

ARCHDIOCESE OF PORTLAND IN OREGON

# DIVINE WORSHIP NEWSLETTER



*Abbey of Sant Antimo, Tuscany*

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Welcome to the twenty sixth Monthly Newsletter of the Office of Divine Worship of the Archdiocese of Portland in Oregon. We hope to provide news with regard to liturgical topics and events of interest to those in the Archdiocese who have a pastoral role that involves the Sacred Liturgy. The hope is that the priests of the Archdiocese will take a glance at this newsletter and share it with those in their parishes that are involved or interested in the Sacred Liturgy. This Newsletter is now available through Apple Books and always available in pdf format on the Archdiocesan website. It will also be included in the weekly priests' mailing. If you would like to be emailed a copy of this newsletter as soon as it is published please send your email address to Anne Marie Van Dyke at [amvandyke@archdpdx.org](mailto:amvandyke@archdpdx.org). Just put DWNL in the subject field and we will add you to the mailing list. All past issues of the DWNL are available on the Divine Worship Webpage and from Apple Books. An index of all the articles in past issues is also available on our webpage.

The answer to last month's competition was: Santissima Trinita dei Monti, Rome - the first correct answer was submitted by Elaine Payne of St. Joseph the Worker Parish in Portland, OR.

If you have a topic that you would like to see explained or addressed in this newsletter please feel free to email this office and we will try to answer your questions and address topics that interest you and others who are concerned with Sacred Liturgy in the Archdiocese.

Unless otherwise identified photos are by Fr. Lawrence Lew, OP.

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# CHAPTER 1

## DEDICATION OF THE LATERAN BASILICA - 9 NOV

On November 9 we celebrate the Feast of the Dedication of the Lateran Basilica, on this day in 324 Pope St. Sylvester dedicated this church as “mother and head of all churches of Rome and the world.”

Formerly known as the Cathedral of the Most Holy Savior and of Saints John the Baptist and the Evangelist in the Lateran, but also known as the Papal Archbasilica of Saint John [in] Lateran, Saint John Lateran, or the Lateran Basilica – it is the cathedral church of the Diocese of Rome in the city of Rome and serves as the seat of the Roman Pontiff not, as many believe, St. Peter’s.

It is the oldest and highest ranking of the four papal major basilicas, holding the unique title of “archbasilica”. It is the oldest public church in the city of Rome, and the oldest basilica of the Western world. It houses the *cathedra* of the Bishop of Rome, and has the further title of ecumenical mother church of the Catholic faithful.

The current archpriest is Angelo De Donatis, Vicar General for the Diocese of Rome. The President of the French Republic, currently Emmanuel Macron, is *ex officio* the “first and only honorary canon” of the archbasilica, a title that the heads of state of France have possessed since King Henry IV.

The large Latin inscription on the façade reads: *Clemens XII Pont Max Anno V Christo Salvatori In Hon SS Ioan Bapt et Evang*. This abbreviated inscription translates as: “Pope Clement XII, in the fifth year [of his Pontificate, dedicated this building] to Christ the Savior, in honor of Saints John the Baptist and [John] the Evangelist”. The inscription indicates, with its full title, that the archbasilica was originally dedicated to Christ the Savior and, centuries later, co-dedicated to Saint John the Baptist and Saint John the Evangelist. As the Cathedral of the Pope as Bishop of Rome, it ranks superior to all other churches of the Roman Catholic Church, including Saint Peter's Basilica.

The archbasilica is situated in the City of Rome. It is outside Vatican City, which is approximately 2.5 miles to its northwest, although the archbasilica and its adjoining edifices have extraterritorial status from Italy as one of the properties of the Holy See, pursuant to the Lateran Treaty of 1929.

The anniversary of the dedication of this church has been observed as a feast only since the 12th century, a time of increasing centralization of papal authority in the history of the Church. The church was the first one built after Constantine ceased the persecution of Christians in 313. For years, the Laterani family held the land where the church now stands, which gives the basilica its name. The basilica was where popes lived and presided until the 1300s. Four ecumenical councils of the magnitude of Vatican II were held here. Beneath the altar of the Lateran basilica stands a small wooden altar upon which, according to tradition, St. Peter celebrated Mass.

The famous baptistery of the church, following the invariable rule of the first centuries of Christianity, was not an integral part of the church itself, but a separate and detached building, joined to the church by a colonnade. The right to baptize was the peculiar privilege of the cathedral church, and here, as elsewhere, all were brought from all parts of the city to receive the sacrament. There is no reason to doubt the tradition which makes the existing baptistery the original baptistery of the church, and ascribes its foundation to Constantine. The whole style and appearance of the edifice bear out the claim made on its behalf. There is, however, much less ground for saying that it was here that the emperor himself was baptized by St. Sylvester. The building was originally entered from the opposite side from the present doorway, through the portico of St. Venantius. This is a vestibule or atrium, in which two large porphyry columns are still standing and was formerly approached by a colonnade of smaller porphyry columns leading from the church. The baptistery itself is an octagonal edifice with eight immense porphyry columns supporting an architrave on which are eight smaller columns, likewise of porphyry, which in their turn support the octagonal drums of the lantern.



*Alessandro Galilei added this facade to the ancient arch-basilica in 1736. Its five arches are reminiscent of a Roman triumphal arch; fitting for the church dedicated to the Savior, Jesus Christ, the apostle John and St John the Baptist.*



*The Address of the Holy Father Pope Francis to the Scholae Cantorum of the Italian Saint Cecilia Association in the Paul VI Audience Hall on Saturday, September 28, 2019*

to practice, with getting people involved, with carrying out feast days when perhaps your friends invite you to come and have fun. So many times! But your dedication to the liturgy and to its music represent a way of evangelization at all levels, from children to adults. The Liturgy is in fact the first “teacher” of catechism. Don’t forget this: the Liturgy is the first “teacher” of catechism.

Sacred music also reveals another duty, that of joining Christian history together: in the Liturgy resound Gregorian chant, polyphony, congregational song, and music of the present day. It is as though all the generations, past and present, were there to praise God, each with its own sensibility. What is more, sacred music and music in general builds bridges, brings people closer, even those far away; it knows no barriers of nationality, ethnicity, skin color, but draws in everyone, in a higher language, and always succeeds in bringing into harmony people and groups, even of very different origins. Sacred music brings people closer, even with brothers to whom we sometimes do not feel close. For this reason, the singing group in every parish is a group where there is an atmosphere of availability and mutual help.

May our Lady protect you. And since he who sings prays twice, I trust that you will also pray for me. Thank you!

## CHAPTER 2

### POPE FRANCIS ON SACRED MUSIC

I welcome all of you, the president Monsignor Tarcisio Cola, whom I thank for his words; the Board of Directors, and you, cantors, choir directors, organists, who have come from the various parts of Italy.

You are part of the meritorious Italian Saint Cecilia Association, 140 years old from its foundation and still alive and working and desiring to serve the Church. The affection and esteem of the Popes for this Association are well known, in particular St. Pius X, who gave the people of God a synthesis of teaching on sacred music (cf. *Motu Proprio Tra le sollecitudini*, November 22, 1903). St. Paul VI wanted you to be renewed and active for a music that is integrated with the liturgy and draws its fundamental characteristics from it. Not just any music, but a holy music, because the rites are holy; adorned with nobility of art, because for God we must give the best; universal, so that everyone can understand and celebrate. Especially, it should be well distinct and different from the music used for other purposes. And he recommended that you cultivate the *sensus ecclesiae*, discernment of music for the liturgy. He said, “Not everything is valid, not everything is lawful, not everything is good. Here the sacred music must be joined with the beautiful in a harmonious and devout synthesis.” (Discourse to religious women dedicated to liturgical chant, April 15, 1971). Benedict XVI exhorted you to not forget the musical heritage of the past, to renew it and increase it with new compositions.

Dear friends, I too encourage you to continue on this road. To be an Association is a resource: it helps you to generate movement, interest, commitment to better serve the liturgy. An Association that is not the originator or owner of any music, but has love and fidelity to the Church as its program. Together you can devote yourselves better to song as an integral part of the Liturgy, with Gregorian chant inspiring you as the first model. Take care together for artistic and liturgical preparation, and promote the presence of the *schola cantorum* in every parish community. In fact, the choir guides the assembly, and with its own specific repertoire, is a skilled voice of spirituality, of community, of tradition, and of liturgical culture. I recommend that you help the whole people of God to sing, with conscious and active participation and in the Liturgy. This is important: closeness to the people of God.

The fields of your apostolate are various: the composition of new melodies, promoting chant in seminaries and houses of religious formation; supporting parish choirs, organists, schools of sacred music, and youth. To sing, to play, to compose, to direct, to make music in the Church are among the most things for the glory of God. It is a privilege, a gift of God, to express musical art and aid participation in the divine mysteries. Beautiful and good music is a privileged instrument for approaching the transcendent, and often helps even distracted people understand a message.

I know that your preparation involves sacrifices connected with finding time to devote

## CHAPTER 3

# THE MARONITE RITE

The Maronite Church is an Eastern Catholic *sui iuris* particular church in full communion with the Pope and the worldwide Catholic Church, with self-governance under the Code of Canons of the Eastern Churches. It is headed by Patriarch Bechara Boutros al-Rahi since 2011, seated in Bkerke north of Beirut, Lebanon. Officially known as the Syriac Maronite Church of Antioch, it is part of Syriac Christianity by liturgy and heritage.

Establishment of the Maronite Church can be divided into three periods, from the 4th to the 7th centuries. A congregation movement, with Saint Maroun from the Taurus Mountains as an inspirational leader and patron saint, marked the first period. The second began with the establishment of the Monastery of Saint Maroun on the Orontes, built after the Council of Chalcedon to defend the doctrines of the Council. This monastery was described as the “Greatest Monastery” in the region of Secunda Syria, with more than 300 hermitages around it, according to ancient records. After 518, the monastery de facto administered many parishes in Prima Syria, Cole Syria and Phoenicia. The third period was when *Sede Vacante* followed the Islamic conquest of the region and bishops of the Saint Maroun Monastery elected John Maron as Patriarch around 685 AD, according to the Maronite tradition. The Greek Orthodox Church of Antioch re-established their patriarchate in 751 AD. Other centers of historical importance include Kfarhay, Yanouh, Mayfouq and Qadisha Valley.

Although reduced in numbers today, Maronites remain one of the principal ethno-religious groups in Lebanon, with smaller minorities of Maronites in Syria, Cyprus, Israel, and Jordan. Due to emigration since the 19th century, approximately two-thirds of its 3,000,000 members are located outside “The Antiochian’s Range” and live within the worldwide Lebanese diaspora in Europe, the Americas, Australia and Africa.

St Maroun is considered the founder of the spiritual and monastic movement now called the Maronite Church. This movement has had a profound influence in Lebanon, and to a lesser degree in Syria, Jordan and Palestine. Saint Maroun spent his life on a mountain in Syria, generally believed to be “Kefar-Nabo” on the mountain of Ol-Yambos in the Taurus Mountains, contemporary Turkey, becoming the cradle of the Maronite movement established in the Monastery of Saint Maroun.

The six major traditions of the Catholic Church are Alexandrian, Antiochene, Armenian, Chaldean, Constantinopolitan (Byzantine), and Latin (Roman). The Maronite Church follows the Antiochene Tradition. A Roman Catholic may attend any Eastern Catholic Liturgy and fulfill his or her obligations at an Eastern Catholic Parish. That is, a Roman Catholic may join any Eastern Catholic Parish and receive any sacrament from an Eastern Catholic priest since all belong to the Catholic Church. Maronites who do not reside within a convenient distance to a local Maronite Church are permitted to attend other Catholic churches while retaining their Maronite membership.

Maronite Catholicism encompasses a whole range of traditions and practices that give meaning and texture to the faith. The Qurbono, as the Maronite Mass is properly called, is the primary official form of prayer of the church, and a fundamental source of Maronite identity. It bears many similarities to other Eastern and Western Catholic liturgies, but has its own particular elements that make it distinctive.

Having developed from the ancient traditions of Antioch, the Qurbono was for centuries celebrated in Syriac, an Aramaic language related to the language of Jesus. Though some prayers are still said in Syriac, today most of the liturgy in the Middle East is celebrated in Arabic, the first language of almost all Maronites there. In the diaspora, the local vernacular – English, Portuguese, French or Spanish – replaces Arabic. The liturgy was revised in 1992, with the aim of undoing some of the Latinization of liturgical practice that had come into force after the Council of Trent.



*Saint Raymond Maronite Catholic Cathedral, in Saint Louis, Missouri*



# — THE — EUCCHARIST

MYSTERY OF PRESENCE,  
SACRIFICE, AND COMMUNION

LAWRENCE FEINGOLD

## CHAPTER 4

### THE EUCCHARIST - L. FEINGOLD

The third printing of this excellent book by Larry Feingold is now available. First published in 2018, Professor Feingold offers a comprehensive survey of the Church's rich teaching on the Most Holy Eucharist. *The Eucharist: Mystery of Presence, Sacrifice, and Communion* explores the three ends of the Sacrament of Sacraments: God's true presence, His redemptive sacrifice, and spiritual nourishment through communion with Him. In this follow-up to his groundbreaking work, *Faith Comes From What Is Heard*, Lawrence Feingold constructs a biblical vision of the Eucharist from its prefiguration in the Old Testament to its fulfillment in the New and presents the Eucharistic theology of the Church Fathers, St. Thomas Aquinas, and magisterial teaching from centuries past through today. The Eucharist is a masterful text, both challenging and spiritually rich, that comprehensively examines the unspeakable mystery that is the Eucharist.

"In addition to being a Catholic theologian of the highest rank, Professor Lawrence Feingold is also one of the very finest teachers in the Catholic academy today. Like his intellectual and spiritual master, St. Thomas Aquinas, Feingold not only sees deeply into Catholic truth, he also unlocks for his students the wise order by which the faith is most fully intelligible. His book on the Eucharist showcases Professor Feingold at the height of his theological and pedagogical powers. Professors of sacramental theology now have a resource that is sure to enrich their courses and the spiritual lives of their students."

*Roger W. Nutt, Associate Professor of Theology and Director of the MA Program in Theology, Ave Maria University*

"A stunning achievement. Lawrence Feingold's up-to-date study of the Eucharist is truly comprehensive, taking the reader from the book of Genesis through the Upper Room and all the way to Pope Francis. The result is a biblical, patristic, medieval, modern, and thoroughly Catholic study of the sacrament that is the 'source and summit of the Christian life.' And all this in clear and accessible prose! This work will be essential reading for anyone interested in Eucharistic theology for decades to come."

*Brant Pitre, Professor of Sacred Scripture, Notre Dame Seminary*

"The Eucharist: Mystery of Presence, Sacrifice, and Communion is one of the most complete and faithful guides to the Holy Eucharist available today. Dr. Feingold has written a masterful summary of the Catholic theology of the Eucharist that integrates scriptural and patristic foundations with scholastic and magisterial teachings on Eucharistic presence, the Mass as sacrifice, the participation of the faithful in the sacrifice of the Mass, the fruits of the Eucharist, adoration of the Eucharist, and contemporary canonical-pastoral questions regarding the worthy reception of Holy Communion. Drawing upon St. Thomas Aquinas and other eminent theologians."

*Robert L. Fastiggi, Professor of Systematic Theology, Sacred Heart Major Seminary*

The book is available in a hardcover or Kindle format from [Amazon](#).

## CHAPTER 5

### MUSICAL STANDARDS FOR PARISHES (CONT.)

It is acknowledged that the singing of the Propers can present difficulties in parishes unaccustomed to singing the Mass as described above. However, there are parishes where the resources exist (or can be developed) to sing the Propers. The pastors and musicians of these parishes are encouraged and challenged to work toward a restoration of the sung Propers in some form at the Sung Mass, according to the options which are described in the General Instruction of the Roman Missal. Resources for the sung Propers will be made available through catechesis that will be provided in the Archdiocese to help implement this directive.

Because they substitute for the sacred texts of the Propers, hymns and songs must be genuinely sacred music. Texts must be theocentric, i.e. centered on God, not on ourselves or the congregation. It is desirable that a hymn reflect the Proper text whose position it occupies, or the Scripture readings of the day. At the very least it should have some reference to the season or the feast. Its length should also be taken into account considering the moment of the Mass it will occupy, so that it does not require being cut short to fit the ritual action or be allowed to extend excessively beyond the same action.

It should be noted that the Missal makes no reference to a recessional hymn, making it an appropriate time for an instrumental (e.g. pipe organ) piece, or silence, especially during Lent.

Hymn and song texts must conform to the teachings and doctrines of the Church, especially with regard to the Eucharistic Sacrifice and the Real Presence of Christ in the Eucharist. Any texts which promote teachings which are ambiguous or contrary to the Faith must be retired from the parish repertoire. It must be sadly acknowledged that some hymns in approved hymnals, music issues and missalettes do not reflect Catholic theology and should not be used. Musicians should be attentive to this point and think carefully about the selection of hymns, seeking guidance from the pastors of the Church when needed. With this in mind it follows that just because a particular piece is published in a Catholic hymnal or worship aid does not necessarily mean that the piece was intended to be sung at Holy Mass. Many publications contain songs which are intended for other liturgical celebrations or private use.

The texts of the Roman Missal and the Lectionary, and none others, constitute the official Mass in English. No one in the Archdiocese, including the Archbishop, has the authority to add to, subtract from or change the words of the Mass, either sung or recited. The only exceptions are when the Missal specifically gives an option, using expressions such as “in these or similar words.” This is to be strictly interpreted and observed.

The English text of the Responsorial Psalm must be the translation provided in the Lectionary or in the Revised Grail Psalter. These are the only English translations



of the Psalms approved for the Liturgy of the Word. The Responsorial Psalm may not be replaced with another song or a paraphrase of a psalm. The norms given in the General Instruction of the Roman Missal and the Introduction to the Lectionary are to be followed in choosing the Psalm and its antiphon.

The Gospel Acclamation is either “Alleluia” (without additional text added) or one of the Lenten acclamations found in the Lectionary. The Gospel verse is to be the proper text specified for the celebration.

Respect for the texts includes respect for the liturgical terminology of the Roman Missal. “Gathering” and “Sending” for example, are not liturgical terms; Holy Mass begins with the Introductory Rites and ends with the Concluding Rites.

The Church accords the pipe organ pride of place as the musical instrument most in harmony with the spirit of the Roman liturgy.

In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendor to the Church’s ceremonies and powerfully lifts up man’s mind to God and to higher things. Unfortunately, the use of the pipe organ has diminished over the years since the Council, for many reasons, such as the lack of trained organists and the cost of purchase and upkeep. However, if the pipe organ is to come back to prominence in our sacred music, we must be willing to invest for the future. All parishes are encouraged to include the pipe organ in their sacred music repertoire.

## CHAPTER 6

# SPANISH LECTIONARY

There is some confusion regarding the Spanish translations which are used for Holy Mass here in the United States. A recent statement from the USCCB Secretariat for Divine Liturgy stated: “There is not an approved Lectionary for the USA, and the USCCB is using the Mexican Lectionary when posting daily readings. The Mexican Bishops’ Conference, however, does not use a published translation of the Bible, but rather the texts needed were directly translated from the Latin, so there is no complete Bible text where they can be found. The USCCB also uses the Psalter from Spain for the Responsorial Psalm, though in the *Misal Romano, tercera edición*, the entrance and after Communion antiphons are taken from the Mexican translation.”

One can see how some confusion can arise. Various publishers in the United States have been encouraged by the Bishops’ Conference to use the Responsorial Psalms from the Lectionary from Spain, hence if a parish is using the Mexican *Leccionario* there will be some differences, however both these translations are approved for use in the United States.

Here follows a statement from Oregon Catholic Press (OCP) which explains the current situation.

“Since 2003, following a directive from the United States Conference of Catholic Bishops (USCCB), OCP’s Spanish and bilingual missals have used the readings from the Mexican lectionary, and the psalms and gospel acclamations from Spain found in the *Leccionario: Edición Hispanoamericana*. (It is important to clarify that this translation reflects the Spanish language usage of Latin America.)

The USCCB had planned to publish a Spanish-language lectionary for the United States very shortly after that. This lectionary would have contained those same elements: the readings from Mexico and the psalms from Spain. For various reasons, this has not occurred yet.

Our current understanding from the USCCB is that in 5 to 10 years there will be a Spanish-language lectionary for the United States based on a new translation of the Bible developed by the Episcopal Conferences of all the Latin American countries and the United States.

Until then we will continue to follow the directives of the USCCB. We understand that this means that parishes will not have a single lectionary with all the readings and acclamations, but it is essential that we follow the direction of the Bishops.”

Since 2014 the United States Bishops have published on their website the daily Mass readings in Spanish. The daily readings, including the Psalms in Spanish are all drawn from the Lectionary published in Mexico and approved for use in the United States by the U.S. bishops. However, the majority of parishes will have Spanish or Bi-Lingual missals which follow the USCCB’s earlier directives to use the Psalms from the Lectionary from Spain, hence the confusion.

On their website the USCCB explain their use: “*Los textos de la Sagrada Escritura utilizados en esta obra han sido tomados de los Leccionarios I, II y III, propiedad de la Comisión Episcopal de Pastoral Litúrgica de la Conferencia Episcopal Mexicana, copyright © 1987, quinta edición de septiembre de 2004. Utilizados con permiso. Todos los derechos reservados. Debido a cuestiones de permisos de impresión, los Salmos Responsoriales que se incluyen aquí son los del Leccionario que se utiliza en México. Su parroquia podría usar un texto diferente.*”

It is important to note the last sentence which states that “Your parish could use a different text.”

Our hope is that the Bishops’ Conference will continue with their project to provide a new Spanish Lectionary specifically for the United States.



The Shrine of Blessed Miguel Pro, SJ in the Church of the Holy Family in Mexico City.

## NEW CHANT RESOURCE

Recently the Office of Divine Worship was notified of a new app called Square Note that has been developed to help in the chanting of various Mass Propers and other common Gregorian Chant. It is an extremely useful tool to help those wishing to learn chant and to practice for specific liturgies. It includes music for both the ordinary and the extraordinary form and the full *Kyriale*.

Square Note puts a huge library of Gregorian Chant scores—over 600 unique chants and counting—right at your fingertips. Always wanted to learn how to read square note notation? Always wondered how to find all the amazing Gregorian Chants of the Catholic Church? Square Note brings the ancient music of the Church to your mobile devices, ready for you to utilize in your *schola*, your choir, or your home.

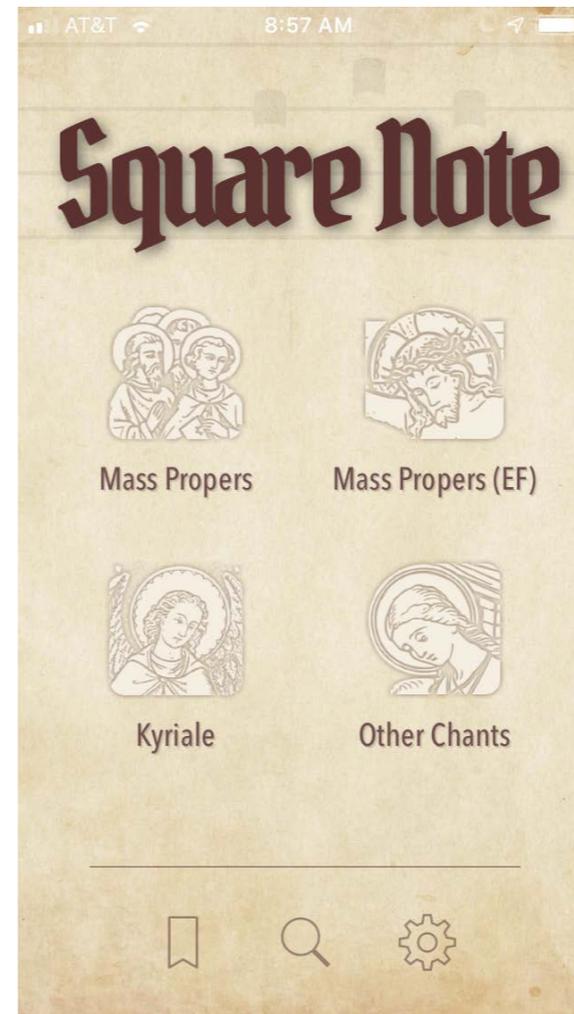
Square Note renders all of the chant on the fly and instantaneously, meaning that you can zoom in and scroll easily and quickly. If you are using a phone, the chant will adapt to optimally fit the smaller screen; if you are using an iPad or an Android tablet, the chant will be luxuriously presented to better utilize the generous screen real estate. Enjoy pixel-perfect ancient chants right in the palm of your hand.

Square Note not only allows you to view chant, but to interactively play the notes back as well. If you thought singing square note notation is too difficult, Square Note will quickly dispel that notion. Learn how to chant ancient Gregorian melodies in minutes with the visual note highlights as the chant melody is played back to you. The adjustable speed and pitch controls will make it a snap to fit your range and ability. Playback sounds can be chosen from various organ sounds to flute and strings.

Square Note was designed from the ground up to be elegant in its simplicity and flawless in user experience. Quickly and easily find the chants you're looking for by liturgical season, by collection, or even by full text search. Bookmark chants you need instant access to and Square Note will keep them at your fingertips, and enjoy the thematic artwork that accompanies the various categories of chant.

Square Note includes over 600 unique chants, cataloged for both the Ordinary and Extraordinary Forms of the Mass. From Introit to Communion antiphons, from hymns to Marian antiphons, Square Note includes chants for use throughout the liturgical year, as well as devotional chants that everybody should know.

The Mass propers, commons and other antiphons for both forms of Mass have been sourced from the *Graduale Romanum* 1908.



Square Note was crafted by Fr. Matthew Spencer, O.S.J., and Bro. Stephen Spencer, O.S.J. All applicable rights belong to their religious community, the Holy Spouses Province of the Oblates of St. Joseph in the United States of America.

Square Note has been made possible in part by the amazing efforts of community projects and organizations around the world striving to safeguard and promote the patrimony of Gregorian Chant. These include the Cæcilæ font project, the Church Music Association of America, Corpus Christi Watershed, the GABC specification, *exsurge* Javascript library, GregoBase, and the contributors to all of these projects. A sincere thanks to all of those working to make the sacred music of the Church known and loved!

Because of the complexities of semiology and interpretation of Gregorian Chant, the rhythm and playback of the chants is only a pedagogical tool to approximate the chanting of these sacred texts. The authors hope the audio playback helps in making the included chants more accessible, while at the same time acknowledging that there are differences of opinion in how the chants should be executed. Click [HERE](#) to go to the Square Note website.

# CHAPTER 8

## EXTERNAL SIGNS OF DEVOTION BY THE FAITHFUL (II)

“A convincing sign of the effectiveness that the Eucharistic catechesis has on the faithful is surely the growth in them of the sense of the mystery of God present among us. This can be verified through specific manifestations of reverence toward the Eucharist, to which the mystagogic way should introduce the faithful” (Benedict XVI, *Sacramentum Caritatis*, No. 65). The acts of devotion are understood in an adequate way in this context of encounter with the Lord, which implies union, “unification [that] can only be realized in keeping with the form of adoration” (Benedict XVI, To the Roman Curia, Dec. 22, 2005).

We see in the first place genuflection, which is done “by bending the right knee to the ground, signifies adoration, and therefore it is reserved for the Most Blessed Sacrament, as well as for the Holy Cross from the solemn adoration during the liturgical celebration on Good Friday until the beginning of the Easter Vigil.” (General Instruction of the Roman Missal, No. 274). The bowing of the head instead means reverence and honor. In the Creed - except in the solemnity of Christmas and of the Annunciation (Incarnation), in which it is replaced with genuflection - we carry out this gesture pronouncing the wonderful words: “By the power of the Holy Spirit he became incarnate from the Virgin Mary, and was made man.”

Finally, we would like to highlight the gesture of kneeling at the moment of the consecration and, where this use is kept, at Communion. They are strong signs, which manifest the awareness of being before someone special. It is Christ, the Son of the living God, and before him we fall on our knees.

In kneeling, the spiritual and physical meaning form a unity, because the bodily gesture implies a spiritual meaning and vice versa, the spiritual act calls for a manifestation, an external translation. To kneel before God is not something that “is not very modern”; on the contrary, it corresponds to the truth of our being itself.

“One who learns to believe, also learns to kneel, and a faith and a liturgy that no longer knows about kneeling would be unhealthy in a central point. Where this gesture has been lost, we must learn it again, to remain with our prayer in the communion of the Apostles and martyrs, in the communion of the whole cosmos, in the unity with Jesus Christ himself” (J. Ratzinger, *Theology of the Liturgy* [Opera Omnia 11]. LEV, Vatican City 2010, p. 183).

Each month we publish an extract from various studies commissioned by the Pontifical Office of Liturgical Celebrations under the guidance of Msgr. Guido Marini, which will be of interest to those who are concerned with the Sacred Liturgy.



The first person to name this famous walled city in Europe, will win a copy of *Saint Teresa of Avila for Every Day*, by Kieran Kavanaugh OCD answers to [amvandyke@archdpdx.org](mailto:amvandyke@archdpdx.org).