

The Chrism Mass



HOLY ANGELS
CATHEDRAL

1 APRIL 2021

BISHOP ROBERT J. McCLORY,
PRESIDER

ABOUT THE

CATHEDRAL OF THE HOLY ANGELS

OF THE DIOCESE OF GARY

❖ SACRED DESIGN EXPRESSES THE JOURNEY OF CHRISTIAN LIFE ❖

Holy Angels Parish was established in 1906. The current church structure was elevated to a cathedral when the Diocese of Gary was established in 1956. Although the altar was anointed the church building was never formally dedicated. In 1972, Bishop Grutka, the first Bishop of Gary, authorized the Cathedral's first renovation. In 1997, Bishop Melczek, third Bishop of Gary, commissioned a renewal and renovation of the Cathedral. On January 26, 1998 Bishop Dale Melczek anointed the Altar and dedicated the renewed Cathedral of the Holy Angels.

The entire design of this worship space is expressive of the journey of Christian life and the ordering of God's Church. Entering through the narthex of the church one is led to the Font, the place where the life of a Christian begins. The Christian life does not end in the waters of baptism. Baptism is needed to become a member of God's household. Once in the household the members are called forward to the Altar, to be fed at the Holy Table. Being fed is not an end in itself for the Christian. The believer is fed in order to be strengthened to do the work of Christ in ministry. From the Altar one sees the Cathedra, from which the Bishop oversees the work of Christ carried out by His members.

The design of the green terrazzo as it moves from the narthex around the Font to encircle the Altar also branches out into the presbytery and the assembly. Thus our journey as believers leads us from Font to Altar to Ministry. This cycle continues each week when we enter the church renewing our baptism as we bless ourselves at the Font. From the Font we take our place around the table of Word and Eucharist to be nourished at the Altar. As we participate in the act of Christ's sacrifice we learn what we must do. From the Altar we are sent to minister as Christ ministers.

The Cathedra

The Bishop's chair was completed for Bishop Melczek's Mass of Pastoral Commitment in July of 1996. The original Cathedra was removed in 1972. The present Cathedra is sculpted from black walnut. The design of the Cathedra is intended to express both its location in this church and its connection to the Diocese of Gary. The arched back is reminiscent of the pointed window arches and the gentle arch over the Blessed Sacrament area. The woven back of the Cathedra is black walnut carved from one piece. The woven back is representational of the weave of cultures that make up the Diocese. The angel that stands to the right of the Cathedra is a reminder of the patrons of the Diocese, the Holy Angels. The angel is also a symbol of the inspiration of the Holy Spirit for the Bishop of the Diocese as well as a sign of guidance in his decisions. The angel is offset by the colorful coat of arms on the left side of the Cathedra. This is Bishop McClory's coat of arms. It is a sign of the Bishop's office as one who is charged to build up unity among all Christians. The Cathedra sits in the midst of the "presbytery" (that is: the place for the presbyters (priests) and also deacons). This placement teaches us that all pastoral and sacramental ministry flow from the primary Pastor, the Bishop.

ACERCA DE LA
CATEDRAL DE LOS SANTOS ANGELES
DE LA DIOCESIS DE GARY

✠ EL DISEÑO SAGRADO EXPRESA EL CAMINAR DE LA VIDA CRISTIANA ✠

La Parroquia de los Santos Ángeles se fundó en el año 1906. La presente estructura de la iglesia fue elevada a catedral cuando se estableció la Diócesis de Gary en 1956. Aunque el altar fue consagrado, la iglesia nunca fue formalmente dedicada. En 1972, el primer Obispo de Gary, Obispo Grutka, autorizó la primera renovación de la catedral. En el año 1997, el Obispo Melczek, tercer Obispo de Gary, comisionó una renovación y dedicación a la Catedral. El día 26 de enero de 1998, el Obispo Dale Melczek consagró el altar e hizo la dedicación formal de la Catedral renovada de los Santos Ángeles.

El diseño completo de este lugar de culto es la expresión del caminar cristiano y el orden de la Iglesia de Dios. El atrio nos conduce a la Fuente, donde nacemos a la vida cristiana. Por medio del Bautismo pasamos a pertenecer a la Casa de Dios, pero nuestra vida cristiana no termina aquí, todos los miembros somos invitados a avanzar hacia el Altar, para ser alimentados en la Mesa Sagrada. Pero, no por el simple hecho de ser alimentados se completa la vida cristiana. Los creyentes son alimentados para tener fuerzas y poder realizar el ministerio de Cristo. Desde el Altar podemos observar la Cátedra, el lugar donde el Obispo se sienta a enseñar y a dirigir el trabajo de Cristo que todos los miembros realizan junto con él.

El diseño del terrazo verde de la Catedral que empieza con el atrio, sigue la forma circular de la Fuente Bautismal y nos lleva al lugar de la asamblea y al presbiterio. Esto indica que nuestro caminar de creyentes nos conduce de la Fuente Bautismal al Altar y somos enviados al ministerio. Cada semana renovamos este ciclo al santiguarnos con el agua bautismal de la Fuente y desde allí rodeamos la Mesa para alimentarnos con la Palabra y la Eucaristía. Al participar del sacrificio de Cristo aprendemos lo que debemos hacer, ya que desde el Altar somos enviados a realizar el ministerio de Cristo.

La Cátedra

La silla del Obispo, que se llama cátedra, fue completada en julio del 1996 para la Misa de Compromiso Pastoral del Obispo Melczek. La cátedra original fue removida en el año 1972. Y la actual fue esculpida en un pedazo macizo de madera negra de nogal. El diseño de la Cátedra tiene la intención de expresar su lugar en esta Iglesia y su conexión con la Diócesis de Gary. La forma arqueada del respaldo combina con las ventanas y la forma arqueada del lugar donde está el Santísimo Sacramento. La forma trenzada de la silla simboliza la mezcla de culturas diferentes que conforman la diócesis. El ángel de pie, al lado derecho, nos recuerda a los patronos de la diócesis, los Santos Ángeles y al mismo tiempo, la inspiración del Espíritu Santo sobre el Obispo para guiarlo en sus decisiones. Al lado izquierdo está el escudo de armas del Obispo McClory. El símbolo de la Oficina del Obispo, como encargado de fomentar la unidad entre los Cristianos. La Cátedra queda en medio del "presbiterio" lugar de los presbíteros (sacerdotes) y diáconos. Esto significa que todo ministerio pastoral y sacramental fluye del Pastor principal, el Obispo.

The Altar

The Altar as center of the community represents Christ. Christ is the victim and the altar of sacrifice. The Altar is dedicated by the anointing of Chrism. Chrism, Christ's oil, is spread all over the Altar as the oil was spread over the feet of Jesus shortly before his passion. The Altar is treated as Christ's body thus nothing is simply laid on the altar for reason of decor. Only the bread, wine and the book needed for prayer are placed on the Altar. Even candles are placed around the Altar area. The shape of the Altar suggests that it is both an Altar and a Holy Table. It is the place where the community eats and drinks with God. The four sides are fairly uniform suggesting the equality of all those who gather around the Table. Elements from the former Altar and reredos (the depiction of our Lord's crucifixion in the apse of the building) were used in erecting the Altar, connecting the new with the old. Surrounding the sanctuary platform, in the floor at its four corners, are the Holy Angels in mosaic. These four angels represent the variety and diversity of the human race and the Diocese of Gary: African, Anglo, Asian and Hispanic. These patrons of the Diocese and the parish invite the faithful to join in their unending hymn of praise.

The Reserved Blessed Sacrament

The Blessed Sacrament is reserved for the sick, for the dying, and for devotional adoration of the faithful. A Cathedral Church is required to provide a Blessed Sacrament Chapel. This space for devotional prayer before the tabernacle, to the left of the presbytery in the northwest corner of the Cathedral, is intended to emphasize the unique and real presence of our Lord in the Sacrament.

This Reservation Chapel, in sight of those entering the church, invites the faithful who wish to spend some time in prayer before the Blessed Sacrament. Kneelers and seats are provided for this purpose. The proximity of the tabernacle to the faithful is intended to aid in creating a place that is hospitable and welcoming. Forming a cross behind the tabernacle the Holy Angels join the faithful in adoration.

The Ambo

The Ambo is made of the same material as the reredos and the Altar. Its size does not symbolize its importance, rather the activity that takes place there lends the ambo its primary focus. It is large enough to hold the book of the readings and the book of the Gospels, yet not so large as to block from view the lectors who proclaim the Word, the cantor leading the psalm, or the minister proclaiming the Gospel.

The Font

The Font is constructed in a large enough fashion for an adult to be fully washed in baptism. This Font, like the many Fonts of the ancient church, is not a Font for full immersion. The elect to be baptized enter the Font one by one after they have professed their faith. After descending the stairs to the south of the Font they kneel down in the middle of the cross and are baptized by the pouring of water over them by the minister. When they have received baptism they rise and ascend the stairs on the north side of the font which places their feet on the way to the Altar, the culmination of Christian initiation.

The Font is constructed primarily of travertine marble with an accented base in the salmon marble used on the reredos. The design of the Font incorporates four pillars from the former Altar. From each pillar the waters of life flow, as if from the four rivers of ancient lore.

El Altar

El altar como centro de la comunidad representa a Cristo. Cristo es la víctima y el altar de sacrificio. El altar es dedicado ungiendo con el santo crisma. El crisma, el aceite de Cristo, se derrama sobre el altar, como Jesús fue ungiendo sobre los pies antes de su pasión. El Altar representa el Cuerpo de Cristo y no se debe poner nada de adorno sobre él. Sólo el pan y el vino y el misal para las oraciones deben estar en el Altar. Incluso los cirios deben estar alrededor del altar. La forma del altar indica que a la vez es Altar y Mesa Sagrada. Es el lugar donde la comunidad come y bebe con Dios. Los cuatro lados son iguales, simbolizando que todos quienes se reúnen al altar, son iguales. Elementos del altar antiguo y el retablo (representación de la Crucifixión del Señor) se usaron para erigir el Altar, conectando lo antiguo con lo nuevo. En las cuatro esquinas están los Santos Ángeles en mosaico. Estos cuatro ángeles representan la variedad y diversidad de la raza humana en la Diócesis de Gary: Africanos, Anglos, Asiáticos y Hispanos. Invitan a los fieles a unirse a ellos, en una voz sin cesar, con himnos de alabanza.

La Reserva El Santísimo Sacramento

El Santísimo Sacramento está reservado para los enfermos, para los que están muriendo y para la adoración de los fieles. Se requiere que la Catedral tenga una capilla para el Santísimo. Este espacio para la oración delante del tabernáculo, está ubicado al lado izquierdo del presbiterio, en el rincón noroeste de la Catedral, está destinado para enfatizar la presencia única y real de nuestro Señor en el Sacramento.

Esta capilla de la reserva, está a la vista al entrar a la Iglesia, invita a los fieles a que dediquen un tiempo de oración frente al Santísimo Sacramento. Para este propósito hay sillas y reclinatorios disponibles. Esta cercanía del tabernáculo a los fieles es para crear un espacio agradable y acogedor. Formando una cruz detrás del tabernáculo están los santos ángeles en actitud de profunda adoración.

El Púlpito

El púlpito está hecho del mismo material que el retablo y el Altar. Su tamaño no necesariamente simboliza su importancia, sino más bien la actividad que allí se realiza y que lo hace ser parte importante. Es suficientemente grande para poner el Libro de los Evangelios y permite la visibilidad en la proclamación de la Palabra, del Cantor de los salmos y del ministro que proclama el Evangelio.

La Fuente

La Fuente fue construida para permitir que un adulto pueda ser lavado en las guas bautismales y, como la mayoría de las fuentes antiguas, no está hecha para la inmersión total. Los elegidos van entrando uno a uno después de hacer la profesión de fe, arrodillándose en el medio de la cruz para ser bautizados por el ministro. Una vez bautizados, salen en dirección al Altar terminando el rito de iniciación.

La Fuente es de mármol e incluye cuatro pilares del altar antiguo. De los cuatro pilares mana el agua, como un símbolo de los cuatro ríos antiguos.

The Paschal Candle

The Paschal Candle is blessed at the beginning of the Easter Vigil and is the first light that leads the faithful into the darkened church. The Paschal Candle remains lit for all of Easter, through Ascension Thursday to Pentecost. This candle is lit each time a new member is brought into the church and each time a member of the church is commended to God at their passing. The stand is made of black walnut with design elements that complement the tracery of the stained glass windows. It is crafted to reflect the singular importance of the candle it holds.

The Ambry: the Holy Oils and the Oil of Chrism

The Holy Oils and the Oil of Chrism are visible to the assembly not merely as a display, but to remind the community that God chooses to use the things of this earth to impart His grace. In the Cathedral Church the Oils take on a particular significance as signs of the faithful's unity with the Bishop's pastoral ministry. The Ambry is the place where the Holy Oils and the Oil of Chrism are stored. The base of this Ambry is the former baptismal font and the upper section is crafted from black walnut. Its design compliments the tracery design in the stained glass windows. The upper walnut section is capped with the top of the former baptismal font.

Devotional Images

St. Martin de Porres (✠1639) stands at the entrance to the Blessed Sacrament Chapel. St. Martin is patron of inter-racial justice. His life invites Christians to actively care for others no matter their color or race.

The images of ***Our Lady*** and ***St. Joseph holding the child Jesus*** located in the Holy Family shrine (the west transept) are original to the church.

Above and to the right of the Holy Family shrine is a statue of ***St. Francis of Assisi*** (✠1226). St. Francis is the patron of Catholic action and the patron of pet owners. The life of St. Francis challenges every Christian to embrace the gospel commands to live simply and justly.

Above and to the left of the Holy Family shrine is a statue of ***St. John Bosco*** (✠1888), patron of Catholic youth and editors and founder of the Society of St. Francis de Sales, the Salesians. He is remembered for his work with neglected boys.

Above and to the right of the Holy Angels shrine is a statue of ***St. Theresa of Lisieux***, the Little Flower (✠1897). St. Theresa is patron of florists and foreign missionaries. Although she never left the convent in her short lifetime, her prayers for the missions did go forth.

Above and to the left of the shrine is a statue of ***St. Patrick*** (✠ca.493) the "Apostle of Ireland." Many of the founding members of the parish were of Irish descent.

A depiction of ***Our Lord Jesus of the Sacred Heart*** stands to the left of the presbytery on the north wall. Devotion to our Lord in this form rose in popularity in the late 18th century.

St. Anthony (✠1231) is presented to the right of presbytery on the north wall. St. Anthony is the patron of the poor and oppressed.

To the right of the statue of St. Anthony under the eastern arch is an acrylic painting of ***Saint Juan Diego*** (✠1548) displaying on his tilma (cape) the holy image of ***Our Lady of Guadalupe*** who is Patroness of the Americas and who holds special significance for Mexicans.

El Cirio Pascual

El Cirio Pascual es bendecido al comenzar la Vigilia Pascual y es la primera luz que guía a los fieles hacia la iglesia en oscuras. El Cirio Pascual permanece encendida durante toda la Pascua, del jueves de Ascensión hasta Pentecostés. También se enciende cada vez que un nuevo miembro es admitido a la Iglesia o cuando es encomendado a Dios en su muerte. El pedestal es una obra artesanal de madera de nogal.

El Armario: los Santos Oleos y el Crisma

Los Santos Oleos y el Crisma son visibles a la asamblea no solamente para mostrarlos, sino para recordar a la comunidad que Dios elije usar cosas de la tierra para comunicarnos Su gracia. En la catedral los Santos Oleos toman un significado especial como una señal de la unidad de los fieles con el ministerio pastoral del Obispo. Para hacer este Armario donde se guardan los Santos Oleos se usó la parte alta del antiguo fuente bautismal, también en madera de nogal.

Imágenes Devocionales

San Martín de Porres (+1639) ubicado a la entrada de la capilla del Santísimo Sacramento. San Martín es patrón de justicia interracial. Su vida invita a los cristianos preocuparse activamente por los demás sin importar su color o raza.

Las imágenes de **Nuestra Señora** y de **San José con el Niño Jesús** en sus brazos, están ubicados en el Santuario de la Sagrada Familia y son imágenes originales de la parroquia.

Más arriba, y a un lado de la Sagrada Familia, está la estatua de **San Francisco de Asís** (+1226). San Francisco es el patrono de la acción católica y el de los dueños de animales domésticos. San Francisco desafía a todos los cristianos a vivir una vida simple, de acuerdo al Evangelio.

A la izquierda de la Sagrada Familia está la estatua de **San Juan Bosco** (+1888), patrono de los jóvenes católicos, de los editores y fundador de la Sociedad de San Francisco de Sales, los Salesianos y se le recuerda por su trabajo con los niños abandonados.

En la parte superior y hacia la derecha del santuario de los Santos Ángeles, está la estatua de **Santa Teresita de Lisieux**, la Pequeña Flor (+1897). Santa Teresita es Patrona de los floristas y de las misiones extranjeras y, aunque nunca salió del convento, sus oraciones fueron eficaces.

En la parte izquierda del santuario está la estatua de **San Patricio**, el "Apóstol de Irlanda". Muchos de los feligreses fundadores de la parroquia fueron descendientes de Irlandeses.

Una pintura del **Sagrado Corazón de Jesús** está al lado izquierdo del presbiterio.

San Antonio (+1231), a la derecha del presbiterio, es patrono de los pobres y oprimidos. También se encuentra una pintura en acrílico de **San Juan Diego**, con la tilma de la imagen de **Nuestra Señora de Guadalupe**, Patrona de las Américas, y quien para los Mexicanos tiene una devoción significativa.

A textile image of *St. John the Baptist* is to the right of the statue of St. Anthony. St. John the Baptist is a popular saint among many Latin peoples, especially those of Puerto Rican descent. His feast is universally celebrated on June 24.

In the west and east transept under the first, third, twelfth and fourteenth stations of the Stations of the Cross are the four ancient depictions of the gospel writers.

St. Matthew appears as an image of a winged man because the gospel narrative attributed to him traces Jesus' human genealogy. *St. Mark* is depicted as a winged lion because the gospel narrative attributed to him begins with the words "a herald's voice in the desert crying out; make ready the way of the Lord." (1:3) The words suggest the roar of a lion. *St. Luke* is seen as a winged ox reminiscent of the ox as an animal of sacrifice under the old law. The gospel narrative attributed to Luke stresses the atoning sacrifice of Jesus. *St. John* is depicted as an eagle because the gospel that bears his name rises to such lofty heights in presenting the mind of Jesus.

Holy Angels Shrine & the Tomb of Bishop Grutka

In the east transept is the shrine of the Holy Angels. The first Bishop of Gary, Bishop Grutka was laid to rest here in November 1993. The shrine is dedicated to the deceased clergy of the diocese and the deceased members of the parish community. Two books of the Dead are placed there inviting the faithful to pray for the repose of their souls. The Holy Angels are the patrons of the Diocese of Gary and are the servants of the Almighty. They are the ones who lead us to the heavenly Jerusalem and protect us here on earth as we journey to the heavenly promise.

The icon is written in the Ethiopian-Coptic style which developed in the late eighth century. The subject of the icon, the *Synaxis of the Holy Angels* (also known as the *Congregation of the Bodiless Powers*) is a traditional iconic subject. Like the Greek style the Ethiopian-Coptic style portrays the subject from its particular cultural perspective. A reminder of the many and varied expressions of our one faith. The icon is positioned in the shrine not as a piece of "museum" art but as a devotion object to be touched and venerated. (Presently the Nativity is installed in place of the icon.)

The use of icons in prayer is an ancient spiritual tradition. The icon acts as a window to the divine. It is not venerated as an object but as a holy pathway that leads the one who gazes upon it in prayer to a closer union with Christ. The Christ child is giving the one who gazes upon the image in prayer the Sign of Peace. He is supported by fifteen angels, while below him the six winged seraph await His bidding. The angels tongues appearing in a predominate fashion are a reflection of an ancient gesture of welcome also seen in many Polynesian cultures.

Rev. M.J. Dobrzynski, Office of Worship



Please consider making a donation to the
Cathedral of the Holy Angels Endowment Fund
which supports the Cathedral's operating needs and capital expenses.

For more information, contact:

Judy Holicky

Catholic Foundation for the Diocese of Gary, Inc.

219-769-9292, or jholicky@dcgary.org

Una imagen de **San Juan Bautista**, hecha en textil, esta a la derecha de la estatua de San Antonio. San Juan Bautista es un santo muy popular entre los Latinos, especialmente los Puertorriqueños. Su fiesta es el 24 de junio.

Bajo algunas estaciones del Vía Crucis, hay cuatro pinturas antiguas de los Evangelistas.

San Mateo aparece como persona con alas, ya que la narrativa en el evangelio atribuida a él, traza la genealogía humana de Jesús. **San Marcos** es pintado como león con alas, ya que su evangelio empieza con las palabras "Escuchen este grito en el desierto: preparen el camino del Señor" (1:3). Estas palabras evocan el rugido de un león. **San Lucas** es pintado como ternero con alas, para recordar el sacrificio de animales en el Antiguo Testamento, pues San Lucas destaca el sacrificio expiatorio de Jesús. **San Juan** es representado como un águila, su evangelio eleva a las alturas al presentar el pensar de Jesús.

Santuario de los Santos Ángeles y Tumba del Obispo Grutka

Al este del crucero está el santuario de los Santos Ángeles. El primer Obispo de Gary, el Obispo Grutka fue sepultado aquí en noviembre de 1993. Este santuario está dedicado a los sacerdotes fallecidos de la diócesis y a los fieles difuntos de la parroquia. Hay dos libros de los Difuntos por los que se invita a los fieles a orar por su eterno descanso. Los Santos Ángeles son los patronos de la Diócesis de Gary y los siervos de Dios Omnipotente. Ellos nos guían a la Jerusalén celestial y nos protegen aquí en la tierra mientras vamos de camino a la promesa celestial.

El icono está escrito en estilo Etíope-copto que se desarrolló a finales del siglo octavo. El tema del icono, la Synaxis de los Santos Ángeles (también conocida como la Congregación de los Poderes Inmateriales) es un tema icónico tradicional. Al igual que el estilo griego, el estilo Etíope-copto retrata el tema desde su particular perspectiva cultural. Un recordatorio de las muchas y variadas expresiones de nuestra única fe.

El icono se coloca en el santuario no como una pieza de arte de "museo", sino como un objeto de devoción para ser tocado y venerado. (Actualmente, la Natividad está instalada en lugar del icono).

El uso de iconos en la oración es una antigua tradición espiritual. El icono actúa como una ventana a lo divino. No se venera como un objeto, sino como un camino santo que conduce a quien lo contempla en oración a una unión más estrecha con Cristo. El niño Jesús está dando al que mira la imagen en oración el Signo de la Paz. Lo sostienen quince ángeles, mientras que debajo de él, los serafines de seis alas aguardan Su orden. Las lenguas de los ángeles que aparecen de manera predominante son un reflejo de un antiguo gesto de bienvenida también visto en muchas culturas Polinesias.

*Rev. M.J. Dobrzynski, Oficina del Culto Divino
Versión en español: Oficina de Ministerio Intercultural*



*Por favor considere hacer una donación a fondo de la
Catedral de los Santos Ángeles
que apoya las necesidades de funcionamiento y gastos de la Catedral.*

Para obtener más información, contacte a:
Judy Holicky
Fundación Católica de la Diócesis de Gary, Inc.
219-769-9292 o jholicky@dcgary.org

PRELUDE - *Jesus Christ Has Made Us Into a Kingdom*


The opening antiphon for the Chrism Mass, taken from the Roman Missal

CALL TO WORSHIP—LLAMADO AL CULTO: *Laudate, Laudate Dominum* (please remain seated / favor de permanecer sentado)



Lau - da - te, lau - da - te Do - mi - num, om - nes gen - tes, lau -
da - te Do - mi - num. Ex - sul - ta - te, ju - bi - la - te per
an - nos Do - mi - ni, om - nes gen - tes. gen - tes.

Verses



1. In the faith of Christ we walk hand in hand,
2. In the name of Christ we will spread the seed;
3. In the pow'r of Christ we pro - claim one Lord.

1. light be - fore our path as the Lord has planned;
2. share the Word of God with all those in need;
3. All who put on Christ are by those faith re - stored;

1. shin - ing the torch of faith in our land;
2. faith - ful in thought and word and deed;
3. shar - ing new life, sal - va - tion's re - ward:

to Refrain
in the name of Christ Je - sus.



PROCESSIONAL—PROCESIÓN: *Be Still, My Soul / We Rest on You* (stand / de pie)



1. Be still, my soul: the Lord is on your side:
2. Be still, my soul: your God does un - der take.
3. Be still, my soul: when dear - east friends de - part,
4. Be still, my soul: the hour is hast' - ning on

5. We rest on You, our Shield and our De - fend - er.
6. Yes, in your name, O Cap - tain of sal - va - tion!
7. We go in faith, our own great weak - ness feel - ing,
8. We rest on you, our Shield and our De - fend - er.



bear pa - tient - ly the cross of grief or pain.
to guide the fu - ture as He has the past.
and all is dark - ened in the veil of tears.
when we shall be for - ev - er with the Lord.

We go not forth a - lone a - gainst the foe.
In Your dear Name, all oth - er names a - bove.
And need - ing more each day your grace to know.
Yours is the bat - tle, Yours shall be the praise.



leave to your God to or - der and pro - vide;
Your hope, your con - fi - dence let noth - ing shake;
then shall you bet - ter know His love, His heart,
when dis - ap - point - ment, grief, and fear are gone,

Strong in your strength, safe in your keep - ing ten - der.
Je - sus our Right - eous - ness, our sure Foun - da - tion,
Yet from our hearts a song of tri - umph peal - ing.
When pass - ing through the gates of pearl - y splen - dor



in ev - 'vry change He faith - ful will re - main.
all now mys - te - rious shall be bright at last.
who comes to soothe your sor - row and your fears.
sor - row for - got, love's pur - est joys re - stored.

We rest on You, and in Your Name we go.
Our Prince of glo - ry and our King of love.
"We rest on you, and in Your Name we go."
Vic - tors, we rest with You, through end - less days.



Be still, my soul: your best, your heav'n - ly Friend.
Be still, my soul: the waves and winds still know.
Be still, my soul: your Je - sus can re - pay.
Be still, my soul: when change and tears are past.

Strong in your strength, safe in your keep - ing ten - der.
Je - sus our Right - eous - ness, our sure Foun - da - tion,
Yet from our hearts a song of tri - umph peal - ing.
When pass - ing through the gates of pearl - y splen - dor



thro' thorn - y ways leads to a joy - ful end.
His voice who ruled them while He dwelt be - low.
from His own full - ness all He takes a - way.
all safe and bless - ed we shall meet at last.

We rest on You, and in Your Name we go.
Our Prince of glo - ry and our King of love.
"We rest on you, and in Your Name we go."
Vic - tors, we rest with You, through end - less days.

❖ THE INTRODUCTORY RITES ❖ LOS RITOS INICIALES

GREETING—EL SALUDO (*stand / de pie*)

PENITENTIAL ACT—ACTO PENITENCIAL:

KYRIE (*stand / de pie*)

Ky-ri - e, e - le - i - son. Chri - ste, e - le - i - son.

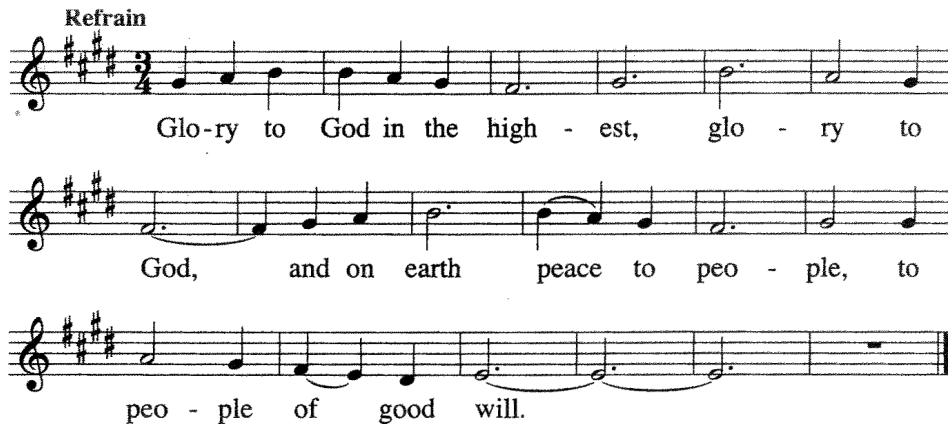
Ky - ri - e, e - le - i - son.

Music: *Mass of Remembrance*, Marty Haugen, © 1987, 2010, GIA Publications, Inc.



GLORIA (*stand / de pie*)

Refrain



Glo-ry to God in the high - est, glo - ry to
God, and on earth peace to peo - ple, to
peo - ple of good will.

We praise you, we bless you,
we adore you, we glorify you,
we give you thanks for your great glory,
Lord God, heavenly King,
O God, almighty Father.

Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of the Father,
you take away the sins of the world,
have mercy on us;
you take away the sins of the world,
receive our prayer;
you are seated at the right hand of the Father,
have mercy on us.

For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father. Amen.

OPENING COLLECT—ORACIÓN COLECTA (*stand / de pie*)

❖ THE LITURGY OF THE WORD ❖

❖ LITURGIA DE LA PALABRA ❖

READING—LECTURA I: *Isaiah/Isaías 61: 1 - 3, 6: 8 - 9 (sit / sentar)*

El Espíritu del Señor dios está sobre mí, el Señor me ha elegido.
 Me ha enviado para anunciar buenas noticias a los humildes,
 para sanar los corazones heridos,
 para anunciar a los desterrados su liberación,
 y a los presos su vuelta a la luz.
 Para publicar un año feliz lleno de los favores del Señor,
 y el día del desquite de nuestro Dios.
 Me envió para consolar a los que lloran
 el aceite de los días alegres, en lugar de ropa de luto, una corona en vez de ceniza,
 y darles a todos los afligidos de Sión cantos de felicidad, en vez de pesimismo.
 Y ustedes serán llamados “sacerdotes del Señor”
 y los nombrarán como “ministros de Nuestro Dios.”
 Les entregaré, sin falta, su recompense y haré con ellos un contrato que durará siempre.
 Sus hijos se harán famosos entre las naciones, y sus nietos, en medio de los pueblos.
 Todos lo que lo vean reconocerán que son una raza bendecida del Señor. Palabra de Dios.

Lector: The Word of the Lord.

Assembly response / Respuesta asamblea: Thanks be to God!

PSALM—SALMO 88

Can - ta - ré e - ter - na - men - te
 las mi - se - ri - cor - dias del Se - ñor. For ev - er I will
 sing the good - ness of the Lord.

Spanish text © 1982, SOBICAIN. All rights reserved. Used with permission. English text © 1969, 1981, 1997, International Committee on English in the Liturgy, Inc. (ICEL). All rights reserved. Used with permission. Music © 1998, Mary Frances Reza. Published by OCP Publications, 5536 NE Hassalo, Portland, OR 97213. All rights reserved.

READING—LECTURA II: *Revelation/Apocalipsis 1: 5 - 8*

Grace and peace to you from Jesus Christ the faithful witness, the first-born from the dead and ruler of the kings of earth. To him who loves us and freed us from our sins by his own blood, who has made us a royal nation of priests in the service of his God and Father – to him be glory and power forever and ever! Amen.

See, he comes amid the clouds!
Every eye shall see him,
even of those who pierced him.

All the peoples of the earth
shall lament him bitterly.
So it is to be! Amen!

The Lord God says, “I am the Alpha and the Omega, the One who is and who was and who is to come, the Almighty!”

Lector: Palabra de Dios.

Assembly response / Respuesta asamblea: Te alabamos, Señor!

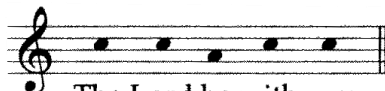
Gospel Acclamation—Aclamación del Evangelio (stand / de pie)

Cantor or choir, then all:



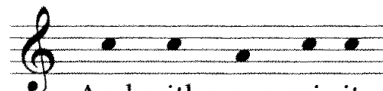
Glo-ry to you, O Word of God, Lord Je - sus Christ!

Deacon:



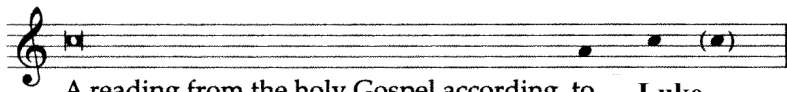
The Lord be with you.

Assembly:



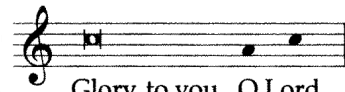
And with your spir-it.

Deacon:



A reading from the holy Gospel according to **Luke**

Assembly:



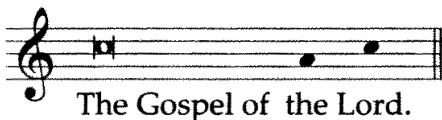
Glory to you, O Lord.

GOSPEL—EVANGELIO: *Luke/Lucas 4: 16 - 21* (stand / de pie)

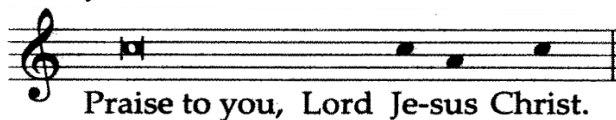
En aquel tiempo, Jesús fue a Nazaret, donde se había criado,
y según acostumbraba entró el día sabado a la sinagoga.
Cuando se levantó para hacer la lectura,
le pasaron el libro del profeta Isaías;
desenrolló el libro y halló el pasaje en que se lec:
“El Espíritu del Señor esta sobre mí,
por el que me consagró.

Me envió a traer a la buena Nueva a los pobres,
 a anunciar a los cautivos su libertad
 y los ciegos que pronto van a ver.
 A despedir libres a los oprimidos
 y a proclamar el año de la gracia del Señor.”
 Jesús, entonces enrolla el libro,
 lo devuelve al ayudante y se sienta.
 Y todos los presentes tenían los ojos fijos en él.
 Empezó a decirles:
 “Hoy se cumplen estas profecías que acaban de escuchar.”

Deacon / Diacono:



Assembly / Asamblea:



HOMILY—HOMILÍA *(sit / sentar)*

Renewal of Priestly Promises—Renovación Promesas Sacerdotales

After the Priests renew their commitment, the Bishop addresses the assembly gathered:

Después que los sacerdotes renuevan su compromiso, el Obispo dirige la asamblea reunida:

Bishop: As for you, dearest sons and daughters,...who is the source of salvation.

En cuanto a ustedes, queridos hijos e hijas,... quien es la fuente de salvación.

Assembly: Christ, hear us. Christ, graciously hear us.

Bishop: And pray also for me.....the Teacher and the Servant of all.

Y también oren por mí... el Maestro y el Siervo de todos.

Assembly: Christ, hear us. Christ, graciously hear us.

Bishop: May the Lord keep us allto eternal life.

*Que el Señor nos mantenga a todos...
 hasta la vida eterna.*

Assembly: Amen.



PRESENTATION AND BLESSING OF THE HOLY OILS AND THE CONSECRATION OF THE CHRISM

PRESENTACIÓN Y BENDICIÓN DE LOS SANTOS OLEOS Y LA CONSAGRACIÓN DEL CRISMA

At this time the oils are brought forward by various members of the Church in the Diocese of Gary. They are escorted by deacons of the Church. The name for each oil is proclaimed, after which the Bishop blesses, or, in the case of the sacred Chrism, consecrates, that oil. These oils, after being blessed or consecrated, will be used in the parish communities throughout the Diocese of Gary until next year.

En este momento los aceites se presentan por diversos miembros de la Iglesia en la Diócesis de Gary. Son acompañados por los diáconos de la Iglesia. El nombre de cada aceite se proclama, después el Obispo bendice, o, en el caso del santo Crisma, consagra el aceite. Estos aceites, después de haber sido bendecidos o consagrados, se utilizarán en las comunidades parroquiales de la Diócesis de Gary hasta el próximo año.

ANTIPHON FOR THE PRESENTATION OF THE OILS — ANTÍFONA PARA LA PRESENTACIÓN DE LOS OLEOS:

There is a balm in Gil - e - ad To
make the wound - ed whole, There is a balm in
Gil - e - ad to heal the sin - sick soul.



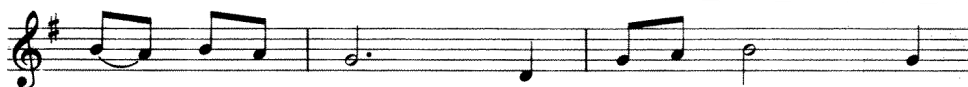
THE LITURGY OF THE EUCHARIST



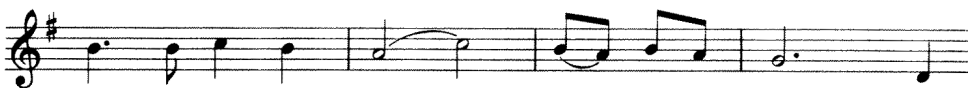
LA LITURGIA DE LA EUCARISTÍA

THE OFFERTORY — Preparation of the Gifts

EL OFERTORIO — Preparación de las Ofrendas (*sit / sentar*)



There is a balm in Gil - e - ad To



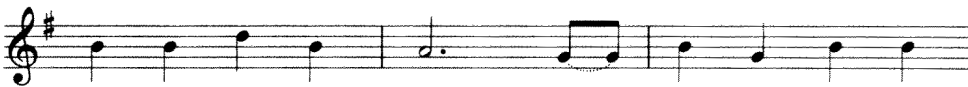
make the wound - ed whole, There is a balm in



Gil - e - ad to heal the sin - sick soul.



1. Some - times I feel dis - cour - aged And
2. If you can - not preach like Pe - ter, If you
3. Don't ev - er feel dis - cour - aged, For



think my work's in vain, But then the Ho - ly
can - not pray like Paul, You can tell the love of
Je - sus is your friend; And if you lack for



Spir - it Re - vives my soul a - gain.
Je - sus, And say, "He died for all!"
knowl - edge He'll ne'er re - fuse to lend.

Text: Jer. 8:22, Afro-American Spiritual

Tune: BALM IN GILEAD, Irregular; Afro-American Spiritual; Harm. by David Hurd, b.1950, © 1985, GIA Publications, Inc.

PRAYER OVER THE OFFERINGS—ORACIÓN SOBRE LAS OFRENDAS

Bishop:

*Pray, brothers and sisters, that my sacrifice and yours
may be acceptable to God, the almighty Father.*

The people all STAND and reply—Todos se ponen de pie y responde:

Assembly:

May the Lord accept the sacrifice at your hands
for the praise and glory of his name,
for our good
and the good of all his holy Church.

EUCCHARISTIC PRAYER—LA PLEGARIA EUCARÍSTICA

PREFACE DIALOGUE—EL PREFACIO:

Bishop / Obispo:

The Lord be with you.

Assembly / Asamblea:

And with your Spirit.

Bishop / Obispo:

Lift up your hearts.

Assembly / Asamblea:

We lift them up to the Lord.

Bishop / Obispo:

Let us give thanks to the Lord our God.

Assembly / Asamblea:

It is right and just.

Sanctus *(stand / de pie)*

Ho - ly, Ho - ly, Ho - ly Lord God of
hosts. Heav'n and earth are full of your glo-ry.
Ho - san - na in the high - est.
Bless - ed is he who comes in the name of the Lord.
Ho - san - na in the high -
est. Ho - san - na in the high - est.

Text: ICEL, © 2010
Music: *Mass of Remembrance*, Marty Haugen, © 1987, 2010, GIA Publications, Inc.

***Please kneel following the singing of the Holy, Holy
until the end of the Great Amen.***

***Por favor, arrodillarse tras el canto del Santo, Santo
hasta el final de la Gran Amén.***

Mystery of Faith—Misterio de Fe

When we eat this Bread ___ and drink this Cup, ___ we pro-claim your
Death, O Lord, ___ un-til you come, ___ un-til you come ___ a - gain.

Mass of Remembrance, Marty Haugen, ©1987, 2010, GIA Publications, Inc.

Great Amen—Gran Amén

A - men, a - men, a - men, a - men.

Music: *Mass of Remembrance*, Marty Haugen, © 1987, 2010, GIA Publications, Inc.



BREAKING OF THE BREAD—LA FRACCIÓN DEL PAN

In the Diocese of Gary the assembly remains STANDING for the whole Rite of Communion until after all have received communion.

En la Diócesis de Gary la asamblea permanece DE PIE durante todo el Rito de la Comunión hasta que todos hayan comulgado.

Agnus Dei (*stand / de pie*)

Marty Haugen
Mass of Remembrance

Lamb of God you take a - way the sin of the
Lamb of God
Lamb of God

To Repeat
world; have mer - cy on us.

Last time
world; grant us peace, grant us peace.

The musical score is written on three staves in G major (one sharp) and common time. The first staff contains the main melody with lyrics. The second staff is marked 'To Repeat' and contains a shorter melodic phrase. The third staff is marked 'Last time' and contains a variation of the melody. The lyrics are: 'Lamb of God you take a - way the sin of the world; have mer - cy on us. world; grant us peace, grant us peace.'

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INVITATION TO COMMUNION—INVITACIÓN A COMUNIÓN (*stand / de pie*)

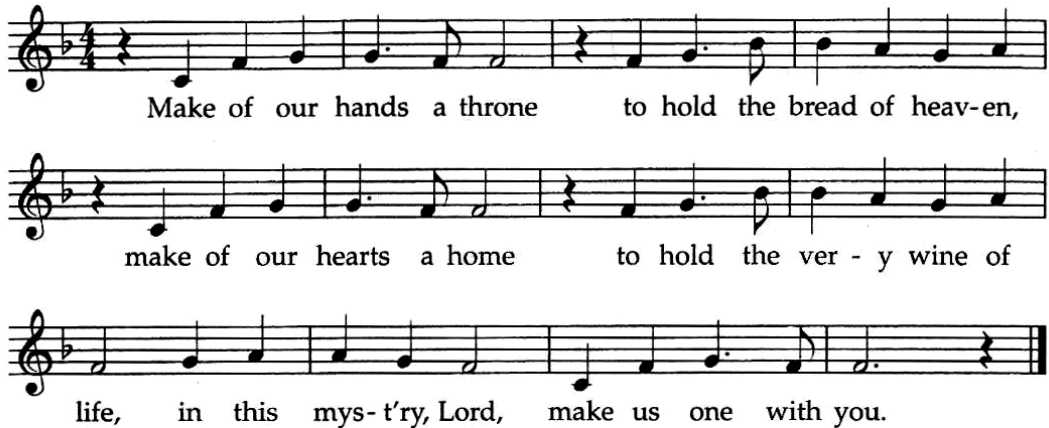
*In the Diocese of Gary the assembly remains **STANDING** for the whole Rite of Communion until after all have received communion.*

*En la Diócesis de Gary la asamblea permanece **DE PIE** durante todo el Rito de la Comunión hasta que todos hayan comulgado.*



COMMUNION PROCESSION — PROCESIÓN DE COMUNIÓN:

- *Make Of Our Hands A Throne*



Make of our hands a throne to hold the bread of heav-en,
make of our hearts a home to hold the ver - y wine of
life, in this mys- t'ry, Lord, make us one with you.

SILENT PRAYER—ORACIÓN EN SILENCIO

Please kneel or be seated — Por favor, arrodillarse o estar sentado

PRAYER AFTER COMMUNION—ORACIÓN DESPUÉS DE LA COMUNIÓN

❖ CLOSING RITES / RITOS FINALES ❖

ANNOUNCEMENTS—LOS ANUNCIOS

FINAL BLESSING & DISMISSAL—BENDICIÓN FINAL Y DESPEDIDA

RECESSIONAL—SALIDA \hat{A} : *Lift High the Cross* (stand / de pie)



Lift high the cross, the love of Christ pro-claim till



all the world a - dore his sa - cred name.



1. Come, Chris - tians, fol - low where the Mas - ter trod, our
2. Led on their way by this tri - um-phant sign, the
3. Each new - born fol - l'wer of the Cru - ci - fied bears
4. O Lord, once lift - ed on the glo-rious tree, your
5. So shall our song of tri - umph ev - er be: praise

D.C.



King vic - to - rious, Christ, the Son of God.
hosts of God in con - quering ranks com - bine.
on the brow the seal of him who died.
death has bought us life e - ter - nal - ly.
to the Cru - ci - fied for vic - to - ry!

Text: I Corinthians 1:18; George W. Kitchin, 1827-1912, and Michael R. Newbolt, 1874-1956, alt.
Tune: CRUCIFER, 10 10 with refrain; Sydney H. Nicholson, 1875-1947
© 1974, Hope Publishing Co.



Many Thanks to: the masters of ceremonies, the deacons, the lectors, the seminarians of the Diocese of Gary, the cantor; the bearers of the Holy Oils, the ministers of hospitality, , the Diocesan Choir and director-David Herr-the accompanist-Vicki Pastore, the instrumentalists, Fr. Mike Surufka (OFM), the Cathedral staff, and the Diocesan Conference of Catholic Women (DCCW) for assistance in distributing the Holy Oils.

Muchas gracias a: el maestro de ceremonias, los diáconos, los lectores, los seminaristas de la Diócesis de Gary, el cantor; los portadores de los Santos Oleos, los ministros de la hospitalidad, el Coro Diocesano y el director -David Herr- la acompañante-Vicki Pastore, los instrumentistas, el Padre Mike Surufka (OFM), el personal de la Catedral y la Conferencia Diocesana de Mujeres Católicas (DCCW) por su ayuda en la distribución de los Santos Oleos.

Credits:

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prepared by Office of Worship



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