

# OCP Choral Series

## Sacramentum Caritatis

Assembly, Cantors, SATB Choir, 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 - nīs vi - vus — et 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:

Dó - mi - ni.

*p delicately*

(Cantor I) (Cantor II) (Both)

1. Man - na in the des-ert, Wa - ter in the waste-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*

*mp*

*mf*

Sa - cra - mén - tum ca - ri - tá - tis:

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.

*mp*

## REFRAIN: All

*S* *mf*  
A

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

*mf*  
T/B (Melody)

*mf*

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

## 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

(Cantor I) (Cantor II) (Both)

3. A - bra-ham, your ser-vant, Fa - ther to the na-tions, Faith - ful to your prom-ise; With

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

3. bread and wine you bless us now and fill 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 - vus et vi - tá - lis.

*T*

*B* *mf*

*mf*

Ca - lix no - vi tes - ta - mén - 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

(Cantor I) (Cantor II) (Both)

4. gath - ered his dis - ci - ples, Knelt be - fore them hum - bly, 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 tes - ta - mén - ti: do - num Chri - sti —

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs.

4. tá - tis.

Dó - mi - ni.

*mp*

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs, including a dynamic marking of *mp*.

## 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.

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.

(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 - ri - tá - tis: pa - nis vi - vus

*T mp*

B

*p*

(Cantor II) (Both)

5. Man - i - fests his fu-ture; We pray: when 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*

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a dynamic marking of *mf*.

## REFRAIN: All

(Unison)

*f*

Sa - cra-mén-tum ca - ri - tá - tis: pa - nis vi - vus\_\_ et vi - tá - lis.

*f*

This section contains two staves. The top staff is a unison vocal line with lyrics and a dynamic marking of *f*. The bottom staff is a piano accompaniment with a dynamic marking of *f*.

S  
A

T  
B

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

First system of musical notation for Soprano, Alto, Tenor, Bass, and Piano. The vocal parts are in G major and 4/4 time. The lyrics are: Ca - lix no - vi tes - ta - mén - ti: do - num Chri - sti.

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

Second system of musical notation for Soprano, Alto, Tenor, Bass, and Piano. The vocal parts continue with the lyrics: Dó - mi - ni, do - num Chri - sti Dó - mi - ni.

Cantors & Assembly

*mf* *mp* *p*

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

*mf* *mp* *p*

Third system of musical notation for Cantors and Assembly. It includes dynamic markings *mf*, *mp*, and *p*. The lyrics are: A - men. A - men. A - men.

## 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 processional, 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 accentual (rather than quantitative) meter and end-rhymes:

*Sacramentum caritatis:  
Panis vivus et vitalis,  
Calix novi testamenti,  
Donum Christi Domini.*

The sacrament of love:  
Living and life-giving bread,  
Chalice of the new covenant,  
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 metronomic 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 re-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 and sing 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 elect 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

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

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

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

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 on 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, Lavish with your bounty;  
And now you bid your people feast with Jesus, Host and Shepherd:  
*Sacramentum caritatis.*
3. With bread and wine Melchizedek blessed Abraham, 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 death, Christ gathered his disciples,  
Kneled 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 future;  
We pray: when days are done give us a place at heaven's banquet:  
*Sacramentum caritatis.*

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