FOREWORD to CATHOLIC WORSHIP BOOK II (2016)

The Catholic Worship Book was first published in 1985, some twenty years after Blessed [now Saint] Paul VI promulgated the Constitution on the Sacred Liturgy on 4 December 1963, the first Constitution agreed to by the Second Vatican Council.

Chapter VI of the Constitution deals with the topic of Sacred Music. It begins by confirming that sacred music is the Church’s pre-eminent art form, an “integral part” of the liturgy, and that the Church’s musical tradition is “a treasure of inestimable value” (CSL, no. 112). Sacred music can be considered more holy the more closely it connects with the various liturgical actions, the better it enhances the texts, and the more effectively it promotes the active participation of the people (CSL, nos 112, 113).

The Constitution on the Sacred Liturgy reminds us of the importance of maintaining and preserving the musical heritage of the Church (CSL, no. 121). But at the same time the Church recognises that it will continue to add to its corpus of music to assist the liturgical assembly in the worship of God in styles that are consistent with contemporary art and culture (Pope Saint John Paul II, Chirograph for the Centenary of the Motu Proprio on Sacred Music, 2004, nos. 6, 10).

In the last thirty years the liturgical music landscape in Australia has changed dramatically. Immediately following the Council, the English-language liturgical music vacuum was filled in Australia by a number of very competent local liturgical music composers. However, when the English translation of the Missal was finally approved internationally in the mid-1970s, parishes were overwhelmed by an avalanche of contemporary music from abroad, as well as from local composers. Many church musicians, pastors and parishes found it difficult to consolidate their new vernacular repertoire. Unfortunately, much of the initial Australian quality sacred music repertoire became lost in this welter of new music.

In recent years there has been a reappraisal of much “contemporary” music sung in liturgies, whilst at the same time valuable sacred music from our own heritage has been recovered. Catholic Worship Book II thus seeks to follow our Lord’s exhortation to “bring out of the treasury what is old and what is new” (Matthew 13:52).

Catholic Worship Book II is approved and endorsed by the Australian Catholic Bishops Conference. It is the official liturgical music resource for the Catholic Church in Australia.

I commend Catholic Worship Book II to the Church so that we may be united in one voice as we sing the praise of God, and as the mystery of Christ is revealed in our celebration of the Liturgical Year.

+ Denis J. Hart
Most Rev. Denis J. Hart DD
Archbishop of Melbourne (2001-2018)
President – Australian Catholic Bishops Conference (2012-2018)
PREFACE to CATHOLIC WORSHIP BOOK II (2016)

Qui bene cantat bis orat – this saying (the one who sings well, prays twice), sometimes attributed to St Augustine, is often quoted by musicians in their quest to encourage assemblies to participate in liturgical celebrations by joining in the singing of those parts of the Eucharist and other rites that are integral to the act of worship.

Sacred music in the Catholic Church has several forms. We have a long tradition of hymnody with notable composers such as Saints Hilary, Ambrose and Thomas Aquinas in the West and St Ephrem the Syrian in the East, to mention a few. All of these have added great lustre to our tradition of liturgical prayer.

Gregorian chant has predominated as the most widely recognised form of sacred music, partly due to the influence of the monastic tradition within the Church. The singing of the antiphons during the Eucharist, Entrance, Offertory and Communion with appropriate psalm verses, along with the Ordinary of the Eucharist, was the staple musical fare of many communities. But over the centuries, musicians have composed music in a variety of other styles to enhance the liturgical celebrations.

The decision of the Second Vatican Council (1962-1965) to authorise and encourage reformed liturgies in the vernacular resulted in some significant shifts in the musical practice of the Church. Since the publication of Catholic Worship Book (1985) alone, there have been new English editions of the Rite of Christian Initiation of Adults (1987), Order of Christian Funerals (1989) and, not least, The Roman Missal (2010).

The publication of Catholic Worship Book II acknowledges these changes by gathering a large collection of hymns and songs that are specifically framed by the Liturgical Year. Catholic Worship Book II also provides chant and contemporary Mass settings for parish use, as well as a variety of music designed for the sacraments and other major rites of the Church. It is a comprehensive and balanced resource. From the work of a range of authors and composers in Australia and overseas, Catholic Worship Book II presents music that is worthy and text that is stylistically rich and theologically sound – sacred music that both speaks to our age and has stood the test of time.

The Bishops Commission for Liturgy strongly endorses the work of the National Liturgical Music Board (NLMB) in bringing this significant resource to completion. Like many major publications, this project has been in gestation for many years, and the members of the NLMB, its committees and its consultants, have laboured tirelessly to bring it to fruition. On behalf of the Bishops Commission for Liturgy, I would like to thank the NLMB for their expertise and commitment to this important revision.

It remains now for the Church in Australia to take up and explore this resource, and continue our proud tradition in this area. It is our hope that the liturgical celebrations in our parishes and other communities will be greatly enriched by the wealth of sacred music material to be found in Catholic Worship Book II so that as we sing well we can pray twice.

+ Patrick O’Regan
Most Rev. Patrick O’Regan, DD
Bishop of Sale
Chairman – Bishops Commission for Liturgy
Australian Catholic Bishops Conference
The publication in 1985 of the *Catholic Worship Book* broke new ground for the Catholic Church in Australia, as noted by its editor, the late Fr William Jordan (1935-2013). For the first time in Australia, there was a comprehensive national liturgical music resource that provided not only hymnody and psalmody, but also supplied various congregational settings for the Ordinary of the Mass and music propers for the other sacraments and rites of the Church, all organised to follow the liturgical calendar. Most significantly, Fr Jordan called the *Catholic Worship Book* “the comprehensive participation aid”.

This new and revised *Catholic Worship Book II* aims to uphold the liturgical principle that is at the heart of the reformed liturgical rites which emerged from the Second Vatican Council (1962-1965).

It is very much the wish of the Church that all the faithful should be led to take that full, conscious and active part in liturgical celebrations which is demanded by the very nature of the liturgy, and to which the Christian people . . . have a right and to which they are bound by reason of their baptism (*Constitution on the Sacred Liturgy*, no. 14).

The editors acknowledge that the liturgical music ground has shifted quite significantly since 1985. The period following the Conciliar reform was very fluid as the range and scope of music selected for liturgical celebrations in Australia moved dramatically to embrace a range of contemporary genres. Unfortunately, much of the corpus of worthwhile Australian liturgical music that had appeared in the years immediately following the Council was quickly superseded.

In the past twenty years there has been an interest in recovering liturgical musical forms that, towards the end of the last century, many people might have thought were lost forever. In particular, there has been a resurgence in the use of chant (in Latin and in English), and a renewed emphasis on what is referred to as “ritual” music: the use of sung responses, antiphons and acclamations – all in keeping with Conciliar documents.

In many places the liturgical music repertoire is now more settled in style and scope, with an encouraging mix of both traditional and contemporary music. This means that most parishes can now enjoy a reasonably balanced repertoire, which assists the worshipping community by encouraging liturgical stability.

*Catholic Worship Book II* seeks to maintain this tradition and to support this trend. It contains both contemporary song as well as hymnody and chant in traditional styles that primarily serve the liturgy and the celebration of the rites. In addition, some new music has also been judiciously included, incorporating both modern songs and newly composed metrical texts and tunes. The editors acknowledge that the liturgical music corpus will always be enriched by the addition of new compositions to the Song of the Church.

The fundamental editorial principles guiding the editors of *Catholic Worship Book II* are based on the *Constitution on the Sacred Liturgy*, nos 112-113: sacred music contributes best to the active participation of the assembly in worship when it achieves a proper combination of text and music, when it is closely connected to the particular liturgical action, when it makes prayer more pleasing, when it promotes unity of minds, and when it confers due solemnity on the sacred rites.
The production of such a comprehensive work as Catholic Worship Book II has been a ten-year project from inception to publication. The initiative for this project came from the National Liturgical Music Board (NLMB), which provides advice to the National Liturgical Council and, through it, to the Bishops Commission for Liturgy of the Australian Catholic Bishops Conference.

There are many people to thank for countless hours of labour on this project. At the outset the NLMB established three committees (one each for text, liturgy and music) that in turn assessed works from a large variety of publications currently in use in worship in the international English-speaking Catholic Church. The text committee consisted of the late Rev. Dr William Jordan, Rev. Dr Christopher Willcock SJ and Rev. Tom Knowles SSS. The liturgical committee membership was Rev. Kenneth Howell PP, Sr Ursula O’Rourke SGS and Mrs Cathy Murrowood. The music committee comprised Dr Geoffrey Cox, Dr Paul Taylor and Mrs Jennifer O’Brien. Mr Bernard Kirkpatrick designed and actively maintained the database that supported the work of all three of these committees.

Later a fourth committee was added, principally to assess newly composed works and to make further recommendations. That committee consisted of St Elizabeth Murray SGS, Mr Paul Mason, Mrs Donrita Reefman and Mr Justin Ankus. The work of all four committees contributed to the publication by the NLMB of a list of approved hymns and songs for liturgical use in the Church of Australia.

The final stage of the project was the formation of an Editorial Committee which set about choosing from that list the items to be incorporated into Catholic Worship Book II. The Editorial Committee also needed to assess Mass settings and other ritual music and liturgical hymns/songs as suitable for inclusion in the book. The Editorial Committee comprised Mr Bernard Kirkpatrick, Dr Geoffrey Cox, Mrs Jennifer O’Brien, Dr Paul Taylor, the late Rev. Dr William Jordan and, more recently, Dr William Griffiths. The technical work of the Editorial Committee was most ably supported throughout by Mr Bernard Kirkpatrick, Executive Secretary to the National Liturgical Music Board.

The members of the Editorial Committee committed themselves unstintingly to this project, and we owe them a debt of gratitude for their tireless efforts in producing a liturgical music resource that will assist every Catholic community in Australia.

The Editorial Committee also received much encouragement from the Archbishop of Melbourne, the Most Rev. Denis Hart, who was a member of the original editorial committee for the Catholic Worship Book, and also much helpful advice from the Most Rev. Peter Elliott, Auxiliary Bishop of Melbourne.

We are most grateful for our collaboration with Mr Hugh McGinlay and Mr John Healy of Morning Star Publishing, the publishers of Catholic Worship Book II.

Sadly, during the later stages of the editorial process, Fr Bill Jordan became ill and died unexpectedly. He continued to work on this project right up to his hospitalisation and was delighted that the first edition of the Catholic Worship Book which he had championed was being revised. It is to his memory that we gratefully dedicate this publication.

Very Rev. Peter G. Williams
Chairman
National Liturgical Music Board
2016