Sing to him “with songs of joy.” This is singing well to God, just singing with songs of joy.

But how is this done? You must first understand that words cannot express the things that are sung by the heart. Take the case of people singing while harvesting in the fields or in the vineyards or when any other strenuous work is in progress. Although they begin by giving expression to their happiness in sung words, yet shortly there is a change. As if so happy that words can no longer express what they feel, they discard the restricting syllables. They burst out into a simple sound of joy, of jubilation. Such a cry of joy is a sound signifying that the heart is bringing to birth what it cannot utter in words.

Now, who is more worthy of such a cry of jubilation than God himself, whom all words fail to describe? If words will not serve, and yet you must not remain silent, what else can you do but cry out for joy? Your heart must rejoice beyond words, soaring into an immensity of gladness, unrestrained by syllabic bonds. Sing to him with songs of joy.

(Second Reading from the “Office of Readings” for the Memorial of St. Cecilia, November 22, *The Liturgy of the Hours*, Catholic Book Publishing Corp. © 1975)

