

# The Sacrifice of Praise

Michael Joncas

INTRO *Stately* (♩ = ca. 75)

Organ

*mf*  
*Sempre legato*

*mf*

AIN: All

6

*f*

One bread \_\_\_\_\_ we set be - fore you, \_\_\_\_\_

*f*

12

\_\_\_\_\_ one cup \_\_\_\_\_ we fill with \_\_\_\_\_ ne: \_\_\_\_\_ One

18

peo - ple at your ta - ble bears the gifts of field and of vine.

24

One voice pro - claims your bless - ings,

29

one heart to you we raise: One peo - ple at your

WORLDWIDE

35

al - tar of - fers sac - ri - fice of praise.

**VERSE 1: Tenors and Basses**

(Assembly men only, *ad lib.*)

41

1. How blessed are you, O God all things, for by your

46

1. boun - ty we have bread, gift of the earth and the

51

1. work of hu-man hands. It will be - come the bread of life. \_\_\_\_\_

W

L

This block contains the musical notation for measures 51 through 56. It features a vocal line in the upper staff and piano accompaniment in two staves below. The lyrics are: "1. work of hu-man hands. It will be - come the bread of life. \_\_\_\_\_". Large, bold letters "W" and "L" are superimposed over the piano accompaniment in the first system.

57

S

A

M

P

This block contains the musical notation for measures 57 through 62. It features piano accompaniment in two staves. Large, bold letters "S", "A", "M", and "P" are superimposed vertically over the piano accompaniment in the second system.



74 **unis.**

ble bears the gifts of field and of vine.

bears the gifts of field and of vine.

79

One voice pro-claims your bless-ings, one heart

One voice pro-claims your bless-ings, one

84

S  
A

to you we raise: One peo - ple at your

heart to you we raise:

89

al - tar of - fers sac - rifice of praise.

VERSE 2: Sopranos (Melody) and Altos  
(Assembly women only, *ad lib.*)

95 *mf* 2. for by your

2. How blessed are you, O God the Mas - ter of all things, for by your

100 2. boun - ty we have wine, \_\_\_\_\_

2. boun - ty we have wine, fruit of the vine and the

105 2. work of hu - man hands. It will be - come \_\_\_\_\_ the cup of life. \_\_\_\_\_

2. work of hu - man hands. It will be - come the cup of life.

111

Musical score for measures 111-115. It features a grand staff with a treble clef and a bass clef. The music consists of chords in the right hand and a bass line in the left hand. A large black watermark 'W' is overlaid on the score.

**REFRAIN**

One \_\_\_\_\_ ve set be - fore \_\_\_\_\_

*f* **S**

Melody A

One bread \_\_\_\_\_ we set be - fore you, \_\_\_\_\_

One \_\_\_\_\_ re set be - fore \_\_\_\_\_

**T**

Melody B

*f* One bread \_\_\_\_\_ we set be - fore you, \_\_\_\_\_

*f*

*f*

Musical score for measures 116-120. It features a grand staff with a treble clef and a bass clef. The music includes vocal lines with lyrics and piano accompaniment. A large black watermark 'S' is overlaid on the score.

120

you, one cup we fill with wine:

one cup we fill with wine:

you, one cup we fill with wine:

one cup with wine:

125

One peo - ple at y ta - ble bears the gifts of

130

field and of vine.

One voice pro-claims your

One voice pro-claims your

One voice pro-claims your

One voice pro-claims your

135

bless - ings, on heart to you we raise:

bless - ings, on heart to you we raise:

bless - ings, on heart to you we raise:

bless - ings, on heart to you we raise:

141

One peo-ple at your al-tar of-fers sac-ri-fice of praise.

VERSE 3: Choir alone

148

S

3. How blessed are you, O Mas-ter of all things,

A/Melody *mf*

3. How blessed are you, O Fa-ther, Mas-ter of all things, for by your

T

B

3. How blessed are you, O Mas-ter of all things,

*mf* [R.H.]

154

3. \_\_\_\_\_ for from this ta - ble we re - ceive \_\_\_\_\_

3. boun-ty we re - ceive \_\_\_\_\_ the liv - ing pre - sence of our

3. \_\_\_\_\_ for from this ta - ble \_\_\_\_\_ we re - ceive

159

3. our Sav - ior, Je - sus Christ, \_\_\_\_\_ well - ing in our hearts. \_\_\_\_\_

3. Sav - ior, Je - sus Christ, \_\_\_\_\_ his Spir - it dwell - ing in our hearts. \_\_\_\_\_

3. our Sav - ior, Je - sus Christ, \_\_\_\_\_ well - ing in our hearts. \_\_\_\_\_

165

Piano accompaniment for measures 165-170. The music is in a key with one flat (B-flat) and a 4/4 time signature. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line is primarily quarter notes.

**REFRAIN: All**

Melody

171

*f*

Vocal melody for the refrain, starting at measure 171. The melody is in a key with one flat and 4/4 time. The lyrics are: "One bread we set before you one cup we fill with". The melody is marked with a forte (*f*) dynamic.

Piano accompaniment for the refrain, first system. The right hand has rests, and the left hand has chords. Dynamics include *f* and *S* (sostenuto).

Piano accompaniment for the refrain, second system. The right hand has rests, and the left hand has chords. Dynamics include *f* and *B* (breve).

Piano accompaniment for the refrain, third system. The right hand has chords, and the left hand has chords. Dynamics include *f*.

Piano accompaniment for the refrain, fourth system. The right hand has rests, and the left hand has chords. Dynamics include *f*.

W  
L  
R  
M  
A  
S

177

wine: \_\_\_\_\_ One peo - ple at your ta - ble \_\_\_\_\_ bears the

One \_\_\_\_\_ cup. \_\_\_\_\_ One \_\_\_\_\_ peo - ple

This block contains the musical notation for measures 177 through 182. It features a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a large, bold, black watermark 'WORLDWIDE' overlaid vertically across the center of the page.

183

gifts of field \_\_\_\_\_ and \_\_\_\_\_ vine \_\_\_\_\_ One voice \_\_\_\_\_

bear - ing \_\_\_\_\_ gifts of field and vine.

This block contains the musical notation for measures 183 through 188. It features a vocal line with lyrics, a piano accompaniment with treble and bass staves, and the same large, bold, black watermark 'WORLDWIDE' overlaid vertically across the center of the page.

188

— pro - claims your bless - ings, ——— one heart ——— to you we

One ——— vo ———

Musical score for measures 188-192. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics "pro - claims your bless - ings, ——— one heart ——— to you we" and "One ——— vo ———". The piano accompaniment consists of a grand staff with treble and bass clefs. A large, stylized watermark "SANS" is overlaid on the score.

193

raise: ——— *ff* ——— *f* peo - ple at your al - tar ———

One ——— heart we ——— raise. ——— *f* One

Musical score for measures 193-197. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics "raise: ——— *ff* ——— *f* peo - ple at your al - tar ———" and "One ——— heart we ——— raise. ——— *f* One". The piano accompaniment consists of a grand staff with treble and bass clefs. Dynamic markings *ff* and *f* are present. A large, stylized watermark "SANS" is overlaid on the score.

198

of - fers sac - ri - fice of praise.  
peo - ple of - fers sac - ri - fice of praise.  
*div.*

This block contains the musical score for measures 198 to 202. It features a vocal line and a piano accompaniment. The lyrics are: "of - fers sac - ri - fice of praise." and "peo - ple of - fers sac - ri - fice of praise." The piano part includes a *div.* marking. A large watermark "WORLDWIDE" is overlaid on the score.

203

*mf*

This block contains the musical score for measures 203 to 207. It features a piano accompaniment. The dynamic marking is *mf*. A large watermark "WORLDWIDE" is overlaid on the score.

208

This block contains the musical score for measures 208 to 212. It features a piano accompaniment. A large watermark "WORLDWIDE" is overlaid on the score.

## Composer Notes

**Circumstances of composition:** I composed “The Sacrifice of Praise” for the wedding of Kristine Looney and Michael Lawrence, at the request of the mother of one of my students in the University of Notre Dame’s SummerSong program. The piece was performed as part of their wedding celebration on 12 May 2007 at Saint Mary Catholic Church in Alexandria, Virginia. In the intervening time since the wedding, I have simplified the composition and rearranged it for SATB choir, feeling that this would make it more available for other ritual uses.

**Textual issues:** The text acknowledges the complexity of Catholic teaching on the many meanings and functions of the Eucharist. In the years since the Second Vatican Council (1962–1965), we have witnessed an unfortunate division among Catholics. Some primarily think of the Eucharist as a meal, emphasizing the dynamics of group identity, cohesion, and commitment arising from its celebration, while others primarily think of the Eucharist as a sacrifice, emphasize the need for contemplative appropriation of this divine gift. In reality, there is no need for Catholics to choose one or the other: the Eucharist is a sacrificial meal whose dynamics cannot be exhausted by this simple categorization.

This song’s refrain acknowledges that the one bread and one cup at the Lord’s table is also the sacrifice of praise offered by the Church at the eucharistic altar in union with the sacrifice of Christ offered on the cross. The verse re-phrases the Christian *berakoth* prayers proclaimed by the celebrating priest over the bread and wine at the preparation of the gifts, while adding a final Trinitarian verse blessing God the Father for gift of the Eucharist which allows the Christian community to experience the Real Presence of Christ and be transformed and empowered by the Holy Spirit.

**Musical issues:** “The Sacrifice of Praise” employs a simple refrain/verse structure and may be sung in unison by the assembly throughout (possibly with men singing the first verse, women the second, and the entire assembly the third). It may be proclaimed with the assembly on the refrain while a cantor (or *schola*) takes the verses, both with organ accompaniment. However, more festive occasions could employ SATB choral parts accompanying the assembly’s singing (although in this arrangement, verse three should be sung by choir alone). Care should be taken that the climax of this piece does not overshadow the eucharistic prayer that is to follow.

**Ritual issues:** Although it might be used with catechumens or the elect to reflect on the multiple meanings of the eucharistic celebration, “The Sacrifice of Praise” is really intended to accompany the rituals of preparing the altar and presenting and preparing the gifts of bread and wine according to the prescriptions of the ordinary form of the Roman Rite. If possible, the verses should correlate with the ritual action, verse one being sung as the bread is brought forward, verse two as the wine is brought forward, and verse three during the incensation of the altar and gifts.

—Michael Joncas

# Assembly Edition

## THE SACRIFICE OF PRAISE

Michael Joncas

Refrain



One bread we set before you, one cup we fill with  
 wine: One people at your table bears the  
 gifts of field and of vine. One voice proclaims your  
 blessings, one to you we raise: One  
 people at your altars offers sacrifice of praise.

Verses



1. How blessed are you, O God, the Mas - ter of all things,  
 2. How blessed are you, O God, the Mas - ter of all things,  
 3. How blessed are you, O Father, Mas - ter of all things,  
 1. for by your bounty we have wine, gift of the  
 2. for by your bounty we have wine, fruit of the  
 3. for by your bounty we re - ceive the liv - ing  
 1. earth and the work of hu - man hands. It will be -  
 2. vine and the work of hu - man hands. It will be -  
 3. pre - sence of our Sa - vior, Je - sus Christ, his Spir - it

6 to Refrain

1. come the bread of life.  
 2. come the cup of life.  
 3. dwell - ing in our hearts.

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