



1. Music for the Mysteries!

The Source and the Summit!

The Eucharist is the source and summit of the Christian life! It makes and moulds the Christian community and strengthens us to serve the Lord in the world. It is also the vehicle through which we lift our hearts and voices to the Lord with the whole company of Heaven enabling us to enter further into the mystery of God!

e takes the liturgy and worship of the Church seriously and we put lots of effort and preparation into each event. Through creatively celebrating the liturgy of the church we hope to offer young people an experience of worship and enable the Eucharist to be real to them.

Not everyone's cup of e!

Obviously, you could not and would not want to pick up the whole e package and transfer it to a Sunday Morning Parish Eucharist! First, because it's not for everyone – young people included! Second, the e Eucharist is a distinct event aimed at a specific age group. (Those who are 'not so young' can and do enjoy the experience but they do so on teenage territory!) Third, it requires a lot of work and preparation!

However, having said that, there *are* several aspects that can be transferred to a parish setting and used to enrich the

worshipping life of a local church. These include:

1. Hymns and Music
2. Liturgical Principles
3. Creative Liturgy

This Resource Sheet deals primarily with the Music for the Eucharist but will also touch upon the second and third aspects. It's worth noting from the outset that the Eucharist should be both reverent and ordered with a sense of holiness, but also have a sense of warm approachability: something that is sacred not stuffy, precious not prissy, relaxed not riotous, creative not chaotic. It should give people freedom to be themselves and become the community they are called to be! We hope that, even if we don't always attain this at e, we strive for it!

Music for the Eucharist

The music we use is widely available and easily accessible for parishes to use. In most cases the hymns and musical settings are not necessarily written for youth gatherings and are appropriate for all ages with mixed musical ability. Examples of some of the music we have used are indicated in the boxes throughout this resource sheet.

Some parishes regularly have a said Eucharist with hymns as the main Sunday worship. Yet it may come as a surprise to some that hymns are quite a recent addition and you can have a perfectly good sung Eucharist without hymns! Besides, the weekly use of a familiar musical setting can be easier to sing than some hymns! Though don't be tempted to stay with the same setting forever!

Some settings are particularly easy to sing with little or no musical accompaniment. Indeed, certain settings benefit from this approach!

One thing that we don't find necessary to do at e is to be limited by using the whole of one Musical Setting for every part of the Eucharist that is sung. Although, of course, in a parish, the familiarity of one setting may enable more people to actively participate.

Singing *everything* can unnecessarily prolong a Eucharist particularly if there are long readings, a long drama/homily or other things happening! We've discovered that, even on a monthly special occasion like the e events, an hour and a half is too long! We try to keep to under 70 minutes!

A Mountain of Books!

People shouldn't be weighed down with numerous books and pieces of paper! The e events use a large screen with the text for the people. In a parish setting, where this is not appropriate or practical you should limit the number of pieces of literature that people have to wrestle with! Also, there is only need to provide the text that the assembly requires. For example, it's unnecessary to provide the text for the whole of the Eucharistic Prayer. Otherwise, people will have their head in a book and be actively participating in the liturgy. This applies for the Liturgy of the Word, too, where people should be encouraged to listen not read!

Singing the Eucharist!

So, in order of priority what parts of the Eucharist can or should be sung?

The Gospel Acclamation and Eucharistic Acclamations are certainly two moments that take precedence, for they allow us to acclaim the presence of Christ in his gospel and at the altar and so are vitally important.

Gospel Acclamation

The Gospel Acclamation acclaims the presence of Christ in the Gospel. During Easter Time and outside Lent this should

be accomplished with an Alleluia! During Lent, avoid the use of Alleluia, and use an alternative Acclamation. Don't be tempted to sing a gradual hymn only to mumble a meek Alleluia at the end of it! As St Augustine said, 'We are an Easter people and Alleluia! is our song.' So sing it!

Celtic Alleluia by Christopher Walker (CHE 410)
Halle Halle Halle (Caribbean) (WGRG)
Praise to the Lord, Alleluia by Mike Stanley (CJM)

When using the Order for the Holy Eucharist (2004) with children we are instructed by the Church in Wales guidelines that 'considerable flexibility and imagination should be exercised over the number, length and presentation of the readings. A Gospel reading should, however, always be included.' At an e event, for the sake of simplicity, we omit one of the first two readings. We always introduce the First Reading simply by stating 'A reading from...' and not using the other option of listing chapter and verse.

A Gospel Book can be carried in procession at the beginning of the Eucharist and also to the place at which it is to be read. The use of any other book, including a copy of the Prayer Book or the Revised Common Lectionary, loses the symbolism.

Eucharistic Acclamations

The Priest shouldn't feel *obliged* to sing the preface and Eucharistic Prayer. The most important elements to be sung are the Eucharistic acclamations, which include the Sanctus, Memorial Acclamation and the Great Amen.

Sanctus

Hosanna (Soli Mass) by Joanne Boyce (CJM)
Holy, Holy (Gathering Mass) by Paul Inwood (CHE 433)

Memorial Acclamation

Lord, by your Cross (Saviour of the World)
by *Chris Rollinson (CJM)*

Great Amen

Forever Amen! by *David and Jane Glyn-Whitehead (CJM)*

Gloria

The Gloria allows us to express our praise as a community. There are many different settings available. It's omitted during Lent and Advent.

Glory, Glory by *Chris Rollinson (CJM)*
Gloria, Gloria, in Excelsis Deo! by *Mike Anderson (CHE 408)*

Psalms

Psalms are a response to the Word of God and put on our lips words that sum up the day's scripture. Remember that Anglican chant isn't the only way to sing Psalms! Many responsorial versions are available which are easy for congregational participation if you have someone to cantor. Then there are Song Psalms: psalms are songs after all! There are various well-known versions of the Psalms, such as *As the deer pants*, etc. These do not 'replace' the psalms, as I've heard announced on several occasions, they *are* psalms!

Yahweh, I know you are near by *Daniel L. Schutte (CHE 816)*
Centre of my Life by *Paul Inwood (CHE 543)*
May your Love by *Joanne Boyce and Mike Stanley (CJM)*

Lamb of God

This music is associated with the breaking of the bread and seems more appropriate at this point than during communion itself. It expresses our unity in the Christ we receive.

Lamb of God by *Matt Maher*
Jesus, Lamb of God by *Bernadette Farrell (CHE 453)*
Communion Song 3 (Hear our Prayer, Have mercy) by *Paul Inwood (CHE 452)*

Penitential Rite

The Penitential Rite is particularly appropriate to sing in Lent and Advent when there is no Gloria. The guidelines from the Church in Wales Holy Eucharist (2004) say, "According to local custom, the Confession and Absolution may be moved to follow the Intercession immediately" which we have done on occasions to accentuate the rite, and when we used it as a response to the gospel and homily.

Note that when the extended Kyries with sentences are used for the Confession these should be followed immediately by the absolution and not in conjunction with the longer prayer of confession (beginning 'Heavenly Father...')

Kyrie Eleison (Look around you can you see?) by *Jodi Page Clark (CHE, 376)*
Kyrie Eleison by *Matt Maher (The End and the Beginning, OCP Publications)*
Kyrie (Ukraine) – *Traditional Russian (WGRG)*

Prayer of the Faithful

There *are* occasions when it may be appropriate and effective to use music for the Prayer of the Faithful, although, depending on what other parts of the Eucharist are sung, this could unnecessarily prolong the liturgy. 'The Intercession' say the guidelines, 'is essentially a series of biddings or petitions constituting one prayer in which all present can engage without difficulty. Its hallmark is simplicity.'

There is a Longing in our Heart by Anne Quigley (St Thomas More/OCP Publications)
A Celtic Rune (Lord, hear our prayer) by Liam Lawton (CJM)
Various Taize chants are also appropriate

Hymns

The use of hymns within the Eucharist is, when regarded against the history of liturgical development, a fairly recent addition! It was only by the beginning of the 19th century that prejudice against hymn singing began to subside!

The Gathering or Opening Hymn is intended to unite us and open our hearts to hear God's voice. The Hymn at the Preparation of the Gifts prepares us for the Eucharistic Liturgy whilst the altar table is being prepared. Communion Songs can express our unity in the Christ we receive. The Final Song can send us out inspired!

The hymns chosen should either fit into the theme or contribute to the mood and emotion of the particular liturgical occasion. Announcing the hymns or even the hymn numbers can be an unnecessary disruption to the flow of the liturgy. Especially when the hymn numbers are displayed on a sheet or hymn board!

Being Creative!

Even though we always keep to the structure of the Eucharist, there have been many occasions when we have tried to be more creative with specific parts of the liturgy. These opportunities then serve to give deeper meaning and relevance to those moments when experienced in the parish. However, there is no reason why a little creativity cannot be used to explore and express certain aspects of the liturgy. Sometimes, only a little imagination is required or simply properly using the traditional ritual actions associated with the Eucharist. However, it's important that whatever is done 'creatively' doesn't

present itself as a mishmash of pieces thrown together! There needs to be a loyalty to the nature of the Eucharist. It should be familiar enough to enable people to enter into the mystery of the Eucharist and creative enough to enable people to express their worship in a way that is real. But that's for another sheet!

Abbreviations and Sources

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Rejoice 'n' Sing Volume 1 (£9.99)

Rejoice 'n' Sing Volume 2 (£11.99)

Sheet Music is also available

WGRG

Wild Goose Resource Group, The Iona Community www.ionabooks.com
Iona Abbey Music Book (Wild Goose Publications, £14.99)

CHE

Celebration Hymnal for Everyone (McCrimmon Publishing, 1994)
(Two Volumes £29.95)

Matt Maher

The End and the Beginning (OCP Publications, 2003)

Liturgical Hymns Old and New (Kevin Mayhew, 1999 £32.50) also contains a large and varied selection of music to be used at the Eucharist, as does *Laudate* (Decani Music 1999, 2004)

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Ahhh...This is the Life!