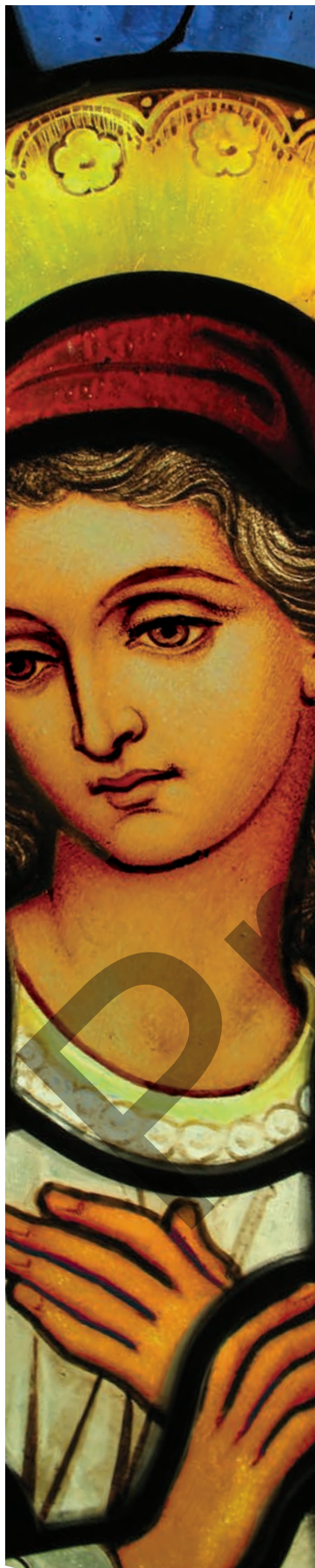


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Mater Ecclesiae
SATB Choir, 2-Part, Keyboard, Guitar, and Assembly

Ricky Manalo, CSP



Marian

CHORAL SERIES

Mater Ecclesiae (Mother of the Church)

Ricky Manalo, CSP

FROM THE COLLECTION

On This Day

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for Mary Maher, SSND

Mater Ecclesiae

(Mother of the Church)

Ricky Manalo, CSP

VERSES *Tenderly* (♩ = ca. 116)

Melody *mp*

1. With Ma - ry we pray to our
 2. With Ma - ry we ask of our
 3. With Ma - ry give praise to our
 4. With Ma - ry we sing to our
 5. With Ma - ry pro - claim to our
 6. With Ma - ry re - joice in our

Harmony *mp*

4. With Ma - ry we sing
 5. With Ma - ry pro - claim
 6. With Ma - ry re - joice

REFRAIN/OSTINATO

Soprano Alto *mp*

Ma - ter Ec - clé - si - ae,

Tenor Bass *mp*

A^b D^badd9/A^b A^bmaj7 D^b/A^b A^b

Keyboard *mp*

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1-6. God. _____

4-5. _____ to our God. _____
6. _____ in our God. _____

O _____ *Ma* - *ri* - *a*.

Ab/C Db/F Eb/G Eb

The musical score consists of four systems. The first system has a vocal line with a long note and a blank line for lyrics. The second system has a vocal line with notes and lyrics, and a blank line for lyrics. The third system has a vocal line with notes and lyrics, and a piano accompaniment line with notes. The fourth system has a piano accompaniment line with notes and chords.



1. To God, the Cre - a - tor of all:
 2. Through Je - sus, our life and our hope:
 3. In God's Ho - ly Spir - it:
 4. To God be glo - ry and praise:
 5. Through Je - sus, our Sav - ing Lord:
 6. In God's Liv - ing Spir - it:

4. To God be glo - ry and praise:
 5. Through Je - sus, our Sav - ing Lord:
 6. In God's Liv - ing Spir - it:

Ma - ter Ec - cle - si - ae,

Bbm Eb/G Ab Eb/G Fm7

1-6. re - ceive our prayer. _____ 6. prayer. _____

4-6. re - ceive our prayer. _____ 6. prayer. _____

pray with us this day. _____ day. _____

Db Eb sus4 Eb 1-5 Ab Bbm7/Ab Final Ab

rit.

Mater Ecclesiae

(Mother of the Church)

Ricky Manalo, CSP

REFRAIN/OSTINATO *Tenderly* (♩ = ca. 116)

Capo 1: (G) (Cadd9/G) (Gmaj7) (C/G) (G)
 mp A^b Dbadd9/A^b Abmaj7 Db/A^b A^b

Ma - ter Ec - cle - si - ae,

VERSES

mp

1. With Ma - ry we pray to our
2. With Ma - ry we ask of our
3. With Ma - ry give praise to our
4. With Ma - ry we sing to our
5. With Ma - ry pro - claim to our
6. With Ma - ry re - joice in our

(G/B) (C/E) (D/F#) (D)
 Ab/C Db/F Eb/G Eb

O Ma - ri - a.

1-6. God.

(Am) (D/F#) (G) (D/F#) (Em7)
 Bbm Eb/G Ab Eb/G Fm7

Ma - ter Ec - cle - si - ae,

1. To God, the Cre - a - tor of all:
2. Through Je - sus, our life and our hope:
3. In God's Ho - ly Spir - it:
4. To God be glo - ry and praise:
5. Through Je - sus, our Sav - ing Lord:
6. In God's Liv - ing Spir - it:

(C) (Dsus4) (D) 1-5 Final
 Db Ebsus4 Eb Ab Bbm7/Ab Ab rit.

pray with us this day.

1-5 Final
 1-6. re - ceive our prayer. 6. prayer.

1-6. re - ceive our prayer. 6. prayer.

Composer Notes

During my studies at the Washington Theological Union, I was fortunate to have taken a course on Mariology taught by theologian and School Sister of Notre Dame Mary Maher. We examined the history of Mariology, from its Scriptural foundations to a Rahnerian (theologian Karl Rahner) and Post-Vatican II perspective. Though the melody to this ostinato is very simple, the words and theology are rooted in a contemporary understanding of Mary; *Mater Ecclesiae* is essentially a Marian song from a specifically Vatican II perspective, which, from my experience, is the first of its kind.

Before Vatican II, our theology of Mary was more dependent upon doctrine than Scripture. Mariology was non-historical, since it did not have any appeal to historical studies. The image of Mary was seen as Christo-typical, that is, Mary was viewed as being joined with Christ, both of whom were facing the rest of the church: i.e., Mary as “Co-Redemptorist.” With the emphasis on her privileges, Mary was on the side of Christ, isolated from the rest of the church.

Not surprising, at Vatican II the focus became ecclesial-typical: Mary is seen as a type of church, now joined with the church, and together, with the rest of the church, facing Christ. Christ, in this Vatican II perspective, is better understood as the sole mediator (our theology of Mary becomes more Christo-centric, rather than Christo-typical). Of equal importance was the use of Scripture as a foundation for our theologizing about Mary.

The closest vote that occurred during the conciliar sessions was whether or not the document on Mary should be a separate document or included within another document, namely, the Pastoral Constitution on the Church, *Lumen gentium*, (LG). With the vote of 1114 to 1074, it was agreed that Mary should be “with the church” and within the Pastoral Constitution, and not in a separated document. She is given the title: Mary, the Mother of the Church (LG #53). The title to the chapter reads “The Role of the Blessed Virgin Mary, Mother of God, in the Mystery of Christ and the Church.” This title now firmly situates her within what God is doing in history. No longer is she isolated from the rest of the church. Rather, all that we say about Mary is relative to the redemption of Christ. As professor Maher reminded us, when we get right to it, Mary is on the side of the human, not divine (LG #60). Mary’s mediation never gets in the way of Christ’s mediation, but always enhances it.

Once we understand this theology, we can more fully understand the text of this piece. The text of the assembly ostinato places Mary praying with and in the midst of the gathered assembly. This is not to strip away any of the privileges that Mary had received throughout her life. The theme of this song, after all, centers around her role as Mother of the Church. The cantors who sing the descants simultaneously evoke a Trinitarian theology of intercessory prayer: to God, through Jesus, and in the power of the Holy Spirit. While this piece was specifically written for the Solemnity of the Assumption (August 15), its theology should be welcomed during all rituals that wish to promote a Vatican II Mariology.

—Ricky Manalo, CSP

Assembly Edition

MATER ECCLESIAE (MOTHER OF THE CHURCH)

Ricky Manalo, CSP

Refrain/Ostinato



Ma - ter Ec - cle - si - ae,
O Ma - ri - a.
Ma - ter Ec - cle - si - ae,
pray with us this day.

Verses: Cantor

- | | |
|--|--|
| <p>1. With Mary we pray to our God.
To God, the Creator of all:
receive our prayer.</p> <p>2. With Mary we ask of our God.
Through Jesus, our life and our hope:
receive our prayer.</p> <p>3. With Mary give praise to our God.
In God's Holy Spirit:
receive our prayer.</p> | <p>4. With Mary we sing to our God.
To God be glory and praise:
receive our prayer.</p> <p>5. With Mary proclaim to our God.
Through Jesus, our Saving Lord:
receive our prayer.</p> <p>6. With Mary rejoice in our God.
In God's Living Spirit:
receive our prayer.</p> |
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