

FERGUS RYAN OP

Pontificio Istituto Liturgico, Roma

ORCID 0000-0003-1595-7991

***Mysterium fidei!* The Memorial Acclamation and its reception in French, English and Polish Missals**

The acclamation after the consecration, commonly termed in English the “Memorial Acclamation”, was introduced into the Roman Rite of Mass in 1968. Its introduction followed the encouragement of the Council Fathers less than five years earlier for the faithful to participate actively in the liturgy with acclamations¹. The implementation of the memorial acclamation either in Latin or in spoken languages was not so straightforward, nor may it be considered complete today. A review of the introduction and implementation of a new people’s acclamation reveals how a change in the liturgy from the Holy See was received and how reception in some regions and languages seems to have influenced the reception elsewhere. Such a review may assist future development of the acclamation.

1. Singing after the consecration – a brief history

The practice of singing the *Benedictus* phrase from the *Sanctus* after the consecration of the bread and wine in the Roman Canon stretches back some centuries before the Second Vatican Council. The first edition of the Ceremonial of Bishops directed the *Benedictus* to be sung after the consecration at solemn pontifical Masses, not before the consecration: «*Chorus prosequitur cantum usq. ad [Benedictus] exclusive [...]. Elevato Sacramento, chorus prosequitur cantum [Benedictus, qui venit, &c]*»². The

¹ Cf. SACROSANCTUM CONCILIUM OECUMENICUM VATICANUM II, *Constitutio de sacra liturgia «Sacrosanctum Concilium» (4 Decembris 1963)*, AAS 56 (1964), 108.

² A.-M. TRIACCA – M. SODI (edd.), *Ceremoniale Episcoporum. Editio Princeps (1600) Edizione anastatica*, (MLCT 4), Città del Vaticano 2000, 182.

Graduale romanum of 1908 did not indicate in any manner that the *Benedictus* should be separated from the earlier part of the *Sanctus*. In its description of how the various texts of the Mass were to be sung, the Gradual simply indicated the “*Sanctus* etc.” be sung at the conclusion of the preface and made no mention of the *Benedictus*³. The musical notation made no special treatment of the *Benedictus* no more than it did of the *Pleni sunt caeli [...] Hosanna in excelsis*, or the *Hosanna in excelsis* alone, which were generally divided by full bar lines from the parts before and following⁴. The Congregation for Rites in 1958, however, directed that chant settings of the *Sanctus* were to be sung at a *Missa in cantu* without dividing the texts, while other music required delaying that final phrase to after the consecration⁵. There was also a long standing practice in some regions of singing a motet in honour of the Blessed Sacrament after the consecration and during the elevation⁶. No strictly liturgical acclamation for this part of the Mass developed before the time of Vatican II, indeed the instruction from the Sacred Congregation of Rites indicated silence during and after the consecration, except for the singing of the polyphonic *Benedictus*⁷. Marc Schneiders notes:

The number and extent of acclamations in the medieval western liturgy may be called meagre without qualification. Apart from Spain the people’s role in the West has been very small. This situation has changed considerably since the Second Vatican Council ordered the liturgy to be reformed⁸.

³ «Finita Praefatione Chorus prosequitur *Sanctus* etc. Dum autem elevatur Sacramentum, silet Chorus et cum aliis adorab», in: *Graduale sacrosanctae Romanae Ecclesiae de tempore et de sanctis SS. D.N. Pii X pontificis maximi jussu restitutum et editum cui addita sunt festa novissima*, Romae 1908, xvi.

⁴ *Graduale Romanum 1908*, 6*, 9*, 13*, 16*, 19*, 22*, 25*, 28*, 31*, 34*, 37*, 40*, 43*, 45*–46*, 48*–49*, 50*, 52*, 54*, 77*–78*, 87*.

⁵ Cf. SACRA RITUUM CONGREGATIO, *Instructio De Musica sacra et Sacra Liturgia ad mentem litterarum encyclicarum Pii Papae XII “Musicae Sacrae Disciplina” et “Mediator Dei De Musica sacra (3 Septembris 1958) 27d*, AAS 50 (1958), 641.

⁶ Cf. T. KNIGHTON – Á TORRENTE (edd.), *Devotional Music in the Iberian World, 1450–1800: The Villancico and Related Genres*, London – New York 2007, 138–140.

⁷ Cf. SACRA RITUUM CONGREGATIO, *Instructio De Musica sacra et Sacra Liturgia ad mentem litterarum encyclicarum Pii Papae XII “Musicae Sacrae Disciplina” et “Mediator Dei” De Musica sacra (3 Septembris 1958) 27e–f*, AAS 50 (1958), 641.

⁸ M. SCHNEIDERS, «Acclamations in the Eucharistic Prayer», in: C. CASPERS – M. SCHNEIDERS (edd.), *Omnes Circumadstantes. Contributions towards a history of the role of the people in the liturgy. Presented to Herman Wegman on the occasion of his retirement from the chair of History of liturgy and theology in the Katholieke Theologische Universiteit Utrecht*, Kampen 1990, 91.

2. The new acclamations in typical edition

The Memorial Acclamation was first introduced into the Roman rite of Mass in 1968 at the same time as the three new Eucharistic Prayers and several new prefaces, all being published together in one volume entitled *Praefationes et Praefationes*⁹. In the celebration of the liturgy, the acclamation followed the consecration and elevation of the chalice and was preceded by the familiar expression *Mysterium fidei*, which had been excluded from the institutional narratives in all three new Eucharistic Prayers and given to the priest to recite or sing once he had completed the elevation of the chalice¹⁰. The acclamation was not inserted into the Roman Canon in 1968, nor was the institutional narrative within that anaphora changed, until the new Order of Mass was promulgated one year later in 1969¹¹. In 1968, music for the priest's introduction *Mysterium fidei* and the people's acclamation *Mortem tuam* was provided in *Praefationes et praefationes* within an appendix entitled *Cantus* which also gave musical notation for the central parts of the three new Eucharistic Prayers¹², but no music was presented for singing the two other acclamations *Quotiēscumque manducāmus panem hunc* and *Salvator mundi, salva nos* which were printed along with the first acclamation *Mortem tuam annuntiāmus* after the text of the fourth Eucharistic prayer and before the chant appendix, their use being qualified as *ad libitum seligendae*¹³.

The *Ordo Missae* of 1969 inserted the new acclamation into the Roman Canon presenting it just as in the other Eucharistic Prayers, having made the necessary (and other) changes to the institutional narrative¹⁴. In each case, a reference was

⁹ Cf. *Praefationes et Praefationes*, Città del Vaticano 1968. The text of the first acclamation with the priest's words *Mysterium fidei* was printed on pages 29, 32, 39. All three acclamations after the consecration (called thus) were printed in an appendix on page 41. The prayers were partially notated, including the first acclamation with two melodies for the *Mysterium fidei* on pages 46, 48, 51. The text of the decree of promulgation along with the texts of the prayers, including acclamations, but omitting any musical notation, was published also in the review of the body coordinating the liturgical reform in conjunction with the dicastery: CONSILIIUM AD EXSEQUENDAM CONSTITUTIONEM DE SACRA LITURGIA – SACRA RITUM CONGREGATIO, *Praefationes et Praefationes*, „Notitiae” 4 (1968), 156–179.

¹⁰ 1 Timothy 3,8-9: «Deacons likewise must be serious, not double-tongued, not addicted to much wine, not greedy for gain; they must hold the mystery of the faith with a clear conscience» (RSV translation).

¹¹ *Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli Pp. VI promulgatum, Ordo Missae*, Editio Typica, Città del Vaticano 1969, 124–125.

¹² Cf. *Praefationes et Praefationes*, 46, 48, 51.

¹³ Cf. *Praefationes et Praefationes*, 41.

¹⁴ Cf. *Ordo Missae* 1969, 64, 77, 84, 51, in *Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli Pp. VI promulgatum, Ordo Missae*, Editio Typica, Città del Vaticano 1969, 114, 120, 124–125, 131.

given to the place in the appendix where the texts of all three acclamations were printed¹⁵. Music for the priest's *Mysterium fidei* (two melodies, a simpler one and a more solemn one) and for the first acclamation alone was printed also in an appendix within each of the notated Eucharistic prayers¹⁶. The complete typical edition of the *Missale Romanum* was published in 1970 and it presented the texts of the first acclamation with priest's introduction as they had appeared in the Order of Mass the previous year¹⁷, indicating once more where to find the texts of all three acclamations after the consecration¹⁸, the music for the priest's *Mysterium fidei* and the people's first acclamation being presented as before also¹⁹. The reprint the following year made no changes to the presentation of those texts and music²⁰.

The first edition of the *Ordo Cantus Missae* was published in 1972 and it provided the same notated text as had been provided in the Roman Missal (two melodies for the *Mysterium fidei*, the first acclamation alone)²¹, as did the second edition in 1987²². The first version of the *Graduale simplex* was printed before the new Eucharistic Prayers and Memorial Acclamation and so did not include the acclamation²³. The second typical edition of the *Graduale simplex* in 1974 did, however, include the same notated texts as found in the *Ordo Cantus Missae* of 1972²⁴.

The second typical edition of the *Missale Romanum* (1975) presented the text and musical notation as had been done in the first edition and its reprint, either

¹⁵ Cf. *Ordo Missae 1969*, 151.

¹⁶ Cf. *Ordo Missae 1969*, 158, 161–162, 163, 165.

¹⁷ Cf. *Ordo Missae 1970*, 93, 106, 113, 122, in: *Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli PP. VI promulgatum*, Editio Typica, Città del Vaticano 1970, 452, 458, 462–463, 469.

¹⁸ Cf. *MR 1970*, 492.

¹⁹ Cf. *MR 1970*, 918, 921–922, 923, 925.

²⁰ Cf. *Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli PP. VI promulgatum*. Editio Typica. Prima reimpressio, Città del Vaticano 1971, 452, 458, 462–463, 469, 492, 918, 921–922, 923, 925.

²¹ Cf. *Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli PP. VI promulgatum. Ordo Cantus Missae*. Editio Typica, Città del Vaticano 1972, 188–189.

²² Cf. *Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli PP. VI promulgatum. Ordo Cantus Missae*. Editio Typica Altera, Città del Vaticano 1987, 185.

²³ Cf. *Graduale simplex in usum minorum ecclesiarum*, Città del Vaticano 1967.

²⁴ Cf. *Graduale simplex in usum minorum ecclesiarum*. Editio typica altera, Città del Vaticano 1974, 8–9.

within the Order of Mass²⁵, or in the appendix printing all three acclamations²⁶, or within the music appendix²⁷. It was only in 2002 with the third typical edition of the *Missale Romanum* that the presentation of the text and music changed, although still no additional melodies were offered. In the Order of Mass, the full range of texts for the acclamations were included within each of the four Eucharistic Prayers, along with the two melodies for the *Mysterium fidei* and the melody for the first acclamation²⁸. In 2002 for the first time in the *Missale Romanum*, the Eucharistic Prayers were fully notated for singing, the Roman Canon being interpreted with both simple and more solemn melodies, and in all cases the two melodies for the *Mysterium fidei* and the melody for the first acclamation alone (the other acclamations being omitted entirely within those texts) were included²⁹. Another first for the third edition of the Missal was the inclusion of two Eucharistic Prayers for Reconciliation and four for Various Needs. The text of the priest's *Mysterium fidei* and all three acclamations were included in the six prayers, but without any musical notation³⁰. The 2008 emended edition of the Roman Missal presented these texts and musical notation as in the 2002 edition³¹. In the same 2002 *Missale Romanum*, Eucharistic Prayers for Masses with children were included, but this was discontinued in the 2008 emended edition. The prayers for Masses with children included the three acclamations printed together after the consecration, but they were preceded by a new acclamation: *Christum, qui mórtuus est pro nobis et resurrexit, exspectámus veniéntem in glória*³². The text of the priest in the first prayer immediately preceding the acclamation was not such a brief cue as *Mysterium fidei*, in the second and third prayers it was simply the typical *Mysterium fidei*. The Eucharistic Prayers for children's Masses will not

²⁵ Cf. *Ordo Missae* 1975 93, 106, 113, 122, in: *Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli PP. VI promulgatum*. Editio Typica Altera, Città del Vaticano 1975, 452, 458, 462–463, 469.

²⁶ Cf. *MR* 1975, 492.

²⁷ Cf. *MR* 1975, 947–948, 951, 952–953, 954–955.

²⁸ Cf. *Ordo Missae* 2002 91, 104, 112, 121, in: *Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli PP. VI promulgatum Ioannis Pauli PP. II cura recognitum*, Editio Typica Tertia, Città del Vaticano 2002, 576, 582, 587, 594–595.

²⁹ Cf. *MR* 2002, 627, 639, 643, 649, 659–660.

³⁰ Cf. *MR* 2002, 678, 683–684, 689–690, 694, 699, 704.

³¹ Cf. *Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli PP. VI promulgatum Ioannis Pauli PP. II cura recognitum*, Editio Typica Tertia, Reimpressio emendata, Città del Vaticano 2008, 576, 582, 587, 594–595, 627, 639, 643, 649, 659–660, 678, 683–684, 689–690, 694, 699, 704.

³² Cf. *MR* 2002, 1274, 1280, 1285–1286.

be considered further as they had a great range of acclamations throughout the prayer as well as being simply models for preparing new texts in contemporary languages. Their inclusion in the *Missale Romanum* itself was discontinued from 2008 and they were not to be included in new versions of the Missal produced by Conferences of Bishops but in distinct publications³³.

This review of the typical editions of the liturgical books demonstrates that neither the texts of the acclamations have changed since their promulgation with the three new Eucharistic Prayers in 1968, becoming part of the Roman Canon from the following year, nor the music provided (two melodies for the *Mysterium fidei* and the same melody provided for the first acclamation, none for the other two).

A review of an incomplete selection of booklets for use during solemn celebrations of the Supreme Pontiff since 1968 reveals an alternative melody for the first acclamation *Mortem tuam*³⁴ and in the Jubilee year of 2000 the acclamation *Salvator mundi* was employed frequently with a single melody throughout that period³⁵. That music does not seem to have been received elsewhere into liturgical practice.

The three acclamations issued in 1968 are the following:

Mortem tuam annuntiamus, Domine, et tuam resurrectionem confitemur, donec venias.

Quotiescumque manducamus panem hunc et calicem bibimus, mortem tuam annuntiamus. Domine, donec venias.

Salvator mundi, salva nos, qui per crucem et resurrectionem tuam liberasti nos.

³³ «Insuper, Preces Eucharisticae pro Missis cum Pueris ne amplius in editionem typicam Missalis Romani lingua latina exarati inserantur. Harum textus, debite quoad disciplinam et expressiones revisi, extra Missale Romanum imprimentur». CONGREGATIO DE CULTU DIVINO ET DISCIPLINA SACRAMENTORUM, *Prot. N. 652/08/L. Decretum*, „Notitiae” 44 (2008), 501–502.

³⁴ Cf. *Santa messa celebrata dal Papa Paolo VI per la IX Giornata mondiale della pace. Basilica Vaticana, 1 gennaio 1976*, 55.

³⁵ Cf. *Concelebrazione Eucaristica presieduta dal Santo Padre Giovanni Paolo II per il giubileo della curia romana. Patriarcale Basilica di San Pietro, 22 febbraio 2000, festa della cattedra di San Pietro, Anno Santo*, 58; *Giubileo degli Artigiani. Celebrazione Eucaristica presieduta dal Santo Padre Giovanni Paolo II. II Domenica di Quaresima. Piazza San Pietro, 19 marzo 2000, Anno Santo*, 26; *Cappella Papale presieduta dal Santo Padre Giovanni Paolo II per la beatificazione dei Servi di Dio Mariano de Jesús Euse Hoyos, presbitero, Francesco Saverio Seelos, presbitero della congregazione del santissimo redentor; Anna Rosa Gattorno, religiosa fondatrice dell'istituto delle figlie di Sant'Anna, Maria Elisabeth Hesselblad, vergine fondatrice dell'Ordine del Santissimo Salvatore di Santa Brigida, Mariam Thresia Chiramel Mankidiyan, vergine fondatrice della Congregazione della sacra famiglia. Piazza San Pietro, 9 aprile 2000, V Domenica di Quaresima, Anno Santo*, 153; *Santa Messa Crismale concelebrata dal Santo Padre Giovanni Paolo II con i vescovi e i presbiteri presenti a Roma. Basilica Vaticana, 20 aprile 2000, Anno Santo*, 46; *Messa in Cena Domini presieduta dal Santo Padre Giovanni Paolo II. Basilica Vaticana, 20 aprile 2000, Anno Santo*, 40; *Domenica di Pasqua. Risurrezione del Signore. Veglia Pasquale nella notte santa presieduta dal Santo Padre Giovanni Paolo II. Piazza San Pietro, 22 aprile 2000, Anno Santo*, 69–70.

The reliance of the first two acclamations on 1 Corinthians 11,26 (*Quotiescumque manducabitis panem hunc, et calicem bibetis, mortem Domini annuntiabitis, donec veniat*) is clear. The second acclamation was constituted from a slight rewording of the biblical text, changing the subject to the first person singular and making the text to be explicitly addressed to the Lord Jesus. The first acclamation maintains the same theological theme, namely that the celebration of the Eucharistic banquet constitutes proclaiming the Lord's death and confessing his resurrection, and is done until the Lord returns, although its textual and musical reliance on the antiphon *Crucem tuam* should not be overlooked³⁶. That it is the celebration of Mass which constitutes the proclaiming and confessing is not made explicit. The third acclamation is largely from the ancient antiphon employed by the time of the Second Vatican Council at the Good Friday afternoon Liturgy of the Passion, i.e. in the form promulgated by Pope Pius XII: «Salvator mundi, salva nos, qui per crucem et sanguinem redemisti nos; auxiliare nobis, te deprecamur, Deus noster».

3. Reception of the Memorial Acclamation in English Missals – two moments

The eleven major anglophone bishops' conferences had established in 1963 a translating body, the International Commission on English in the Liturgy (ICEL), to take a major part in preparing English translations of liturgical books. ICEL's translation of the new Prefaces and Eucharistic Prayers was published in February 1969³⁷. In the then commonly available publication of the translation were presented the three acclamations in English in an appendix³⁸; and included was an entirely new text given as the normative acclamation printed within the body of each of the three Eucharistic Prayers as if it were the preferred translation of *Mortem tuam*³⁹.

The new text was the now well-known «Christ has died. Christ is risen. Christ will come again».

The publication even had this to say:

³⁶ Cf. *Graduale Romanum 1908*, 186–187.

³⁷ Cf. INTERNATIONAL COMMITTEE ON ENGLISH IN THE LITURGY, *The New Eucharistic Prayers and Prefaces, English translation and notes to the texts prepared by the International Committee on English in the Liturgy, Inc. Together with Latin texts. Norms for use and Notes for Instructions on the Prayers*, Geoffrey, London – Dublin – Melbourne 1969.

³⁸ Cf. *The New Eucharistic Prayers and Prefaces*, 43.

³⁹ Cf. *The New Eucharistic Prayers and Prefaces*, 17, 31, 41.

As in the Latin, alternative translations for the acclamation are proposed in addition to the basic text, which seeks to combine the acknowledgement of the Lord's death and resurrection with eschatological expectation. The second English text given is simply another translation of the basic acclamation⁴⁰.

The *Christ has died* text is clearly not a close translation of any of the three Latin acclamations. It is in the first place about Christ, rather than addressed to him as are all the official acclamations, and states the "historical" facts of the faith – Christ's death, resurrection and return (at the end of time) – without mentioning explicitly any additional theological commentary such as the Eucharist being a "proclamation" of the paschal mystery, or that Christ's actions were salvific.

According to Dom Placid Murray, a monk of Glenstal Benedictine Abbey, near Limerick city, Ireland, it was his co-worker on ICEL, a priest of the archdiocese of Cashel & Emly, Father John Hackett (1913–1970), who composed this alternative memorial acclamation in English on the threshold of the former's study at the end of a meeting⁴¹. Hackett had been professor of ancient classics at St Patrick's College, Maynooth, Ireland, and while initially resistant to the idea of the liturgy being celebrated in the vernacular, his approach to translation for the liturgy was one that sought to permit the common man to be at ease with the wording.

The second English text referred to in the quotation above is intended as, and is, a closer translation of *Mortem tuam* than *Christ has died*: «Dying you destroyed our death, rising you restored our life. Lord Jesus, come in glory». However, rather than addressing the Lord and saying we are proclaiming his death, etc., the assembly summarises the effects of his death and resurrection, and requests he return in glory. There is no attempt in this English translation at making more explicit the relationship between the Eucharistic celebration and the proclamation of the paschal mystery, which one finds in the second Latin acclamation (*Quotiescumque*). The addition of "in glory" seems to be both a stylistic addition and a theological emphasis which we will find elsewhere. Christ's return at the end of time will indeed be "in glory". The detail emphasises that it is his second coming which is being considered.

The second Latin acclamation *Quotiescumque* was translated reasonably literally: «When we eat this bread and drink this cup we proclaim your death, O Lord,

⁴⁰ *The New Eucharistic Prayers and Prefaces*, 23.

⁴¹ Cf. B. MOLONEY, *Fr John Hackett (1913–1970)*, „New Liturgy. Bulletin of the National Secretariat. Irish Episcopal Commission for Liturgy” 72 (1991–1992), 7. Dom Placid confirmed in email correspondence with this author in 2017 that Fr Hackett had composed the novel English text at the conclusion of a private meeting between the two of them in Glenstal Abbey, County Limerick, Ireland.

until you come in glory». The first Latin word is translated simply as “when” rather than some more complex, and rather more clear terms, such as “however often”, “as often as”, “whenever”, “every time that”. Once again, the qualification “in glory” is added.

The third Latin acclamation *Salvator mundi, salva nos* was translated rather freely. Addressed to Christ, it recalls that he has set believers free by his death and resurrection, and simply adds he is Saviour of the world: «Lord, by your cross and resurrection you have set us free. You are the Saviour of the world». Instead of beginning with the epithet “Saviour of the world”, and requesting to be saved, the text starts with the second part of the Latin acclamation and concludes with a second statement of fact, namely “You are the Saviour of the world”. Rather than requesting salvation, the English text makes two statements about the Lord’s salvation of the world and of the assembly.

The translating body, ICEL, provided melodies for all four acclamations in English, and they were published at least from 1974⁴². However, it does not seem that the ICEL melodies printed in the liturgical book were widely employed. The acclamations came to be interpreted musically in new settings of the Mass with musical *motifs* shared by the *Sanctus* and the concluding *Amen* of the Eucharistic Prayer, particularly from 1972 under the influence of a document issued by the Bishops’ Committee on the Liturgy in the USA entitled *Music in Catholic Worship*:

54. In the eucharistic celebration there are five acclamations which ought to be sung even at Masses in which little else is sung: Alleluia; “Holy, Holy, Holy Lord”; Memorial Acclamation; Great Amen; Doxology to the Lord’s Prayer.

[...]

The Memorial Acclamation

57. We support one another’s faith in the paschal mystery, the central mystery of our belief. This acclamation is properly a memorial of the Lord’s suffering and glorification, with an expression of faith in his coming. Variety in text and music is desirable.

[...]

Progress and New Directions

75. Many new patterns and combinations of song are emerging in eucharistic celebrations. Congregations most frequently sing an entrance song, alleluia, “Holy, Holy,

⁴² Cf. *The Roman Missal revised by decree of the Second Vatican Council and published by authority of Pope Paul VI. Official English Texts*, Dublin 1974, [105]–[106]. While the priest’s introduction was notated in all instances where it appeared, the acclamations were notated only once in the musical appendix.

Holy Lord,” memorial acclamation, Great Amen, and a song at communion or a song after communion! Other parts are added in varying quantities⁴³.

Another document, this time from the Conference of Bishops in the USA and called *Liturgical Music Today*, recommended one musical style (we might also say *theme* or *motif*) for the people’s three interventions in the Eucharistic Prayer (*Sanctus*, Memorial Acclamation, Amen): «Thus it is recommended that for the acclamations in the eucharistic prayer one musical style be employed»⁴⁴. The *Sanctus*, Memorial Acclamation and Amen received the title «eucharistic acclamations» in this document⁴⁵. This recommendation was repeated in 2007 in the same body’s document *Sing to the Lord*:

In order to make clear the ritual unity of the Eucharistic Prayer, it is recommended that there be a stylistic unity to the musical elements of the prayer, especially the *Sanctus*, the Memorial Acclamation, and the Great Amen⁴⁶.

In England and Wales, the office charged with liturgical matters by the conference of bishops, indicated to composers in 2011 that musical settings of the memorial acclamation should maintain the musical themes of other texts in the Eucharistic Prayer: «Settings of the Sanctus Acclamation, together with Memorial Acclamation and Amen should form a unity that reflects the unity of the whole Eucharistic Prayer»⁴⁷.

Musical settings of the Mass in English have most frequently included interpretations of these acclamations and the chants in the Missal have not usually been employed.

⁴³ BISHOPS’ COMMITTEE ON THE LITURGY, *Music in Catholic Worship*, Washington DC 1972, 13, 14, <https://archive.org/details/musicincatholicw00cath/page/n0> (15.10.2018).

⁴⁴ UNITED STATES CATHOLIC CONFERENCE OF BISHOPS, *Liturgical Music Today Guidelines for The Catholic Church Liturgical Musician. A statement by the United States Catholic Conference of Bishops*, n.15, http://www.ccwatershed.org/media/pdfs/13/12/17/11-52-27_0.pdf (15.10.2018).

⁴⁵ *Liturgical Music Today*, n.17.

⁴⁶ UNITED STATES CATHOLIC CONFERENCE OF BISHOPS, *Sing to the Lord: Music in Divine Worship. Updated to Reflect the Roman Missal, Third Edition*, n.178 (Pastoral Liturgy 4), Washington (DC) 2017, 51. This reprint maintained the original recommendation.

⁴⁷ Cf. DEPARTMENT FOR CHRISTIAN LIFE AND WORSHIP, BISHOPS’ CONFERENCE OF ENGLAND AND WALES, «The Roman Missal. The Order of Mass. A Guide for Composers», n.73, <https://www.liturgyoffice.org.uk/Missal/Music/OM-Composers-Guide.pdf> (15.10.2018).

New translations of the memorial acclamations appeared as part of the new English translation of the Roman Missal in 2011. *Christ has died* was omitted entirely, and three, rather literal translations were found printed in the Missals⁴⁸:

We proclaim your death, O Lord, and profess your resurrection, until you come again.

When we eat this bread and drink this cup we proclaim your death, O Lord, until you come again.

Save us, Saviour of the world, for by your cross and resurrection you have set us free.

The first acclamation is an almost word for word translation, reversing the word order (to subject-verb-object) as necessary, translating “annuntiamus” as *proclaim* and “confitemur” as *profess*. *Until you come again* is used to translate “donec venias”, i.e. with the addition of “again”. Adding “again” aids in making the recitation of the text smoother and more natural, and it helps to clarify for everyone it is a matter of the Lord’s return in glory at the end of time. The advantage to the new English interpretation is it permits the people to state they are proclaiming and professing until the Lord comes again. The idea is, of course, the celebration of the Eucharistic banquet, constitutes the act of proclaiming and professing, as the biblical source in 1 Corinthians 11,26 indicates.

The second acclamation *When we eat this bread* is hardly changed at all. The final “until you come again” is a simplification of the previous “until you come in glory”. Including “again” parallels the approach in translating the first acclamation.

Finally, the third and last acclamation *Save us, Saviour of the world* is equally a literal translation of the Latin typical text. As a text intended to be an acclamation, the alliteration constructed by *Save [...] Saviour* makes recitation cumbersome, a difficulty not helpful for the performance of an acclamation. The conjunction *for* connects to two clauses «you have set us free» and «by your cross and resurrection», albeit in reverse order. Qualifying the Lord’s saving action in such a verbose manner serves to reduce the energy which might lie behind the acclamatory action. The text of the acclamation does not seem to come to a resolution as the previous translation had. “You are the Saviour of the world” served as a stand-alone statement which also brought closure to the entire acclamatory text. One might admit that the Latin acclamation *Salvator mundi, salva nos* is itself quite an articulated text, although with a more workable rhythm, assisted by the accents falling in the

⁴⁸ Cf. E. FOLLEY (ed.), *A Commentary on the Order of Mass of the Roman Missal* (Collegeville (MN) 2011, 241.

second and first syllables of the words which also make the alliteration (*Salvator* and *Salva*) and three syllables serving between them, one being an accented one (the first syllable of *mundi*). In English, the accents fall on the first syllable in each case and are separated only by quite a weak syllable *us*.

These new acclamations in English are certainly closer to the individual words of the Latin originals. The new texts are less energetic than what one might expect of an English proclamatory text, i.e. short, stand-alone statements. One might argue the Latin reference texts are similarly less acclamatory, but the rhythm of the Latin permits easier proclamation.

4. Reception of the Acclamations in French Missals

It may come as no surprise that anamnestic acclamations had already become popular in France before they were introduced formally into the Roman Mass by the Holy See in 1968. The liturgical music magazine *Église qui chante* included already in 1967 a brief article on the matter with references to various texts and musical settings, none of which would correspond with the official texts published the following year by the Holy See and none of which included a particular introductory text for the priest⁴⁹. In early 1968, before the new liturgical texts had been made public, the same magazine mentioned the future introduction of the new Eucharistic Prayers and anamnestic acclamations, but omitting any comment about a corresponding introductory text for the priest⁵⁰.

The three new Eucharistic Prayers were printed in the Latin originals and in French translation in the French journal *La Maison-Dieu* in the second quarter of 1968⁵¹. The first acclamation *Mortem tuam* was provided in the French interpretation, without rubrics⁵², but with no reference to the other acclamations in French although the Latin text did make such a reference and provided them after the doxology⁵³.

⁴⁹ Cf. J. BIDOT, *Le chant de l'anamnèse*, „Église qui chante” 75 (1967), 12–13.

⁵⁰ Cf. J. GÉLINEAU, *La prière eucharistique en français. Questions posées par le chant de la prière eucharistique*, „Église qui chante” 83 (1968), 2–4.

⁵¹ C. ROGUET, *Texte latin et français des trois nouvelles prières eucharistiques*, „La Maison-Dieu” 94 (1968), 12–37.

⁵² Cf. *LMD* 94 (1968) 15, 23, 33.

⁵³ Cf. *LMD* 94 (1968) 14, 22, 32. The two additional acclamations after the consecration were printed on page 36. The corresponding page 37 for the French translation made no reference at all to the alternative acclamations.

The French translation of the priest's *Mysterium fidei* and the people's acclamation was the following:

Il est grand le mystère de la foi:
 Nous proclamons ta mort, Seigneur Jésus,
 nous célébrons ta résurrection,
 nous attendons ta venue dans la gloire.

The translation of the acclamation proper is relatively close to the Latin original: We proclaim your death, Lord Jesus, we celebrate your resurrection, we await your coming in glory. The qualification of “in glory” is included as it had been in English.

We learn from the Jesuit Fr Joseph Gélineau († 2008) in an article in *Église qui chante* that a melody for this first acclamation in French – along with the priest's introductory text – had been distributed in August 1968; that melody was examined briefly in the article⁵⁴. The same melody with text was printed on the last page of a little leaflet of the three new Eucharistic Prayers, most likely for use by the lay faithful, and without the text of the Roman Canon⁵⁵, the first acclamation with introduction being printed within each of the prayers⁵⁶.

The texts of the aforementioned new Eucharistic Prayers along with the new prefaces were published in a provisional French translation in 1968 with the first acclamation and its introductory text for the priest within each of the new Eucharistic Prayers⁵⁷. No references were made to the other acclamations and no musical notation was included. In January of 1969, a new edition of the French translation of the Eucharistic Prayers and prefaces presented once again the first acclamation of the people with its introduction within the texts of the three new prayers, omitting all reference to the alternative acclamations⁵⁸. In the same month (January

⁵⁴ Cf. J. GÉLINEAU, *L'acclamation d'anamnèse*, „Église qui chante” 91 (1969), 6–9.

⁵⁵ Cf. *Prières eucharistiques. Texte liturgique approuvé par les Conférences épiscopales des pays de langue française et confirmé par le Conseil romain de liturgie, le 11 novembre 1968*, Paris 1969, 32.

⁵⁶ Cf. *Prières eucharistiques 1969*, 4, 7, 13.

⁵⁷ *Prières eucharistiques et préfaces (Édition provisoire)*. Cette édition ad intérim répond au désir exprimé par les évêques de mettre rapidement à la disposition des communautés chrétiennes une traduction des nouvelles Prières eucharistiques. L'édition de la traduction définitive sera réalisée lorsque cette traduction aura été approuvée par les conférences épiscopales francophones et confirmée par le Saint-Siège. Les indications pratiques placées dans le texte de cette édition sont établies d'après les rubriques de l'édition vaticane, Paris – Tournai 1968, 3, 6, 11.

⁵⁸ Cf. *Prières eucharistiques et préfaces (édition de janvier 1969)*. Texte liturgique approuvé le 26 septembre 1968 par la commission épiscopale internationale de traduction au nom des Conférences

1969), a booklet containing musical notation for the three new Eucharistic Prayers and new prefaces was published which also presented only the first people's acclamation and priest's introduction within the prayers, musically notated⁵⁹. Like the un-notated book published in the same month, there was no reference to alternative anamnestic acclamations after the consecration.

A French translation of the complete *Ordo Missae* of 1969 was approved *ad interim* by the Francophone Episcopal Liturgical Commission and confirmed by the Congregation for Divine Worship, being published in the final quarter of 1969 in the periodical *La Maison-Dieu*:

Après l'élévation du calice, le prêtre dit une des acclamations suivantes, à laquelle le peuple répond

1^e acclamation

Il est grand le mystère de la foi :

Nous proclamons ta mort, Seigneur Jésus, nous célébrons ta résurrection, nous attendons ta venue dans la gloire.

2^e acclamation

Quand nous mangeons ce pain et buvons à cette coupe, nous célébrons le mystère de la foi :

Nous rappelons ta mort, Seigneur ressuscité et nous attendons que tu viennes.

3^e acclamation

Proclamons le mystère de la foi :

Gloire à Toi qui étais mort, Gloire à Toi qui es vivant, notre sauveur et notre Dieu!

Viens Seigneur Jésus!⁶⁰

The same year, a special fascicule for use by the priest on the altar provided the same texts for priest and people within the four Eucharistic Prayers, for use from Advent⁶¹. Also within each of the four Eucharistic Prayers were set to music the priest's introduction to the first and third acclamations, omitting entirely the music for the people's acclamation, although including the first note for the two acclama-

épiscopales des pays de langue française et confirmé, le 11 novembre 1968, par le Conseil pour l'application de la Constitution sur la liturgie, Paris – Tournai 1969, 3, 6, 11.

⁵⁹ Cf. *Ton commun des prières eucharistiques et des huit nouvelles préfaces. (Édition de janvier 1969) Mélodies approuvées*, Tournai 1969, 7, 9, 13. This booklet was consulted through the historical archives of the diocese of Poitiers (AHDP), located in the archives of the parish of Lhommaizé. Cf. AHDP, P 1 LHOMMAIZE C 2–5 boîte 6*.

⁶⁰ Cf. ASSOCIATION ÉPISCOPALE POUR LES PAYS FRANCOPHONES, *La liturgie de la messe selon le nouveau Missel Romain*, „La Maison-Dieu” 100 (1969), 15.

⁶¹ Cf. *La liturgie de la messe*, Paris 1969, 37–38, 51–52, 63, 77.

tions. The melodies have remained unchanged to this day. The text of the Order of Mass had been approved by the Holy See in September of the same year (1969) while the fascicule published was dated October 1969⁶².

A small book for concelebrants, printed in early 1970, provided the text and melodies of the priest's first and third introductions, the text alone for the second, and the first note of the first and third acclamations of the people, omitting both words and melodies for the people's acclamations themselves⁶³. Additional confirmation that only two of the acclamations had been set to music, at an official level, by autumn 1970 is found in a one-page article by another French Jesuit Didier Rimaud (†2003) published in the September – October 1970 edition of *Église qui chante*⁶⁴.

We find evidence in an article by Father Jean Batteux (†2013) of the diocese of Nevers, printed a year before the new French missal, that the second acclamation had not been so widely employed since the text had been made available and a standard melody had not as of yet been established for communities⁶⁵. In the same article, several musical settings of the three acclamations were mentioned, not excluding the *ton commun* of the first and third acclamations; a musical setting of the second acclamation was printed elsewhere in the same number of the magazine⁶⁶.

The first complete Missal in French was published in 1974⁶⁷. It contained the standard melodies for the acclamations and corresponding introductions. The priest's introductions for the first and third acclamations were provided with musical notation within the texts of the four Eucharistic Prayers along with the first note of the two corresponding peoples acclamation, no music whatsoever was printed for the second acclamation and its introduction within this section of the Missal⁶⁸.

⁶² Cf. *La liturgie de la messe*, 2.

⁶³ *La prière eucharistique avec chant pour la concélébration selon le nouveau Missel*, Desclée – Mame, Tournai 1970, 9–10, 17, 23, 30. The book was accessed in the *Archives historiques du diocèse de Poitiers* (AHDP). Cf. AHDP, G2–5, 1969. At the time of consultation the book was incorrectly recorded in AHDP as having been published in 1969.

⁶⁴ Cf. D. RIMAUD, *L'acclamation d'anamnèse*, „Église qui chante” 105 (1970), 10: «La seconde, qui n'a pas encore de mélodie reçue, a un caractère plus méditatif que les deux autres».

⁶⁵ J. BATTEUX, *Chants de l'Ordinaire dans la Liturgie eucharistique*, „Église qui chante” 125 (1973), 3–5.

⁶⁶ J. DARCY-ASSOCIATION ÉPISCOPALE LITURGIQUE POUR LES PAYS FRANCOPHONES, *Quand nous mangeons ce pain CL 2–1*, „Église qui chante” 125 (1973), 36.

⁶⁷ *Missel romain*, Tournai 1974.

⁶⁸ Cf. *Missel romain 1974*, [105]–[106], [113], [118], [127], [160], [167]–[168], [173], [183]. Curiously, the notated Eucharistic Prayers on pages [160], [167]–[168], [173], [183] did not include any text whatsoever of the people's acclamation, while the largely unnotated texts did on pages [105]–[106], [113], [118], [127].

However, the complete music for all three celebrant's introductions and people's acclamations were provided in the musical appendix⁶⁹.

This literature review makes it clear that the French texts of the three acclamations were introduced over a period of time, giving time for communities to learn the texts, and also music. It is also clear that it was understood alternative melodies were acceptable, and even alternative texts from before 1968, and even in 1975 after the official texts and melodies had been established⁷⁰. While these alternative texts did not tend to have an established introductory text for the priest, the official French translations in the liturgical books took the then unique option of composing and re-writing the original texts to pair each acclamation with a different introductory text to be sung or recited by the priest. An entirely different melody for each introduction increased the ease with which liturgical assemblies might join in the singing at the right moment.

Even in recent years, alternative texts and alternative music for the official acclamations has been disseminated by the international francophone commission for translations and the liturgy⁷¹. While some melodies are indicated in that publication as specific to Canada, other melodies and texts seem intended for wider use.

As mentioned, the reception of the memorial acclamation in French was preceded by a few years of using similar acclamations without a priest's introductory *Mysterium fidei*. Alternative acclamation texts and manners of proclamation were already established before the appearance of the memorial acclamations from the Holy See. Perhaps because of this, the official acclamations in French were disseminated in stages, both text and music. The priest was given alternative introductory texts for each acclamation, involving as we have seen a significant re-writing of the second acclamation. While the gradual dissemination of the new, official acclamations effectively permitted the continued use of old acclamations, new textual compositions, and the presence of alternative music for the official French texts, still the text and melody contained in the liturgical books were successfully received in local communities.

⁶⁹ Cf. *Missel romain 1974*, 845–846.

⁷⁰ For example, cf. F. GEISSLER – M. WACKENHEIM, *Christ est venu – Anamnèse. C99*, „Église qui chante” 145 (1975), 23–24. The text in question, by Father François Geissler of the diocese of Strasbourg, might be translated as *Christ has come, Christ was born, Christ suffered, Christ died. Christ is risen, Christ is alive. Christ will return, Christ is here. Christ will return, Christ is here*. The translation into English is ours, the original being: «Christ est venu. Christ est né. Christ a souffert. Christ est mort. Christ est ressuscité. Christ est vivant. Christ reviendra, Christ est là. Christ reviendra, Christ est là».

⁷¹ Cf. COMMISSION INTERNATIONALE FRANCOPHONE POUR LES TRADUCTIONS ET LA LITURGIE, *Chants notés de l'assemblée*, Paris 2001, 326–330.

5. Reception of the Acclamations in the Polish Missals

The new Eucharistic Prayers were made available to readers of the Polish *Ruch Biblijny i Liturgiczny* in late 1968 in the Latin original and a Polish translation⁷². The priest's introduction *Mysterium fidei* and first acclamation *Mortem tuam* were printed within each prayer⁷³, while all three acclamations appeared together after the fourth prayer⁷⁴. While the translation of the first acclamation remains unchanged to this day in the Roman Missal for Poland, the other acclamations were translated differently in 1970 within the new Order of Mass. Here are the translations given in 1968 by *Ruch Biblijny i Liturgiczny*:

Głosimy śmierć Twoją, Panie Jezu, wyznajemy Twoje zmartwychwstanie i oczekujemy Twego przyjścia w chwale.

Ilekoć spożywamy ten chleb i pijemy z tego kielicha, głosimy śmierć Twoją, Panie, aż przyjdiesz w chwale.

Zbaw nas, Zbawicielu świata który nas wybawiłeś przez krzyż i zmartwychwstanie swoje.

They might be translated into English as follows:

We proclaim your death, O Lord Jesus, we confess your resurrection and we await your coming in glory.

Every time we eat this bread and we drink from this cup we proclaim your death, O Lord, until you come in glory.

Save us, O Saviour of the world, who has delivered us [or "set us free"] by your cross and resurrection.

A Polish translation of the 1969 *Ordo Missae* was published in 1970, the translation having been approved by the Conference of Bishops by 15th August the previous year⁷⁵. It provided the full texts of all four Eucharistic Prayers in Polish with the priest's text *Mysterium fidei* (translated as «Oto wielka tajemnica wiary», i.e. «Behold the great mystery of faith») and people's first acclamation (without music)

⁷² SACRA RITUUM CONGREGATIO – S. GRZYBEK, *Zasady używania modlitw eucharystycznych*, RBL 21 (1968), 326–344.

⁷³ Cf. *Zasady używania modlitw eucharystycznych*, RBL 21 (1968), 331, 335, 342.

⁷⁴ Cf. *Zasady używania modlitw eucharystycznych*, RBL 21 (1968), 344.

⁷⁵ *Obrzędy Mszy świętej. Ordo Missae*, Paris 1970.

within the text of the four prayers, each time indicating where the alternative acclamations could be found within the book⁷⁶. The three acclamations in Latin were provided together in an appendix similar to the typical edition *Ordo Missae* along with finalised translations into Polish alongside, and a fourth acclamation almost identical to the English *Christ has died*⁷⁷. The Eucharistic Prayers were also provided in Latin, also with the people's first acclamation and a reference to the appendix for all three acclamations⁷⁸. Finally, the central parts of the Eucharistic Prayers were partially set to music, as in the typical edition of the *Ordo Missae* from the Holy See, and the first acclamation with priest's introduction was included within the text also set to music, but the other acclamations were neither included within the Eucharistic Prayers nor set to music⁷⁹.

The first official Polish translation of the priest's introduction and the acclamations are as follows, clearly differing from the translation in *Ruch Biblijny i Liturgiczny*:

Głosimy śmierć Twoją, Panie Jezu, wyznajemy Twoje zmartwychwstanie i oczekujemy Twego przyjścia w chwale.

Ile razy ten chleb spożywamy i pijemy z tego kielicha, głosimy śmierć Twoją, Panie, oczekując Twego przyjścia w chwale.

Panie, Ty nas wybawiłeś przez krzyż i zmartwychwstanie swoje, Ty jesteś Zbawicielem świata.

Chrystus umarł, Chrystus zmartwychwstał, Chrystus powróci.

The second and third acclamations might be translated into English as follows:

Every time we eat this bread and drink from this cup, we proclaim your death, O Lord, awaiting your coming in glory.

O Lord, you have delivered us by your cross and resurrection, you are the Saviour of the world.

⁷⁶ Cf. *Obrzędy Mszy Świętej. Ordo Missae*, (101), (106), (109), (114). The page numbers were given within parentheses which permitted the insertion of this book within the bilingual Roman Missal previously published in 1968. Researchers examining the 1968 book may find the *Ordo Missae* as it stood in 1967 removed from the 1968 Polish Missal and the 1970 Polish Order of Mass inserted in its place with the whole rebound as this author found in all three copies of the 1968 Roman Missal for Poland in the Dominican Kolegium library in Kraków (Kolegium Filozoficzno-Teologiczne Polskiej Prowincji Dominikanów) in 2018.

⁷⁷ *Obrzędy Mszy świętej. Ordo Missae*, (138).

⁷⁸ *Obrzędy Mszy świętej. Ordo Missae*, (83), (88), (91), (95).

⁷⁹ *Obrzędy Mszy świętej. Ordo Missae*, (141), (148), (153), (159).

The official translation of the first acclamation corresponded with the text printed in the aforementioned journal, maintaining the addition of “in glory”, i.e. “w chwale”. The second acclamation changed a little more, with *Ilekroć* becoming *Ile razy*, the official translation adding “oczekując” (the present participle of the verb to expect), expecting your coming in glory. Not only is the action of waiting for the Lord’s return added, but his return is once again qualified as “in glory”.

The official Polish translation of the third Latin acclamation differed even more from the rather literal translation of 1968 in *Ruch Biblijny i Liturgiczny*. That preliminary and unofficial translation of 1968 «Zbaw nas, Zbawicielu świata, który nas wybawiłeś przez krzyż i zmartwychwstanie swoje» was interpreted in 1969 as «Panie, Ty nas wybawiłeś przez krzyż i zmartwychwstanie swoje, Ty jesteś Zbawicielem świata». Instead of asking the Saviour of the world to save us, we instead remind the Lord that he has set us free by his cross and resurrection in the first place, and then simply insist on it saying he is the Saviour of the world. His having set us free is no longer the justification (in Latin *quia*) for asking to be saved, but constitutes the principal statement of the third acclamation. This third acclamation in Polish was quite close to its English equivalent informing the Lord that he has saved us and that he is Saviour of the world, rather than asking him for salvation for us since he has saved the world.

The fourth Polish acclamation is an additional text that is not addressed to Christ at all and serves as a summary of the paschal mystery: «Chrystus umarł, Chrystus zmartwychwstał, Chrystus powróci». Christ’s return is interpreted with the Polish verb *powrócić* rather than *przysść*. It appears to be a close translation of the English default acclamation of 1969: «Christ has died, Christ is risen, Christ will come again»⁸⁰.

These four Polish texts remained unchanged in subsequent versions of the Order of Mass. In 1979, a study translation of the *Missale Romanum* was published for interim use in liturgical celebration and it presented the four acclamations as had been done in the 1970 *Obrzędy Mszy świętej*, the first acclamation alone printed within the Eucharistic Prayers⁸¹, all four acclamations printed within an appendix⁸². Curiously, neither the acclamations nor parts of the Eucharistic Prayers were provided with music in this volume, although music for other texts of the Mass was indeed given.

⁸⁰ This was noted by Czesław Krakowiak, although he indicates the text came into Polish only due to the preparation for the International Eucharistic Congress in Melbourne, Australia. That path is unlikely as the congress was held in February 1973, while the English text *Christ has died*, etc., was already in the public domain four years previously in the spring of 1969. Cf. Cz. KRAKOWIAK, *Aklamacje anamnetyczne po konsekracji*, in: H.J. SOBECZKO (ed.), *Modlitwy eucharystyczne mszału rzymskiego. Dzieje – Teologia – Liturgia*, Opole 2005, 178.

⁸¹ *Mszal rzymski dla diecezji polskich*. Wydanie studyjne, Warszawa 1979, 563, 569, 575, 583.

⁸² *Mszal rzymski dla diecezji polskich 1979*, 611.

It was in 1986 that the first edition of the complete Roman Missal in Polish was published. For the first time, different texts for the priest to be sung or recited before the people's acclamation were provided and matched with the different acclamations of the people, all four within the body of each of the Eucharistic Prayers⁸³. Music for all four acclamations with the priest's introduction was provided only once in an appendix which contained other notated texts, such as the words of consecration within the Eucharistic Prayer⁸⁴. The first acclamation kept the original Polish interpretation of *Mysterium fidei* as the priest's introduction (Oto wielka tajemnica wiary), the more literal translation (Tajemnica wiary) being paired with the Polish version of the English *Christ has died*.

Oto wielka tajemnica wiary.

Głosimy śmierć Twoją, Panie Jezu, wyznajemy Twoje zmartwychwstanie i oczekujemy Twego przyjścia w chwale.

Wielka jest tajemnica naszej wiary.

Ile razy ten chleb spożywamy i pijemy z tego kielicha, głosimy śmierć Twoją, Panie, oczekując Twego przyjścia w chwale.

Uwielbiamy tajemnicę wiary.

Panie, Ty nas wybawiłeś przez krzyż i zmartwychwstanie swoje, Ty jesteś Zbawicielem świata.

Tajemnica wiary.

Chrystus umarł, Chrystus zmartwychwstał, Chrystus powróci.

We find here then the insertion of all four versions of the acclamation into the body of each of the Eucharistic Prayers rather than the relegation of all but one to an appendix. For the first time we find new alternative introductory texts by the priest paired with each acclamation, giving a unique introduction for each one. And finally, we find musical notation for all the acclamations and priest's introductory texts so that both textually and musically each acclamation follows naturally from the priest's brief introduction.

⁸³ *Mszal rzymski dla diecezji polskich*, Poznań 1986, 309*–310*, 317*, 323*–324*, 331*, 339*, 345*–347*, 350*–351*. We omit here reference to the Eucharistic Prayers for Masses with children.

⁸⁴ *Mszal rzymski dla diecezji polskich 1986*, (17)–(18).

We read in the Polish bishops' instruction regarding the publication of the new Roman Missal for Poland, dated 11th March 1987:

Melodies have been provided by the four acclamations after the consecration. They should be gradually introduced. One might begin by reciting the acclamations at Mass. It is best to introduce the acclamations in stages. Once the second has been learned, introduce the third, etc.⁸⁵

This commentary from the Polish bishops would suggest the melodies provided for the acclamations had not been available until they were published in the new Polish Missal. Notable also is the desire that all four be known by the faithful. Thirty years after the bishops' instruction for the introduction of the new Polish Missal, we find again an emphasis on using interchangeably all four acclamations in the Polish bishops' conference instruction (14th October 2017) marking the 50th anniversary of *Musicam sacram*: «Using all four acclamations after the consecration interchangeably is recommended»⁸⁶.

6. Shared approaches to interpretation

The first official translations into English, French and Polish of the memorial acclamations are noteworthy for the re-interpreting of the text which occurred. It should be noted immediately that the Latin originals were far from being short acclamations sung as a kind of response following some kind of cue, such as those in the New Testament discussed by Jörns and which found their way into Christian celebrations: *alleluia, amen, hosanna, maranatha*⁸⁷. The first typical acclamation (*Mortem tuam*) is, as we have seen, derived from the antiphon *Crucem tuam*, but in the length of its text and the melody employed it is not a short acclamation at all. The other two original texts in Latin are equally unlike the short acclamation one might expect.

⁸⁵ «Podano melodie do czterech akklamacji po przeistoczeniu. Należy stopniowo wprowadzać je w życie. Można rozpocząć od recytacji tych akklamacji na Mszach recytowanych. Najlepiej wprowadzać akklamacje stopniowo. Po utrwaleniu w pamięci akklamacji drugiej wprowadzać trzecią itd». KONFERENCJA EPISKOPATU POLSKI, *Instrukcja episkopatu Polski w związku z wydaniem nowego mszału ołtarzowego. II III 1987, n.15*, in: Cz. KRAKOWIAK – L. ADAMOWICZ (edd.), *Dokumenty duszpastersko-liturgiczne episkopatu polski 1966–1993*, Lublin 1994, 62. The translation into English is ours.

⁸⁶ «Poleca się wykonywać zamiennie wszystkie cztery akklamacje po przeistoczeniu», KONFERENCJA EPISKOPATU POLSKI, *Instrukcja Konferencji episkopatu Polski o muzyce kościelnej* (14 November 2017) 20(e), <https://episkopat.pl/wp-content/uploads/2017/10/Instrukcja-Konferencji-Episkopatu-Polski-o-muzyce-kos%CC%81cielnej.pdf> (15.10.2018). The translation into English is ours.

⁸⁷ K.-P. JÖRNS, *Proclamation und Akklamation: Die antiphonische Grundordnung des frühchristlichen Gottesdienstes nach der Johannesoffenbarung*, in *Liturgie und Dichtung*, vol. 1, St. Ottilien 1983, 187–208.

This weakness of the three acclamations seems to have led to all three translations doing some interpreting. This is particularly evident with the third acclamation *Salvator mundi, salva nos* where none of the three original translations chose to translate “Save us” in the imperative.

The first two English acclamations – corresponding to *Mortem tuam* – were constructed from very short phrases, all of which could stand alone. This approach is more suitable to the English language generally since English does not tolerate so easily subordinate clauses or repeated phrases connected by conjunctions such as “and”. The English acclamation *Christ has died*, consisting in three independent phrases, gives the most acclamatory text among all the first English interpretations. *Dying you destroyed our death* also gives three potentially independent acclamations, addressed to Christ, heightening the acclamatory characteristics of the second interpretation in English of *Mortem tuam*. The other two English texts are less acclamatory and rather closer to the Latin versions. One of them, *When we eat this bread*, is such a long text it was often sung (admittedly repeating the final phrase *until you come in glory*) to a metrical hymn tune *Columba* consisting in 28 syllables.

We have seen that the French translations took a flexible approach by changing the priest’s introductory text and permitting more spontaneous and natural responding by the faithful during the celebration of Mass. However, the French text for the first acclamation, like the English, divided the text into three potentially independent acclamations, omitting the connecting Latin particle “et”, and expanding the Latin’s *donec venias* to include the new activity of waiting: We proclaim... we celebrate... we wait.

An important influence on interpreting the Latin in the Polish texts seems to have come from the English translations already available to the general public from 1969. The English *Christ has died* corresponds almost exactly with the Polish *Chrystus umarł*⁸⁸. The Polish translation of *Salvator mundi, salva nos* seems to correspond exceptionally well indeed with the English interpretation *Lord, by your cross and resurrection*, if one recalls that the principal phrase of the acclamation moved from a request to be saved to a simpler statement addressed to Christ himself that he had set us free by his cross and resurrection, and that he was also the Saviour of the world.

⁸⁸ The melody employed in the 1986 Missal for Poland for the final acclamation is particularly suited to its tripartite acclamatory structure, *Chrystus umarł – Chrystus zmartwychwstał – Chrystus powróci*, and is particularly reminiscent of the phrase *Christus vincit, Christus regnat, Christus imperat* of the *Laudes regiae*, the former containing more variety in the second part of the acclamation.

The French influence on the Polish translation is apparent in the use from 1986 of differing preliminary texts of the priest as introductions to the people's acclamations. The texts didn't correspond closely with the French texts (apart from the qualification of the mystery of faith being great which the French had for its first introductory text – *Il est grand le mystère de la foi; Oto wielka tajemnica wiary; Wielka jest tajemnica naszej wiary*), but the pairing and through musical compositions, and the lack of a similar approach among the other major language groups before 1986, suggests quite strongly that the francophone practice was the inspiration behind the new Polish text⁸⁹.

In both French and Polish liturgical books, the pairing of introductory texts with people's acclamations is a very effective way of varying the acclamation after the consecration, and all the more since the music supports this pairing.

7. Conclusion

It is important to recall that the typical editions of the liturgical books from the Holy See have not as of yet included musical notation for the second and third acclamations and so the full repertoire of acclamations has not been developed in the typical editions. The local missals in vernacular languages have forged ahead in the matter, and in different ways, opting in some cases to have the priest's text act as a strong cue for the people's acclamation. The advantage of the French – and Polish – practices of alternative textual and musical introductions for each acclamation, keeping to a very small musical repertoire, is worth considering for the ongoing work of liturgical reform. The composition of alternative introductory texts for priests, to be paired with and used before the second and third acclamations, does not have to be ruled out.

That choices of those leading liturgical music in local churches extend to unofficial texts for the memorial acclamation, untethered from the priest's introductory texts, is clear. It is particularly significant in anglophone regions. New and official

⁸⁹ Similar variations were introduced into Galician and Spanish language Missals from the late 1980s. Cf. *Ordinario de la misa. Texto unificado en lengua española*, Barcelona 1988, 121–122, 128, 136, 147; *Misal Romano. Reformado por mandato del Concilio Vaticano II y promulgado por su santidad el Papa Pablo VI. Edición típica aprobada por la conferencia episcopal española. Adoptada posteriormente por las conferencias episcopales de Cuba, Ecuador, Perú y Puerto Rico, y confirmada por la Congregación para el Culto Divino. Texto unificado en lengua Española del Ordinario de la Misa*, Madrid 1989, 517–518, 524, 532, 543. Cf. *Misal Romano instaurado por mandato do Concilio Vaticano II e promulgado coa autoridade da súa Santidade o Papa Paulo VI. Edición típica aprobada polos bispos das diócesis de lingua galega e confirmada pola Congregación do Culto Divino*, Barcelona 1987, 517–518, 524–525, 532–533, 542–543,

compositions of introductory texts following French, Polish and even Spanish examples, along with official melodies, might well be an effective way in making the acclamations depend upon the priest's introduction after the elevation of the chalice rather than on the choice of the choir.

Abstract

The Memorial Acclamation (acclamation after the consecration) of the Roman rite of Mass, introduced by the Holy See in 1968, has been received in a variety of ways in different languages and local Churches.

The translations of the acclamations into modern languages have in some cases taken similar approaches while substantial changes in the texts are also noticed.

Examining three European languages into which the Memorial Acclamation has been received – English, French and Polish – the author examines the different approaches to translation and adaptation of their literary structure.

He posits influences among the languages examined, particularly focussing on the influence the French and English texts seem to have had on the Polish Missal of 1986.

To conclude, he comments on the strengths and weaknesses of the different approaches taken in receiving the Memorial Acclamation. Observing that the typical edition of the Memorial Acclamations remains incomplete (musically) fifty-one years after the acclamations were published, the author considers that reception in local churches might give guidance to further development in the typical editions of the liturgical books.

Keywords: Memorial Acclamation, Acclamation after the consecration, Liturgical Reform, Roman Missal, Translation.

Mysterium fidei! Akłamacja po przeistoczeniu
i jej recepcja w Mszałach francuskim, angielskim i polskim

Abstrakt

Akłamacja po Przeistoczeniu obrządku rzymskiego Mszy, wprowadzona przez Stolicę Apostolską w 1968 r., w różnych językach i Kościołach lokalnych została przyjęta na różne sposoby. Tłumaczenia akłamacji na języki współczesne w niektórych przypadkach są podobne, jednak czasem różnią się nawet w kwestiach istotnych. Badając akłamację w trzech językach europejskich (angielski,

francuski i polski), autor analizuje różne podejścia do tłumaczenia i adaptacji ich struktury literackiej. Ukazuje wzajemny wpływ języków, zwłaszcza tekstów francuskich i włoskich na polski Mszał z 1986 r. W podsumowaniu komentuje mocne i słabe strony różnych ujęć analizowanej aklamacji.

Słowa kluczowe: aklamacja po Przeistoczeniu, reforma liturgiczna, Mszał rzymski, tłumaczenie.

Bibliography

- ASSOCIATION ÉPISCOPALE LITURGIQUE POUR LES PAYS FRANCOPHONES, *La liturgie de la messe selon le nouveau Missel Romain*, „La Maison-Dieu” 100 (1969), 8–20.
- BATTEUX J., *Chants de l’Ordinaire dans la Liturgie eucharistique*, „Église qui chante” 125 (1973), 3–5.
- BIDOT J., *Le chant de l’anamnèse*, „Église qui chante” 75 (1967), 12–13.
- BISHOPS’ COMMITTEE ON THE LITURGY, *Music in Catholic Worship*, United States Catholic Conference, Washington DC 1972, <https://archive.org/details/musicincatholicw00cath/page/n0> (15.10.2018).
- Cappella Papale presieduta dal Santo Padre Giovanni Paolo II per la beatificazione dei Servi di Dio Mariano de Jesús Euse Hoyos, presbitero, Francesco Saverio Seelos, presbitero della congregazione del santissimo redentor, Anna Rosa Gattorno, religiosa fondatrice dell’istituto delle figlie di Sant’Anna, Maria Elisabeth Hesselblad, vergine fondatrice dell’Ordine del Santissimo Salvatore di Santa Brigida, Mariam Thresia Chiramel Mankidiyan, vergine fondatrice della Congregazione della sacra famiglia. Piazza San Pietro, 9 aprile 2000, V Domenica di Quaresima, Anno Santo.*
- COMMISSION INTERNATIONALE FRANCOPHONE POUR LES TRADUCTIONS ET LA LITURGIE, *Chants notés de l’assemblée*, Bayard, Paris 2001.
- Concelebrazione Eucaristica presieduta dal Santo Padre Giovanni Paolo II per il giubileo della curia romana. Patriarcale Basilica di San Pietro, 22 febbraio 2000, festa della cattedra di San Pietro, Anno Santo.*
- CONGREGATIO DE CULTU DIVINO ET DISCIPLINA SACRAMENTORUM, *Prot. N. 652/08/L. Decretum*, „Notitiae” 44 (2008), 501–502.
- CONSILIUM AD EXSEQUENDAM CONSTITUTIONEM DE SACRA LITURGIA – SACRA RITUUM CONGREGATIO, *Preces eucharisticae et Praefationes*, „Notitiae” 4 (1968), 156–179.
- DARCY J. – ASSOCIATION ÉPISCOPALE LITURGIQUE POUR LES PAYS FRANCOPHONES, *Quand nous mangeons ce pain CL 2–1*, „Église qui chante” 125 (1973), 36.

- DEPARTMENT FOR CHRISTIAN LIFE AND WORSHIP, BISHOPS' CONFERENCE OF ENGLAND AND WALES, «The Roman Missal. The Order of Mass. A Guide for Composers», <https://www.liturgyoffice.org.uk/Missal/Music/OM-Composers-Guide.pdf> (15.10.2018).
- Domenica di Pasqua. Risurrezione del Signore. Veglia Pasquale nella notte santa presieduta dal Santo Padre Giovanni Paolo II. Piazza San Pietro, 22 aprile 2000, Anno Santo.*
- FOLEY E. (ed.), *A Commentary on the Order of Mass of the Roman Missal*, (A Pueblo Book), Liturgical Press, Collegeville (MN) 2011.
- GEISSLER F. – WACKENHEIM M., *Christ est venu – Anamnèse. C99*, „Église qui chante” 145 (1975), 23–24.
- GÉLINEAU J., *L'acclamation d'anamnèse*, „Église qui chante” 91 (1969), 6–9.
- GÉLINEAU J., *La prière eucharistique en français. Questions posées par le chant de la prière eucharistique*, „Église qui chante” 83 (1968), 2–4.
- Giubileo degli Artigiani. Celebrazione Eucaristica presieduta dal Santo Padre Giovanni Paolo II. II Domenica di Quaresima. Piazza San Pietro, 19 marzo 2000, Anno Santo.*
- Graduale sacrosanctae romanae ecclesiae de tempore et de sanctis SS. D.N. Pii X pontificis maximi jussu restitutum et editum cui addita sunt festa novissima*, Typis Vaticanis, Romae 1908.
- Graduale simplex in usum minorum ecclesiarum*, Libreria Editrice Vaticana, Città del Vaticano 1967.
- Graduale simplex in usum minorum ecclesiarum*. Editio typica altera, Libreria Editrice Vaticana, Città del Vaticano 1974.
- INTERNATIONAL COMMITTEE ON ENGLISH IN THE LITURGY, *The New Eucharistic Prayers and Prefaces, English translation and notes to the texts prepared by the International Committee on English in the Liturgy, Inc. Together with Latin texts. Norms for use and Notes for Instructions on the Prayers*, Geoffrey Chapman, London – Dublin – Melbourne 1969.
- JÖRNS K.-P., *Proclamation und Akklamation: Die antiphonische Grundordnung des frühchristlichen Gottesdienstes nach der Johannesoffenbarung*, in: *Liturgie und Dichtung*, vol. 1, EOS Verlag, St. Ottilien 1983, 187–208.
- KNIGHTON T. – Á. TORRENTE (edd.), *Devotional Music in the Iberian World, 1450–1800: The Villancico and Related Genres*, Routledge, London – New York 2007.
- KONFERENCJA EPISKOPATU POLSKI, *Instrukcja episkopatu Polski w związku z wydaniem nowego mszału ołtarzowego. II III 1987*, in: Cz. KRAKOWIAK – L. ADA-

- MOWICZ (edd.), *Dokumenty duszpastersko-liturgiczne episkopatu polski 1966–1993*, Lubelskie Wydawnictwo Archidiecezjalne, Lublin 1994, 57–68.
- KONFERENCJA EPISKOPATU POLSKI, *Instrukcja Konferencji episkopatu Polski o muzyce kościelnej (14 November 2017)*, <https://episkopat.pl/wp-content/uploads/2017/10/Instrukcja-Konferencji-Episkopatu-Polski-o-muzyce-kos%CC%81cielnej.pdf> (15.10.2018).
- KRAKOWIAK Cz., *Aklamacje anamnetyczne po konsekracji*, in: H.J. SOBECZKO (ed.), *Modlitwy eucharystyczne mszału rzymskiego. Dzieje – Teologia – Liturgia*, (Opolska Biblioteka Teologiczna 80), Redakcja Wydawnictw Wydziału Teologicznego Uniwersytetu Opolskiego, Opole 2005, 167–179.
- La liturgie de la messe*, Desclée – Mame, Paris 1969.
- La prière eucharistique avec chant pour la célébration selon le nouveau Missel*, Desclée – Mame, Tournai 1970. The book was accessed in the *Archives historiques du diocèse de Poitiers* (AHDP). Cf. AHDP, G2–5, 1969.
- Messa in Cena Domini presieduta dal Santo Padre Giovanni Paolo II. Basilica Vaticana, 20 aprile 2000, Anno Santo*.
- Misal Romano instaurado por mandato do Concilio Vaticano II e promulgado coa autoridade da súa Santidade o Papa Paulo VI. Edición típica aprobada polos bispos das diócesis de lingua galega e confirmada pola Congregación do Culto Divino*, Editorial Regina, Barcelona 1987.
- Misal Romano. Reformado por mandato del Concilio Vaticano II y promulgado por su santidad el Papa Pablo VI. Edición típica aprobada por la conferencia episcopal española. Adoptada posteriormente por las conferencias episcopales de Cuba, Ecuador, Perú y Puerto Rico, y confirmada por la Congregación para el Culto Divino. Texto unificado en lengua Española del Ordinario de la Misa*, Coeditores Litúrgicos, Madrid 1989.
- Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli Pp. VI promulgatum, Ordo Missae*, Editio Typica, Typis Polyglottis Vaticanis, Città del Vaticano 1969.
- Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli PP. VI promulgatum*, Editio Typica, Typis Polyglottis Vaticanis, Città del Vaticano 1970.
- Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli PP. VI promulgatum*. Editio Typica, Prima Reimpressio, Typis Polyglottis Vaticanis, Città del Vaticano 1971.
- Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli PP. VI promulgatum. Ordo Cantus Missae*. Editio Typica, Typis Polyglottis Vaticanis, Città del Vaticano 1972.

- Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli PP. VI promulgatum. Ordo Cantus Missae.* Editio Typica Altera, Typis Polyglottis Vaticanis, Città del Vaticano 1987.
- Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli PP. VI promulgatum.* Editio Typica Altera, Typis Polyglottis Vaticanis, Città del Vaticano 1975.
- Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli PP. VI promulgatum Ioannis Pauli PP. II cura recognitum,* Editio Typica Tertia, Typis Polyglottis Vaticanis, Città del Vaticano 2002.
- Missale Romanum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli PP. VI promulgatum Ioannis Pauli PP. II cura recognitum,* Editio Typica Tertia, Reimpressio emendata, Typis Polyglottis Vaticanis, Città del Vaticano 2008.
- Missel romain,* Desclée – Mame, 1974.
- MOLONEY B., *Fr John Hackett (1913–1970), “New Liturgy. Bulletin of the National Secretariat. Irish Episcopal Commission for Liturgy”* 72 (1991–1992), 7.
- Mszal rzymski dla diecezji polskich,* Pallottinum, Poznań 1986.
- Mszal rzymski dla diecezji polskich.* Wydanie studyjne, Kuria metropolitalna warszawska wydział duszpasterstwa, Warszawa 1979.
- Obrzędy Mszy świętej. Ordo Missae,* Éditions du dialogue, Paris 1970.
- Ordinario de la misa. Texto unificado en lengua española,* Coeditores Litúrgicos, Barcelona 1988.
- Preces Eucharisticae et Praefationes,* Typis Polyglottis Vaticanis, Città del Vaticano 1968.
- Prières eucharistiques et préfaces (édition de janvier 1969). Texte liturgique approuvé le 26 septembre 1968 par la commission épiscopale internationale de traduction au nom des Conférences épiscopales des pays de langue française et confirmé, le 11 novembre 1968, par le Conseil pour l’application de la Constitution sur la liturgie,* Desclée – Mame, Paris – Tournai 1969.
- Prières eucharistiques et préfaces (Édition provisoire). Cette édition ad interim répond au désir exprimé par les évêques de mettre rapidement à la disposition des communautés chrétiennes une traduction des nouvelles Prières eucharistiques. L’édition de la traduction définitive sera réalisée lorsque cette traduction aura été approuvée par les conférences épiscopales francophones et confirmée par le Saint-Siège. Les indications pratiques placées dans le texte de cette édition sont établies d’après les rubriques de l’édition vaticane,* Desclée – Mame, Paris – Tournai 1968.

Prières eucharistiques. Texte liturgique approuvé par les Conférences épiscopales des pays de langue française et confirmé par le Conseil romain de liturgie, le 11 novembre 1968, AEL, Paris 1969.

RIMAUD D., *L'acclamation d'anamnèse*, „Église qui chante” 105 (1970), 10.

ROGUET C., *Texte latin et français des trois nouvelles prières eucharistiques*, „La Maison-Dieu” 94 (1968) 12–37.

SACRA RITUUM CONGREGATIO – GRZYBEK S., *Zasady używania modlitw eucharystycznych*, „Ruch Biblijny i Liturgiczny” 21 (1968), 326–344.

SACRA RITUUM CONGREGATIO, *Instructio De Musica sacra et Sacra Liturgia ad mentem litterarum encyclicarum Pii Papae XII “Musicae Sacrae Disciplina et “Mediator Dei” De Musica sacra (3 Septembris 1958)*, AAS 50 (1958) 630–663.

SACROSANCTUM CONCILIUM OECUMENICUM VATICANUM II, *Constitutio de sacra liturgia Sacrosanctum Concilium (4 Decembris 1963)*, AAS 56 (1964), 97–138.

Santa messa celebrata dal Papa Paolo VI per la IX Giornata mondiale della pace. Basilica Vaticana, 1 gennaio 1976.

Santa Messa Crismale concelebrata dal Santo Padre Giovanni Paolo II con i vescovi e i presbiteri presenti a Roma. Basilica Vaticana, 20 aprile 2000, Anno Santo.

SCHNEIDERS M., *Acclamations in the Eucharistic Prayer*, in: C. CASPERS – M. SCHNEIDERS (edd.), *Omnes Circumstantes. Contributions towards a history of the role of the people in the liturgy. Presented to Herman Wegman on the occasion of his retirement from the chair of History of liturgy and theology in the Katholieke Theologische Universiteit Utrecht*, Uitgeversmaatschappij J.H. Kok, Kampen 1990, 78–100.

The Roman Missal revised by decree of the Second Vatican Council and published by authority of Pope Paul VI. Official English Texts, Liturgical Books, Dublin 1974.

Ton commun des prières eucharistiques et des huit nouvelles préfaces. (Édition de janvier 1969) Mélodies approuvées, Desclée – Mame, Tournai 1969. This booklet was consulted through the historical archives of the diocese of Poitiers (AHDP), located in the archives of the parish of Lhommaizé. Cf. AHDP, P 1 LHOMMAIZE C 2–5 boîte 6*.

Triacca A.-M. – M. Sodi (edd.), *Ceremoniale Episcoporum. Editio Princeps (1600) Edizione anastatica*, (MLCT 4), Libreria Editrice Vaticana, Città del Vaticano 2000.

UNITED STATES CATHOLIC CONFERENCE OF BISHOPS, *Liturgical Music Today Guidelines for The Catholic Church Liturgical Musician. A statement by the United*

States Catholic Conference of Bishops, http://www.ccwatershed.org/media/pdfs/13/12/17/11-52-27_0.pdf (15.10.2018).

UNITED STATES CATHOLIC CONFERENCE OF BISHOPS, *Sing to the Lord: Music in Divine Worship* (Pastoral Liturgy), United States Catholic Conference of Bishops, Washington DC 2008.

FERGUS RYAN OP, dr liturgii, prezbiter, członek Zakonu Kaznodziejskiego. Wykładowca w Papieskim Instytucie Liturgicznym (PIL) w Rzymie. E-mail: fergusryanop@gmail.com