

# OCP Choral Series

## Sacramentum Caritatis

Assembly, Chorus, and Piano

Michael Joncas

*Reverently* (♩ = ca. 70)

**REFRAIN: All**  
*mf*

Melody

Piano

*mp* *mf* *Strong and with nobility*

Sa - cra - mén - tum

ca - ri - tá - tis: pa - nis vi - vus — vi - tá - lis. Ca - lix no - vi

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tes - ta - mén - ti: do - num Chri - sti — Dó - mi - ni, do - num Chri - sti —

VERSE 1: Male Cantors

*mp*

1. You fed your peo-ple on their jour-ney to the land of prom-ise:

*p delicately*

Dó - mi - ni.

(Cantor I) (Cantor II) (Both)

1. Man - na in the des-ert, Wa - in the cas-tle-land, And now you feed your peo-ple on the

1. flesh and blood of Je - sus: Sa - cra - mén - tum ca - ri - tá - tis.

REFRAIN: All  
Soprano/Alto *mf*  
Tenor/Bass *mf*  
Sa - cra - mén - tum ca - ri - tá - tis:

*mp*

pa - nis vi - vus et vi - tá - lis. Ca - lix no - vi tes - ta - mén - ti:

VERSE 2: Female Cantors

*mp*

2. You

do - num — Chri - sti — Dó - mi - ni, — do - num — Chri - sti — Dó - mi - ni.

(Cantor I)

2. led your flock to pas-tures rich by streams of liv-ing wa-ter, Spread a feast be-fore them,

*p*

(Cantor II)

(Both)

2. La - vish with your boun-ty And now you bid your peo-ple feast with Je - sus, Host and Shep - herd:

2. Sa - cra - mén - tum ca - ri - tá - tis.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a grand staff (treble and bass clefs). A large black watermark 'W' is overlaid on the piano accompaniment.

## REFRAIN: All

S *mf*  
A  
Sa - cra - mén - tum — ca - ri - tá - tis — pa - nis — vi - vus — et vi - tá - lis. —

T/B (Melody) *mf*

The Refrain section includes a vocal line with Soprano (S) and Alto (A) parts and a piano accompaniment. The vocal line is marked *mf*. The piano accompaniment is also marked *mf*. A large black watermark 'W' is overlaid on the vocal line.

*mf*

The piano accompaniment for the Refrain, consisting of two staves (treble and bass clefs). A large black watermark 'W' is overlaid on the piano accompaniment.

Ca - lix no - vi - tes - ta - mén - ti: do - num — Chri - sti — Dó - mi - ni, —

The second system of the Refrain includes a vocal line and a piano accompaniment. The vocal line continues the melody. A large black watermark 'W' is overlaid on the vocal line.

The piano accompaniment for the second system of the Refrain, consisting of two staves (treble and bass clefs). A large black watermark 'W' is overlaid on the piano accompaniment.

VERSE 3: Male Cantors

*mp*

3. With bread and wine Mel - chi - ze - dek blessed

do - num — Chri - sti — Dó - mi - ni

*p*

Sa - cra - mén - tum

*p*

3. A - bra-ham, your ser-vant, Faith - ful to your prom-ise; With

ca - ri - tá - tis: pa - nis — vus — et vi - tá - lis.

3. bread and wine you bless us now and all us with your spir - it: Sa-cra-mén-tum ca - ri -

Ca - lix no - vi tes - ta - mén - ti: do - num Chri - sti —

3. tá - tis.

Dó - mi - ni.

*mp*

REFRAIN: All

*S* *mf*  
*A*  
Sa - cra - mén - tum ca - ri - tá - tis: pa - nis - vi - vos et vi - tá - lis.

*T*  
*B* *mf*

*mf*

Ca - lix no - vi - tes - ta - ti: do - num Chri - sti Dó - mi - ni,

## VERSE 4: Female Cantors

*mp*

4. The night be - fore he suf - fered death, Christ

*p*

do - num — Chri - sti — Dó - mi - ni Sa - cra - mén - tum

*p*

(Cantor I) (Cantor II) (Both)

4. gath - ered his dis - ci - ples, Knelt down humbly, Washed their feet as ser - vant; What

ca - ri - tá - tis: pa - nis vi - vus — et vi - tá - lis.

4. Christ has done for us now grant us grace to do for oth - ers: Sa - cra - mén - tum ca - ri -

Ca - lix no - vi s - ta - mē - ti: do - num Chri - sti

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. A large, bold watermark 'SAMPLES' is oriented vertically across the page, partially overlapping this system.

4. tá - tis.

Dó - mi - ni.

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. A large, bold watermark 'SAMPLES' is oriented vertically across the page, partially overlapping this system.

REFRAIN: All

S *mf*  
 Sa - cra - mén - tum ca - ri - tá - tis: pa - nis vi - vus et vi -

A *mf* (Melody)  
 Sa - cra - mén - tum ca - ri - tá - tis pa - nis vi - vus et vi - tá - lis.

T *mf*  
 Sa - cra - mén - tum ca - ri - tá - tis: pa - nis vi - vus et vi -

B *mf*  
 Sa - cra - mén - tum ca - ri - tá - tis: pa - nis vi - vus et vi - tá - lis.

*mf*

tá - lis. Ca - lix no - vi tes ta - mén - ti: do - num

Ca - lix no - vi tes ta mén - ti: do - num Chri - sti

tá - lis. Ca - lix no - vi tes ta - mén - ti: do - num

Ca - lix no - vi tes ta - mén - ti: do - num Chri - sti

VERSE 5:  
Male & Female Cantors

*mp*

5. This

(Assembly melody in lower octave)

Chri - sti Dó - mi - ni, do - num Chri - sti Dó - mi - ni.

Dó - mi - ni, do - num Chri - sti Dó - mi - ni.

Chri - sti Dó - mi - ni, do - num Chri - sti Dó - mi - ni.

Dó - mi - ni, do - num Chri - sti Dó - mi - ni.

S  
A

(Cantor I)

5. sac-ra-ment of love re-calls the sav - ing death of Je-sus, Fills us with his pres-ence,

S *mp*

A Sa - cra - mén - tum ca - tá tis: pa - nis vi - vus

T *mp*

B *p*

(Cantor II) (Both)

5. Man - i-fests his fu-ture; We pray, as days are done give us a place at heav-en's ban - quet:

et vi - tá - lis. Ca - lix no - vi tes - ta - mén - ti:

5. Sa-cra-mén-tum ca - ri - tá - tis.

do - num Chri - sti Dó mi - ni

*mf*

## REFRAIN: All

(Unison)

Sa - cra-mén-tum ca - nis vi - vus et vi - tá - lis.

*f*

S  
A

Ca - lix no - vi tes - ta - mén - ti: do - num Chri - sti

T  
B

Large watermark 'W' overlaid on the score.

Dó - mi - ni, num Chri - sti Dó - mi - ni.

Large watermark 'M' overlaid on the score.

Cantors & Assembly

*mf* *mp* *p*

A - men. A - men.

*mf* *mp* *p*

A - men. A - men. A - men.

*mf* *mp* *p*

Large watermark 'A' overlaid on the score.

# Composer Notes

**Circumstances of Composition:** Inspired by Benedict XVI's post-synodal apostolic exhortation of the same name issued 22 February 2007, "Sacramentum Caritatis" was originally written to serve as a Thanksgiving chant after Communion in which the gathered community would reflect about the great gift of the Eucharist. My original idea was that the "Sacramentum Caritatis" quatrain would serve as a Taizé-style ostinato with the choir gradually adding harmonies as this refrain was repeated. Soon, however, it became clear that the presumed ostinato could serve as a refrain for a Communion procession and that I would craft vernacular verses that could be sung over the ostinato pattern.

**Textual Issues:** In creating the lyrics, I first settled on the Latin quatrain that forms the Refrain. I chose to write it using medieval poetic style, employing iambic (rather than quantitative) meter and end-rhymes:

*Sacramentum caritatis:* Love:  
*Panis vivus et vitalis,* Living and life-giving bread,  
*Calix novi testamenti,* Gift of the new covenant,  
*Donum Christi Domini.* Gift of Christ the Lord.

The verses are addressed to God the Father and evidence progress of thought, from the types of the eucharistic mystery found during the Exodus (verse 1), in Psalm 23 (verse 2), and in the Genesis account of the ministry of Melchizedek, the priest-king of Salem (verse 3), to the institution of the Eucharist at the Last Supper (verse 4), and its present celebration with past, present, and future dimensions (verse 5).

**Musical Issues:** In keeping with its character as a processional, "Sacramentum Caritatis" should be sung at a walking pace, its meter kept almost metric so that it facilitates the movement of communicants. While I believe the piece should be sung in its integrity with the different choral elaborations I have provided for each appearance of the refrain, it is possible to choose a single choral harmonization to be used each time the refrain appears. Likewise, it is possible for a single cantor to sing the verses, but dividing the melody between two cantors helps with breath control and emphasizes the climax with two chords of harmony.

**Pastoral Issues:** "Sacramentum Caritatis" is intended to be sung by assembly, cantor(s) and choir during the distribution of holy Communion at Mass. As such, it should be begun immediately when the priest receives the consecrated elements and should last as long as motion still occurs. It might make the most sense to have the choir members receive Communion at the very beginning of the piece since they can memorize the refrain by singing it in unison. It could appropriately be sung on Holy Thursday, on the feast of the Most Holy Body and Blood of the Lord, and during votive Masses highlighting the gift of the Eucharist. It might also find a place in catechesis on the mystery of the Eucharist, whether for the elderly or for children preparing for first Communion. It might be sung during Exposition, Adoration, and Benediction of the Blessed Sacrament.

—Michael Joncas

## Assembly Edition

### SACRAMENTUM CARITATIS

Michael Joncas

Refrain

do - num Chri - sti Dó - mi - ni. A - men. A - men.

to Verses Last time

Verses: Cantor

1. You fed your people on their journey to the land of promise:  
Manna in the desert, Water in the wasteland,  
And now you feed your people with the flesh and blood of Jesus:  
*Sacramentum caritatis.*
2. You led your flock to pastures rich by streams of living water,  
Spread a feast before them, Lash with your bounty;  
And now you bid your people feast with Jesus, Host and Shepherd:  
*Sacramentum caritatis.*
3. With bread and wine Melchizedek you bless your servant,  
Father to the nations, Faithful to your promise;  
With bread and wine you bless us now and fill us with your Spirit:  
*Sacramentum caritatis.*
4. The night before he suffered on the cross Christ gathered his disciples,  
Knelt before them humbly, Washed their feet as servant;  
What Christ has done for us now grant us grace to do for others:  
*Sacramentum caritatis.*
5. This sacrament of love recalls the saving death of Jesus,  
Fills us with his presence, Manifests his love to us;  
We pray: when days are done give us a place at heaven's banquet:  
*Sacramentum caritatis.*

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