

46TH ANNUAL NPM NATIONAL CONVENTION

Walking with the Saints

JULY 10-14, 2023 • RENO, NEVADA | JULY 18-20, 2023 • VIRTUALLY





Repertoire for the Eucharist

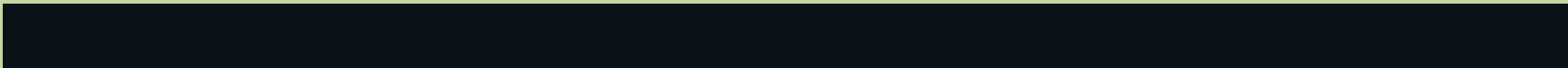
Adoration vs. Mass



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EUCCHARISTIC HYMNS



“LITURGY IS THE FIRST ‘TEACHER’ OF CATECISM.”

Pope Francis

Address to *Scholae Cantorum* of the Italian Association of Saint Cecilia.

28 September 2019

“We would have no other possibility of a true encounter with him other than that of the community that celebrates. For this reason the Church has always protected as its most precious treasure the

command of the Lord,

‘DO THIS IN MEMORY OF ME.’”

Pope Francis

Desiderio Desideravi, § 8

“There is no aspect of ecclesial life that does not find its summit and its source in the Liturgy.”

Pope Francis

Desiderio Desideravi, § 37

I. WHY WE SING – Sing to the Lord: Music in Divine Worship

1. God has bestowed upon his people the gift of song. God dwells within each human person, in the place where music takes its source. Indeed, God, the giver of song, is present whenever his people sing his praises.

Song/music is a GIFT FROM GOD!

2. A cry from deep within our being, music is a way for God to lead us to the realm of higher things. As St. Augustine says, “Singing is for the one who loves.” Music is therefore a sign of God’s love for us and of our love for him. In this sense, it is very personal. But unless music sounds, it is not music, and whenever it sounds, it is accessible to others. By its very nature song has both an individual and a communal dimension. Thus, it is no wonder that singing together in church expresses so well the sacramental presence of God to his people.

Augustine, Sermon 336 – The context of Augustine’s statement about singing is the celebration of the dedication of a Church. This is very much about community:

“But Christians do not make a house of God until they are **one in charity**. The timber and stone must fit together in an orderly plan, must be joined in perfect harmony, must give each other the support as it were of love, or no one would enter the building. When you see the stones and beams of a building holding together securely, you enter the building with an easy mind; you are not afraid of its falling down in ruins....

Therefore, to be raised up from your former state of ruin **you must love one another.** ”

We cannot think of the Eucharist as something separate from us, but as an action of salvation taken for us – for the community.

COMMUNITY IS INTRINSICALLY
TIED TO THE EUCHARIST

Community is tied to Singing

PARTICIPATION:

1322 The holy Eucharist completes Christian initiation. Those who have been raised to the dignity of the royal priesthood by Baptism (and configured more deeply to Christ by Confirmation) participate with the whole community in the Lord's own sacrifice by means of the Eucharist.

We are participating in the Lord's own sacrifice.

The Eucharist is not just a thing or an object. Our participation is an action. We are not passive. We interact in sacramental fullness. Our sacramental food, we are in fully engaged and in communion.

Lex Orandi, Lex Credendi, and Lex Vivendi – how we live out our lives. The rule of prayer is the rule of belief, leads to the rule of how we live.

What we pray – how we pray – and SING – forms our belief. Forms us spiritually.

Pius XII: TRA LE SOLLECITUDINI INSTRUCTION ON SACRED MUSIC

MOTU PROPIO -NOVEMBER 22, 1903 - POPE SAINT PIUS X

1 ~ SACRED 2 ~ BEAUTIFUL 3 ~ UNIVERSAL

Pius XI: *Divini cultus Sanctitatem*. (1928) *Apostolic Constitution on divine worship* -- Goes further to encourage active singing by the congregation – and suggests this may help energize the faithful in the response to the prayers.

Pius XII – *Mediator Dei* (1947)

Pius XII's 12th encyclical focused on sacred music for the liturgy. He wrote of the need for liturgical renewal, and for the faithful to take a **more active role in the liturgy**. He encouraged the participation of the faithful to sing chant during Mass. Chant should be greatly promoted. He encouraged the restoration of the *Schola Cantorum*. Encouraged the singing of hymns and the chants of the Ordinary of the Mass. To answer the prayers ordinarily reserved to the acolytes.

SACROSANCTUM CONCILIUM (1963) – VATICAN II

SACROSANCTUM CONCILIUM CONSTITUTION ON THE SACRED LITURGY

PROMULGATED BY POPE SAINT PAUL VI – DECEMBER 4, 1963
FROM CHAPTER VI ON SACRED MUSIC:

112. The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy.

GOD IS PRESENT TO US IN THREE WAYS:

- 1) By His power **He is present in the sacraments**, so that when a man baptizes it is really Christ Himself who baptizes
- 2) **He is present in His word**, since it is He Himself who speaks when the holy scriptures are read in the Church.
- 3) He is present, lastly, **when the Church prays and sings**, for He promised: "Where two or three are gathered together in my name, there am I in the midst of them" (Matt. 18:20).

Christ indeed always associates the Church with Himself in this great work wherein God is perfectly glorified and men are sanctified. The Church is His beloved Bride who calls to her Lord, and through Him offers worship to the Eternal Father.

THE COMMUNION RITE – GIRM

86. While the Priest is receiving the Sacrament, the Communion Chant is begun, its purpose being to express the spiritual union of the communicants by means of the unity of their voices, to show gladness of heart, and to bring out more clearly the “communitarian” character of the procession to receive the Eucharist...

FOUR OPTIONS AT MASS:

87. In the Dioceses of the United States of America, there are four options for singing at Communion:

(1) the **antiphon from the Missal** or the antiphon with its Psalm from the **Graduale Romanum**, as set to music there or in another musical setting;

(2) the antiphon with Psalm from the **Graduale Simplex** of the liturgical time;

(3) a chant from another collection of Psalms and antiphons, **approved by the Conference of Bishops or the Diocesan Bishop**, including Psalms arranged in responsorial or metrical forms;

(4) some other **suitable liturgical chant** (cf. no. 86) **approved by the Conference of Bishops or the Diocesan Bishop**. This is sung either by the choir alone or by the choir or a cantor with the people.

88. When the distribution of **Communion** is over, if appropriate, the Priest and faithful pray quietly for some time. If desired, **a Psalm or other canticle of praise or a hymn** may also be sung by the whole congregation.

GENERAL PRINCIPALS OF ADORATION AND/OR EXPOSITION

Relationship between Exposition and Mass

Adoration flows from Mass, and back into Mass

“Exposition of the Holy Eucharist...is intended to acknowledge Christ’s marvelous presence in the sacrament. Exposition invites us to the spiritual union with him that culminates in sacramental communion. Thus it fosters very well the worship which is due to Christ in spirit and in truth.

“This kind of exposition must clearly express the cult of the blessed sacrament in its relationship to the Mass. The plan of the exposition should carefully avoid anything which might somehow obscure the principal desire of Christ in instituting the Eucharist, namely, to be with us as food, medicine, and comfort.” (*Holy Communion and Worship of the Eucharist Outside Mass*, §82)

“Care should be taken that the hymn accompanying Communion does not make reference to the Eucharistic action (offering) or to the Precious Blood/wine.”

Diocese of Davenport website: "Anamnesis" is remembering... or, more literally, "not forgetting" ... it is a kind of remembering that goes beyond recalling a past event as a fact, but re-remembering... making that event present to us here and now. So, at Eucharist, we do "this" in anamnesis of Christ... a remembering that makes present Christ's Passion, Resurrection, and Ascension (#79e).

In our remembering, we also offer: *God gives the gifts of the earth and human work, we offer back grapes and wheat changed into wine and bread;* not to be outdone, *God gifts us with bread and wine changed into Christ — so we might be changed more and more into Christ as well.* In the praying of the Eucharistic Prayer we not only offer Christ to the Father through the Holy Spirit but, along with Christ, offer ourselves (#79f). As St. Augustine put it - we are also placed on the altar.

This is the key difference between a Communion service and Eucharist: this dynamic exchange is missing. Eucharist is much more than simply receiving Communion.

Put simply - Basically, no Eucharistic Prayer = no offering.

So there should be no reference to an action that we're not doing.

Sing to the Lord: Music in Divine Worship § 127-136

The liturgical judgment

The pastoral judgment

The musical judgment

*To these three qualities, we might add the “**theological judgment**” so that one may carefully examine all lyrics in light of sound doctrine.*

“Criticism is always advantageous. I have derived continued benefit from criticism at all periods of my life, and I do not remember any time when I was ever short of it.” (House of Commons, November 1914)

-Winston Churchill

CATHOLIC HYMNODY AT THE SERVICE OF THE CHURCH:

AN AID FOR EVALUATING HYMN LYRICS

It is important to know what this document is and what it is not..

Sacrosanctum Concillium:

121. Composers, filled with the Christian spirit, should feel that their vocation is to cultivate sacred music and increase its store of treasures.

Let them produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful.

The texts intended to be sung must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from holy scripture and from liturgical sources.

Context is key – and is it scriptural? Some basics:

i. Language that implies that the elements are still bread and wine after consecration should be avoided;

ii. Language that implies the bread and wine, still bread and wine, are merely symbols of another reality or person, should be avoided...

CONTEXT - 1 Corinthians 23-26:

- “Bread” is OK depending on its context; it is used as a synecdoches - scriptural
- “Cup” is OK - scriptural
- N.B.: There is no scriptural language that calls the Eucharist, outright, “wine.”
- “[W]ine is not used in the same way, and to call the consecrated element ‘wine’ gives the impression that it is still wine.”HOWEVER, there are examples that give a clear impression that it is the Blood of Christ.

“Only an artist who is profoundly steeped in the sensus Ecclesiae can attempt to perceive and express in melody the truth of the Mystery that is celebrated in the Liturgy.”

Pope Saint John Paul II

*Chirograph for the Century of *Tra le sollecitudini* of Pope Saint Pius X*