Lift Up Your Hearts

A Musico-liturgical Study of the Eucharistic Prayer of the Roman Rite

1963 - 2004

by

Anthony David Way, B. Mus. (Melb.)

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Music

School of Arts and Sciences

Australian Catholic University
Research Services
Locked Bag 4115
Fitzroy, Victoria 3065
Australia

30 June 2004
TABLE OF CONTENTS

Statement of Authorship vii
Abstract & Other Relevant Works by the Author viii
Acknowledgments ix
Abbreviations x
Editorial Conventions xii
Introduction 1

PART ONE
HISTORICAL AND THEORETICAL BACKGROUND

Chapter One
The Aims and Norms of the Post-Conciliar Liturgy and their Implications for the Celebration of the Eucharistic Prayer

1.1 Introduction 6

1.2 General Aims and Features of the Post-Conciliar Liturgy 7
   1.2.1 Liturgical Participation 7
       1.2.1.1 Hierarchical Structure of Liturgical Ministries
       1.2.1.2 Liturgical Catechesis
       1.2.1.3 Vernacular
       1.2.1.4 Inculturation
   1.2.2 Ritual Structure 15
   1.2.3 The Role of Music in the Liturgy 16

1.3 Specific Norms for the Eucharistic Prayer 18
   1.3.1 Rubrical Norms of the Prayer 18
       1.3.1.1 Gestural and Vocal Norms for the Ministers 18
       1.3.1.2 Gestural and Vocal Norms for the Assembly 19
   1.3.2 Parts of the Eucharistic Prayer 21

1.4 Conclusion 23
Chapter Two
Eucharistic Prayer Texts: Structure & Content

2.1 The Development of a New Roman Model for the Eucharistic Prayer 24

2.2 Historical Background and General Features of the Texts 25

2.3 Comparison of the Texts' Constituent Parts 29
   2.3.1 Thanksgiving 29
   2.3.2 Post-Sanctus 31
   2.3.3 Epiclesis 31
   2.3.4 Institution Narrative 33
   2.3.5 Memorial Acclamation 34
   2.3.6 Anamnesis & Offering 36
   2.3.7 Intercessions 37
   2.3.8 Doxology 38

2.4 Conclusions 38
   2.4.1 Clarity of Ritual Structure 38
   2.4.2 The Role of Music 39
   2.4.3 The Texts and their Implications for Participation 41

Chapter Three
Theory Concerning Music and the Eucharistic Prayer

3.1 Towards the Idea of 'Christian Ritual Music' 43
   3.1.1 Definitions of Music in Worship 44
   3.1.2 Function 46
   3.1.3 Form 47
   3.1.4 Performers 49

3.2 The Ritual Structure of the Eucharistic Prayer 50
   3.2.1 The Importance of the Eucharistic Prayer 50
   3.2.2 Describing the Content of the Eucharistic Prayer 51
   3.3.3 The Participants in the Eucharistic Prayer 54

3.3 The Role of Music in the Eucharistic Prayer 55
   3.3.1 Reflecting the Importance of the Eucharistic Prayer in the Entire Celebration 55
   3.3.2 Reflecting the Unity and Diversity of the Eucharistic Prayer 56
   3.3.3 Assigning Appropriate Musical Roles to the Participants 57
3.4 Participation in the Eucharistic Prayer
   3.4.1 From Acclamations to Celebratory Models 61
   3.4.2 Inculturating the Eucharistic Prayer 65

3.5 Conclusion
   3.5.1 Ritual Structure 67
   3.5.2 The Role of Music 68
   3.5.3 Participation 68

PART TWO
MUSICAL PRACTICE

Chapter Four
Music for the Eucharistic Prayer: An Overview

4.1 The extent of the repertory since Vatican II 71
   4.1.1 Pre-existent Music 71
   4.1.2 Settings of Acclamations 72
   4.1.3 Through-composed Settings 74

4.2 Forces
   4.2.1 Vocal and Instrumental Forces 79
   4.2.2 The Presider 80
   4.2.3 The Choir 81
   4.2.4 The Assembly 82

4.3 Conclusion 82

Chapter Five
The Constituent Parts of the Eucharistic Prayer: Submerged or Celebrated by Music?

5.1 Dialogue, Preface, Sanctus & Post-Sanctus 84
5.2 Epiclesis 98
5.3 Institution Narrative & Memorial Acclamation 104
5.4 Anamnesis & Offering 105
5.5 Intercessions 106
5.6 Doxology & Great Amen 108
5.7 Conclusions 109
   5.7.1 Ritual Structure 114
5.7.2 Role of Music
5.7.3 Participation

Chapter Six
Broad Musical Structures and Their Relationship to the Ritual Structure of the Eucharistic Prayer

6.1 Music and Ritual: Convergence or Divergence?
6.2 Melodic Structures
   6.2.1 Tones
   6.2.2 Song form
6.3 Harmonic Structures
   6.3.1 Recurring Harmonic Patterns
   6.3.2 Larger Harmonic Structures
6.4 Relating the Prayer to Other Parts of the Celebration
6.5 Conclusion

Chapter Seven
Conclusions

7.1 Ritual Structure
7.2 Role of Music
7.3 Participation
7.4 Future Directions

Appendixes

1. Chronological List of Documents According to Type
2. Comparative Textual Tables
   2.1 Post-Sanctus
   2.2 Epiclesis
   2.3 Institution Narrative
   2.4 Anamnesis and Offering
3. Distribution of Forces in Eucharistic Prayer Settings
4. Distribution of Presider's Sung Parts
5. Use of Choir
6. Assembly Participation
7. Treatment of Institution Narrative
Bibliography

Primary Sources: Worklist of Compositions  214
Secondary sources  235

Supplementary Volume
Unpublished Settings
STATEMENT OF AUTHORSHIP

I, Anthony David Way, certify that this thesis contains no material which has been submitted for examination in any other course or accepted for the award of any other degree or diploma at this or any other tertiary educational institution and to the best of my knowledge and belief contains no material previously published or written by another person except where due reference is made in the text.

Anthony David Way
30 June 2004
ABSTRACT

It is a well established fact that the practice of the eucharistic prayer in the roman rite is seriously underdeveloped. This survey of complete or partially through-composed settings of the eucharistic prayer attempts to shed some light on why and how composers have responded to the wide-spread opinion that the eucharistic prayer is rarely experienced as the high point of the eucharistic celebration as it was intended. Divided into two parts, the study initially considers the official aims and norms of the post-conciliar liturgy, both in general and as they pertain to the eucharistic prayer, noting some tension between the aims and their realisation. Three broad themes are identified for the entire work: ritual structure, the role of music and participation. The texts of the eucharistic prayers are then discussed to see how the official expectations are realised. A survey of the theoretical writings on music and the eucharistic prayer concludes the first part. The second part focuses on over 100 musical settings, both published and unpublished of the eucharistic prayer. After offering a general chronological overview of the music, noting its forces and general characteristics, the music is scrutinised to see whether its various parts are celebrated or submerged by music, the broader shape of the compositions is examined and then a discussion concerning participation issues follows. The use of tabulated data aids the discussion. While acknowledging that there are many ways to evaluate the usefulness of such compositions and that this study does not touch on their actual reception and performance, it is hoped the current work will offer some insights into the variety of existing responses to the challenge of the setting the eucharistic prayer and offer some suggestions as to how this important work may continue.

OTHER RELEVANT WORKS BY THE AUTHOR