



NewsLetter

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Volume XLVIII

July 2012

Bishop Arthur Roche Appointed CDWDS Secretary

Pope Benedict XVI appointed Bishop Arthur Roche of Leeds, England as the new Secretary of the Congregation for Divine Worship and the Discipline of the Sacraments on June 25, 2012, and granted him the rank of Archbishop *ad personam*. From 2002 to 2012, Archbishop Roche served as Chairman of the International Commission on English in the Liturgy (ICEL), during which time he oversaw the translation and preparation of the *Roman Missal, Third Edition*. Archbishop Roche succeeds Archbishop J. Augustine Di Noia, O.P., who the same day was appointed Vice President of the Pontifical Commission *Ecclesia Dei*. The *Ecclesia Dei* Commission – part of the Congregation for the Doctrine of the Faith – oversees matters related to the extraordinary form of the Roman Rite liturgy.

The Committee on Divine Worship offers congratulations to Archbishop Roche and Archbishop Di Noia on their respective appointments, and looks forward to continued collaboration with the Congregation for Divine Worship, especially in regard to the translation of liturgical texts.

Green Book Consultation Begins on Marriage, Confirmation Rites

As reported in the March and May-June 2012 issues of the *Newsletter*, the International Commission on English in the Liturgy (ICEL) has prepared draft translations – known as “Green Books” – of the *Order of Celebrating Marriage, Second Edition* and the *Order of Confirmation* for the input of its member Conferences of Bishops. The USCCB Committee on Divine Worship has now submitted the texts to the Latin Church Bishops of the U.S. for consultation. Bishops have received separate instructions on the process of suggesting modifications, with a deadline of October 31, 2012 to submit their comments.

Both rituals have been translated in accord with *Liturgiam authenticam*, and also contain various texts drawn from the *Roman Missal, Third Edition*. (Elements from the *Missal* are not open to modification.) The *Order of Celebrating Marriage* is a draft translation of the *Ordo celebrandi matrimonium, editio typica altera* (1991), which had not yet been translated into English. It contains several new or revised elements, including extended greetings at the beginning of the Rite, revised nuptial blessings, which—significantly—now include an explicit epiclesis (these are included in the *Roman Missal, Third Edition*), as well as a new appendix containing the blessing of an engaged couple and the blessing of a married couple on their anniversary (which includes a renewal of vows and a special form of the nuptial blessing). A Spanish

translation of the 1991 text, *Ritual del Matrimonio*, was approved for use in the dioceses of the United States in 2008. In addition to the new elements from the 1991 *editio typica altera*, that edition also includes several cultural adaptations for use in the United States. The Committee on Divine Worship will give consideration to particular adaptations to the English text for the dioceses of the United States before presenting a final draft for approval by the body of Bishops in 2013.

The *Order of Confirmation* is a new draft translation of the 1971 *editio typica*, so the structure and its constitutive elements remain the same as in the current translation. It should be noted that the current translation of the *Rite of Confirmation* is included, with texts adapted to conform to the *Roman Missal, Third Edition*, in the interim edition of the *Roman Pontifical*, published earlier this year by the *Vox Clara* Committee (available in the United States through Catholic Book Publishing Company).

The History and Use of Sequences in the Liturgy

The use of the Sequence at Mass is usually limited to twice a year – Easter and Pentecost – yet it possesses a rich history and much meditative value. This article seeks to outline the history of the sequence, place it in its proper context, and clarify its present use in the liturgy.

History

The sequence is generally thought to have begun, as a genre of poetry, around the Ninth Century, when Roman chant was flourishing and spreading throughout Europe. As Roman chant was intended primarily as a musical meditation upon the Word of God, so the Sequences at Mass were intended as musical, meditative extensions of the Alleluia verse. This is most clearly seen in the Sequences for Easter Sunday and Pentecost. The Alleluia verse of Easter Sunday is, “Christ, our paschal lamb, has been sacrificed; let us then feast with joy in the Lord.” The Sequence would then build on this theme with its opening lines, “Christians, to the Paschal Victim / Offer your thankful praises!” (*Lectionary for Mass*, no. 42). Similarly, the Alleluia verse for Pentecost begins with the same words as its Sequence, “Come, Holy Spirit” (no. 63). The optional Sequence for the Memorial of Our Lady of Sorrows, *Stabat Mater dolorosa*, connects on a more somber note to its associated Alleluia verse, “Blessed are you, O Virgin Mary... beneath the Cross of the Lord” (no. 639).

As a non-biblical composition, the Sequence was not limited to the Mass, but was also composed for use in the Divine Office. For the various Hours, it served in place of the verse after the responsory following one of the longer readings; it was also employed in place of the hymn at Vespers or Compline, or used during a procession. The *Te Deum* is the most prominent Sequence that remains for the *Liturgy of the Hours* today. Prior to the *Missale Romanum* of St. Pius V (1570), there were hundreds of these non-biblical Sequences used in the liturgy. In certain places within the western Church, a proper Sequence was employed for nearly every Sunday and holyday of the year, with the exception of the period from *Septuagesima* (beginning two weeks before Lent) to Easter, when the Alleluia and Sequence were replaced by the Tract. The 1570 *Missale Romanum* limited the number of Sequences to four:

- *Victimæ paschali laudes* – Easter Sunday
- *Veni, Sancte Spiritus* – Pentecost Sunday (Mass during the Day)
- *Lauda, Sion, Salvatorem* – Most Holy Body and Blood of Christ
- *Dies iræ* – Requiem Masses

(A fifth Sequence, *Stabat Mater dolorosa*, was added to the *Missal* in 1727 by Pope Benedict XIII for the feast of the Seven Sorrows of the Blessed Virgin Mary.)

Historically, the Sequence was sung *ante ultimum Alleluia vel post tractum* (before the last Alleluia or after the Tract; cf. *Missale Romanum* of 1962, *General Rubrics of the Roman Missal*, no. 470). Normally, an Alleluia would be sung, followed by a verse and a concluding Alleluia. The Sequence was inserted after the verse and before the last Alleluia. The 1974 *Graduale Romanum* changed this to *post ultimum Alleluia* (after the last

Alleluia). Both positionings of the Sequence allowed it to act as an extension of the Alleluia verse and as processional chant for a more solemn procession with the Book of the Gospels.

Current Use of Sequences

In the liturgy after the Second Vatican Council, the *Dies iræ* is no longer found in the *Missal*, but limited to an optional hymn in the *Liturgy of the Hours* for All Souls Day on November 2 and during the Thirty–Fourth Week in Ordinary Time (the former option is found in the ICEL edition in English, the latter in the Latin *editio typica*). Only Easter Sunday and Pentecost Sunday require the Sequence. On Pentecost, the Sequence is prescribed only at Mass during the Day and not at the Vigil Mass. (If the Pentecost “Mass during the Day” formulary is used at the Saturday evening anticipatory Mass instead of the Vigil Mass formulary, then the Sequence is used.) The Sequence *Lauda, Sion, Salvatorem*, composed by St. Thomas Aquinas, is optional for the Solemnity of the Most Holy Body and Blood of Christ (Corpus Christi). A shorter form of the Sequence may be used which consists of the final four stanzas. *Stabat Mater dolorosa* is permitted as an option for the Memorial of Our Lady of Sorrows on September 15. (The *Graduale Romanum*, which is published by the Benedictine house of Solesmes, includes an additional Sequence which Benedictine houses may use for the July 11 feast of St. Benedict: *Laeta dies*.)

The 2011 *General Instruction of the Roman Missal*, no. 64, specifies that the Sequence is now to be sung before the Alleluia. Its placement today preserves a stronger connection between the Alleluia and the Gospel, and transforms the Sequence into a more contemplative meditation on the mystery of the day in preparation for the Gospel. The assembly remains seated, in a posture of meditation, for the Sequence, and stands when the Alleluia is begun. As there are only two days of the calendar when the Sequence is required, it might be of pastoral benefit for the priest on these days to alert the faithful to the Sequence and its meditative purpose as part of the introduction to the liturgy at the beginning of Mass. An extended explanation of the nature and history of the Sequence might even be included in the parish bulletin as a form of liturgical catechesis.

Translations and Musical Settings

Poetic translations of the four Sequences for Mass are found in the Lectionary; prose versions were removed when the Lectionary was revised in 1998. The USCCB’s 2007 guidelines on liturgical music, *Sing to the Lord: Music in Divine Worship*, clarifies that other translations, which have received an *imprimatur*, are permissible: “The text from the *Lectionary for Mass* may be used, or a metrical paraphrase may be sung, provided that it is found in an approved collection of liturgical songs” (no. 166).

Regarding musical settings, the *Graduale Romanum* provides a chant version using Mode I. Music publishers will often use the poetic text from the Lectionary combined with the chant setting from the *Graduale* (the *Graduale Simplex* uses the same Mode). It is, of course, permissible to use other settings with an approved translation, *i.e.*, a translation with an *imprimatur* by the local Ordinary. Once an *imprimatur* is received, if the piece is to be published, since it is a musical setting of a particular liturgical text, it must be submitted to the Secretariat of Divine Worship for approval for liturgical use.

When the Sequence is not adequately anticipated or prepared for by the pastor or the choir, it can be perceived as simply an “add on” to the liturgy, which could confuse or annoy rather than inspire and catechize. This need not be the case. There are a variety of ways in which the Sequences may be sung. *Sing to the Lord*, no. 166, notes: “The Sequence may be sung by all together, or in alternation between the congregation and choir and cantor, or by the choir or cantor alone.” Care should be taken to determine the manner and provide accordingly. While it may be recited (in which case the text should be ready to hand for the assembly), the Sequence is intended to be sung, and either the choir or assembly or both should be prepared for it.

If presented and enacted effectively, the Sequence can draw the liturgical assembly more deeply into the mystery being celebrated on these central days of the liturgical year, and provide much imagery for reflection, meditation, and preaching. Although the Sequence is optional for Corpus Christi and Our Lady of Sorrows, its use on these days also, when well prepared, can endear and uplift the faithful with a more personal connection to the sacred mysteries.

Solemnity of the Immaculate Conception 2012

The Solemnity of the Immaculate Conception of the Blessed Virgin Mary in 2012 is celebrated on Saturday, December 8. As the Patronal Feastday of the United States, this solemnity is always a holyday of obligation (except when transferred to Monday, December 9, as it will be in 2013). The obligation is fulfilled by attending a vigil Mass on Friday evening, December 7, or Mass during the day on Saturday morning.

In the Table of Liturgical Days, a solemnity of the Virgin Mary ranks lower than a Sunday of Advent; therefore, the Immaculate Conception will end on the afternoon of Saturday, December 8. On Saturday evening, Evening Prayer I of the Second Sunday of Advent is celebrated instead of Evening Prayer II of the Immaculate Conception, and Masses are that of the Second Sunday of Advent.

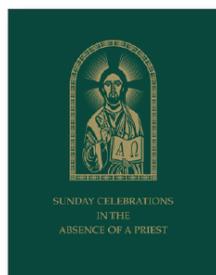
Former “BCL” E-Mail Address Discontinued

As of July 1, 2012, the former e-mail address of the Secretariat of Divine Worship, BCL@usccb.org, has been permanently deactivated as part of the development of the USCCB website. Individuals wishing to contact the Secretariat should use the “Contact Us” feature on the USCCB website, www.USCCB.org, and select “Divine Worship” under the “Office” menu.

NEW Titles for Liturgical Use

“Proclaiming the Kingdom in the name of Christ means for the Church, for priests, men and women religious, and for all the baptized, a commitment to be present in the world as his witnesses.” (Homily at Vespers with clergy and religious at Mariazell, Austria, Sept. 8, 2007)

The Priesthood, by Pope Benedict XVI, *Spiritual Thoughts Series* (Pub. No. 7-086)

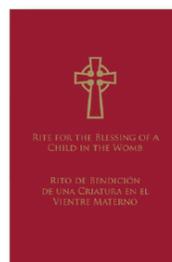


Sunday Celebrations in the Absence of a Priest Revised Edition

Sunday Mass is becoming less and less available in some parishes and dioceses. *Sunday Celebrations in the Absence of a Priest* addresses this growing reality by providing the appropriate ritual to be used in the celebrating community.

No. 7-293, 200 pp., \$44.95*

Amended with recent Roman Missal, 3rd Ed. changes



Rite for the Blessing of a Child in the Womb / Rito de Bendición de una Criatura en el Vientre Materno Bilingual

Resource crafted to encourage parish prayers and recognition for the precious gift of the child in the womb and to foster respect for human life within society. The rite may be offered within the context of the Mass as well as outside of Mass.

No. 7-316, 52 pp., \$6.95

* No. 5-711, Ritual Edition in Spanish is available.



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