

Introducing Holy Eucharist 2004

Let us give thanks to the Lord our God

to the Lord our God

Introduction

Since 1994, many parishes in Wales have been using the popular *An Alternative Order for the Holy Eucharist* (The 'Gold Book'), if not every Sunday, once a month or on certain occasions. The time of 'experiment' is now over—and the Governing Body of the Church in Wales at its meeting in April 2004 authorised a revision of the Gold Book Eucharist as an 'additional Order' but part of *The Book of Common Prayer of the Church in Wales*.

"This is a moment of great growth in our doing of the things that Our Lord commanded us to do," Bishop David Thomas told the Governing Body. The culmination of a long process, *Holy Eucharist 2004* was hailed as "an excellent Order for the Eucharist, of which the Church in Wales must be proud."

This booklet has been compiled by the Church in Wales Worship Resources Advisory Group (WRAG) to help parishes introduce *Holy Eucharist 2004*, by giving the historical background, suggesting how it should be presented, and providing information about music, using it when a number of children are present, and printing a service booklet. WRAG looks forward to hearing how *Holy Eucharist 2004* is being used within the parishes of the Church in Wales.

Philip Morris

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How did we get here?

To begin at the beginning...

The earliest reasonably clear account we possess of the celebration of the Holy Eucharist comes from Justin Martyr about halfway through the second century. Justin writes:

'On the day called Sunday an assembly is held in one place ... and the records of the apostles or the writings of the prophets are read for as long as time allows. Then, when the reader has finished, the president in a discourse admonishes and exhorts us to imitate these good things. Then we all stand up together and offer prayers; and ... when we have finished praying, bread and wine and water are brought up, and the president likewise offers prayers and thanksgivings to the best of his ability, and the people assent, saying the Amen; and there is a distribution, and everyone participates in the things over which thanks have been given; and they are sent through the deacons to those who are not present.'

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It clearly matters to Justin that the words used should be in every way appropriate. That is why, for example, the president must say the central (at this stage still extempore) prayer 'to the best of his ability' and the readings must come from suitable sources.

At the same time, Justin's real interest lies in the fact that the Eucharist is not just something said but something done. It is an action carried out by the Christian people in obedience to the Lord's command, 'Do this in remembrance of me'. That is why, elsewhere in his writings, Justin speaks of 'doing' the Eucharist. He would surely approve greatly, therefore, of the opening words of Note 6 at the beginning of *Holy Eucharist 2004 (HE04)*: 'The Eucharist is the action of the whole people of God.'

The ancient understanding of the Eucharist as essentially an action received considerable fresh impetus from the publication in 1945 of *The Shape of the Liturgy* by the Anglican Benedictine scholar, Dom Gregory Dix of Nashdom Abbey. In this book, which was to influence western liturgical scholars and revisers far and wide and irrespective of denominational allegiance, Dix argued very eruditely and at considerable length that the Church's eucharistic action must follow the pattern of what Jesus had done with the bread and the cup at the last supper. At the beginning of the meal, the Lord had taken, blessed, broken and distributed the bread; and at its end he had taken, blessed and distributed the cup – seven actions in all. For reasons that are easy to guess at but impossible to describe with any certainty, the meal dropped out of Christian eucharistic practice quite early on. Once that had happened, the separate sets of actions by Jesus in connection with the bread and the cup respectively were combined in the Church's liturgical practice. The original sevenfold pattern thus became fourfold. It consisted, and still consists today, of taking the bread and the cup together, blessing them (which, according to Jewish precedent, is chiefly a matter of giving thanks for them and over them), breaking the bread and sharing the consecrated gifts.

The Fourfold Shape in *Holy Eucharist 2004*

The fourfold shape of taking, blessing, breaking and giving was certainly present in the 1662 Service of Holy Communion, though in a manner that left much to be desired. The first three actions were all associated with one short section of the prayer of consecration. Further, while the dominical words 'This is my body ... This is my blood' have been recognized since at least the time of St. Ambrose as possessing major consecratory significance, 1662 emphasizes this quite disproportionately. Symptomatic of this state of affairs is the fact that the expression of thanksgiving in the preface is severely limited and is in any case separated from the prayer of consecration by the prayer of humble access. An additional, more general, criticism of 1662 is that its sheer wordiness inevitably obscures the 'action' aspect of the rite.

2 | When the Church in Wales became an autonomous province in 1920, it went on using the 1662 Prayer Book as before. It was not until September 1966 that a revised form of the Holy Eucharist was authorized by the Governing Body for experimental use. This order (*HE66, The Blue Book*) gave much clearer expression than 1662 had done to the fourfold shape of the liturgical action. The definitive version of the 1966 order appears in Volume I of the 1984 Prayer Book (*HE84, The Green Book*). As far as liturgical shape is concerned, there is no difference at all between *HE66* and *HE84*. Both are typical early Dixian products. This was to be expected in the case of *HE66*, of course, but it was more than slightly surprising 18 years later. By 1984, a couple of important questions were being widely asked about Dix' thesis.

The first question concerned the taking of the bread and the cup. While Dix' own comments on the matter had been somewhat opaque, Anglican liturgical revisers working under his influence had tended to equate the action of taking the bread and cup with the liturgical offertory. An important indirect influence in this respect, by no means least in Wales, will have been the ceremonial practice associated with the Parish Communion. (The Parish Communion Movement had 'rediscovered' the ancient offertory procession and laid enormous emphasis upon it.)

By 1984, the equation of offertory and taking had been under fierce attack for roughly 15 years from the evangelical liturgiologist, Colin Buchanan. He pointed out, with good reason, that the bringing of the bread and wine to the altar is simply not the same as the taking of the bread and cup: the offertory is in fact no more than the necessary preliminary to the fourfold action. Interestingly, the revised Roman Missal of 1970 had already abandoned the term 'Offertory' in favour of the much clearer title 'Preparation of the Gifts'. The influence of Buchanan's arguments and the Missal of Pope Paul VI (a rather unlikely combination, perhaps!) is to be seen in the way the Church of England Series 3 Holy Communion and most subsequent Anglican rites separate the taking of the bread and cup from the preparation of the gifts. The Church in Wales finally caught up with this development in its experimental contemporary language Eucharist of 1994 (*HE94, The Gold Book*). Not surprisingly, the new arrangement appears now in *HE04* as well.

The other question had to do with the relationship between the four things done with the bread and wine during the Eucharist. Certain liturgical scholars, mainly in the Episcopal Church of the United States of America (ECUSA), had pointed out that the straightforward sequence *TAKE – BLESS – BREAK – GIVE* is wooden and lifeless: it gives all the items in the series equal emphasis when in fact they are of unequal weight. The Lord took the bread and cup in order to bless them, and he broke the bread in order to distribute it. In other words,

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there are two major actions, each introduced by a minor one which is integral to it. The sequence of the fourfold action is therefore more accurately expressed as **take in order to BLESS – break in order to GIVE**. This is why the headings *OFFERTORY – GREAT THANKSGIVING – BREAKING OF BREAD – COMMUNION* in *HE66* and *HE84* have been replaced in *HE04* by two headings. These are *THE THANKSGIVING* (under which, as a preliminary, the priest takes the bread and the cup) and *THE COMMUNION* (under which, again as a preliminary, the priest breaks the bread). The practical effect of this rearrangement is to discourage any disproportionate emphasis on either the taking of the bread and cup or the breaking of the bread.

It is interesting that Justin Martyr's account tallies closely with this arrangement. He has nothing to say about either the taking of bread and cup or the breaking of the bread. The salient points for him are that the president 'offers prayers and thanksgivings' over the bread and cup and that 'everyone participates in the things over which thanks have been given'.

Overall Liturgical Structure

It was entirely understandable that, when *HE04* was discussed at Governing Body in September 2003, some people complained about the considerable number of alternatives provided. In some cases (e.g. Appendix I), the plethora of alternatives is due to the extremely variegated nature of the Anglican liturgical heritage. In others (e.g. Appendices V, VI and VIII), it arises from the need for seasonal provision. Other factors involved are the need to give as much help as possible to those leading particular parts of the celebration (e.g. Appendices III and IV), and the need to provide appropriate material and practical suggestions for the celebration when children are present in significant numbers (Eucharistic Prayers 6 and 7, Guidelines).

Once the influence of such factors on the composition of *HE04* has been understood, the large number of permitted alternatives and variations becomes much less daunting. In any case, it is no accident that the very first item in the book is a clear outline of the structure of the rite. If the Eucharist is essentially something done, then its overall structure is of paramount importance. The structure of the action is the frame into which the various alternative prayers and other items fit. It is therefore essential to spend a few minutes looking carefully at the structure before doing anything else with *HE04*. As I said when proposing the relevant Bill at Governing Body in April 2004, the words we must have in mind in order to understand and use *HE04* properly are Action, Structure, Shape, Outline. If one looks first at the text (or, worse still, the Appendices), total confusion will ensue – and that probably sooner rather than later! Start with the structure, and all will be well. As Justin pointed out all those centuries ago, the Lord gave us the Holy Eucharist 'to do for the remembrance of the suffering which he suffered ... so that we might give thanks to God'. Of course the words of the Eucharist are very important. Let this not blind us to the fact that the action of the Eucharist matters even more.

This point about the paramount importance of structure is illustrated further by the presence at the end of *HE04* of *An Outline Order for the Holy Eucharist*. This is designed for occasional, 'informal', celebrations – for instance by parish prayer, Bible study and similar groups which are more likely to meet in their members' homes than in church. To achieve the desired flexibility, the prescribed wording is pared back more or less to bare essentials with the result that the emphasis is very obviously on the structure of the eucharistic action.

The Notes at the beginning of *HE04* need to be read carefully. They are a great deal fuller than those at the beginning of *HE94*. Some say obvious things that nevertheless need to be stated (e.g. 1-2, 13) and many concern small matters of detail. Others, however, (e.g. 3-6, 11) enunciate vitally important liturgical principles.

Furthermore, Note 18 and Appendix IX have their own special practical and pastoral importance.

The Linguistic Style of the Rite

While the language of 1662 is sublimely beautiful, its floridity and the obscurity of some of its phrases (e.g. 'indifferently minister justice') meant that, by the 1960s, the need for a clearer, less complex, mode of liturgical expression was being increasingly felt. This was why the Church of England in its *Series 2 Holy Communion* introduced a greatly simplified type of 'thee/thou' language. Being neither truly contemporary nor genuinely traditional, this proved colourless and unattractive. With its *Series 3 Holy Communion*, the English Liturgical Commission therefore opted for a comparatively rich and poetic type of contemporary English. In furtherance of this end, a Cambridge English scholar, Dr. David Frost, was given responsibility for the necessary linguistic work.

The linguistic style of the Church in Wales' *HE66* lay somewhere between the extremes of 1662 and *Series 2*. It was similar, in fact, to the unique usage of the Revised Standard Version of the Bible. *HE66* was comprehensible but not undignified, and it contained numerous verbal echoes of 1662. Its style proved so popular that several parishes in England in the late 1960s and early 1970s were using *HE66* in preference to their own *Series 2*. (One wonders whether those English bishops in whose dioceses this was going on were aware of it!)

While no one was appointed to the Church in Wales Liturgical Commission in the 1960s in order to give advice on questions of English style, the priest-poet Euros Bowen made his own massive and very distinguished contribution in the area of Welsh style.

Before the 1960s had ended, some members of the Welsh Liturgical Commission had concluded, with genuine regret, that the linguistic style of *HE66* was already obsolescent. A group was accordingly set up in 1969 to prepare a contemporary English version of *HE66*. In view of what happened subsequently, it may now come as a surprise that the Welsh Liturgical Commission had actually completed its work on a contemporary-language form of *HE66* and some of the collects about three years before the English *Series 3 Holy Communion* was published. (The only item from this enterprise now used in Wales is the contemporary-language collect for Good Friday in our 2003 series of collects. This was adopted by the Church of England for its *Alternative Service Book* (ASB) at a time when copyright was treated less seriously than is now the case, and it eventually made its way home to Wales via *Common Worship*.)

Unfortunately and for whatever reason, the Welsh Bench of Bishops in the early 1970s had little enthusiasm for services in contemporary language. As a result, the contemporary-language version of *HE66* was only ever published in cyclostyled form. A further obstacle was that the bishops were willing to allow its use only on condition that the permission of the diocesan bishop had been given on each and every occasion. This ill-advised decision was a major reason why the development of a contemporary-language Eucharist in the Church in Wales finally took another 20 years.

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In the meantime, the Liturgical Commission did its best to produce less archaic traditional English material. The results were often far from happy. A glaring example is the paragraph in *HE84* beginning 'All glory, praise and thanksgiving ...', immediately after the *Benedictus qui venit*. The very long and archaic sentence at this point in *HE66* was now 'improved' in such a way that it lost most of its rhythm and its meaning became confused.

Another instance is the response 'And with your spirit' to the greeting 'The Lord be with you'. The Liturgical Commission had agreed that if, by episcopal *diktat*, the words addressed to the Deity must be in mock-Tudor language, at least the exchanges between priest and people should be in contemporary style. This mixed policy was doomed from the start. It was bound to lead to confusion. The lamentable 'And with your spirit', which happens to be neither Tudor nor contemporary, was an inevitable result.

The next attempt at a contemporary-language Eucharist was a rite authorised for experimental use in 1984. This rite was inevitably overshadowed by the exactly contemporary new Prayer Book rite, *HE84*. In the circumstances, it is no surprise that it attracted little attention or interest.

By the end of the 1980s, however, frustration was spreading quite rapidly. Those with long memories were disappointed that Wales, which in the 1960s had been in the vanguard of Anglican eucharistic revision, was now lagging far behind other provinces. The lack of a contemporary-language Eucharist was having undesirable results in practice as well.

One was the great difficulty (some would say, total impossibility) of making *HE84* in any way 'child-friendly'.

Another had to do with musical settings. While cathedral congregations could still luxuriate in Sumsion, Darke and Howells, most parish congregations found themselves stuck with yet more of the same old Merbecke (as arranged in the nineteenth century, without so much as a nod at its plainsong background), Burton in F or, worst of all, Martin Shaw's *Folk Mass* with its joyless minor key *Gloria in excelsis*. The prospect could hardly be described as spiritually invigorating!

It was against this background that, with the agreement of the Bench, the reconstituted Liturgical Commission began work as a matter of urgency on a contemporary-language order for the Eucharist in the early 1990s. The Governing Body duly authorized the resultant rite for experimental use in 1994. It is hardly surprising in the circumstances that *HE94* became so popular so quickly. The need it met had been quite widely articulated but was evidently being felt even more widely.

The English style of *HE94* was similar to that of *Series 3* and *ASB Rite A* in the Church of England. The Commission was greatly helped in this respect by Walter Williams, Chancellor of St. Asaph Cathedral. From his pen came the beautiful prayers 'Father of glory, holy and eternal...' and 'Lord Jesus Christ, you draw and welcome us ...', both of which have been preserved in *HE04*. After Chancellor Williams retired, a leading Dylan Thomas scholar, Dr. Jim Davies of the English Department at University of Wales, Swansea, accepted the Bench's invitation to assist and advise the Commission on questions of English style.

The philosophy underlying the preparation of the definitive rite (*HE04*) could be summed up as 'If it works, don't mend it!' For this reason, Eucharistic Prayers 1-3 of *HE94* survive with only the slightest alterations, while a completely new composition replaces *HE94*'s Eucharistic Prayer 4, the 'bumpy' linguistic style of which left a certain amount to be desired. Eucharistic

Prayer 5, which originated in the Scottish Episcopal Church, was added at the request of the present archbishop, while nos. 6 and 7 are new compositions intended for use when children are present in reasonably large numbers.

The need to translate very ancient liturgical texts into contemporary English presents unique difficulties. Two examples in *HE04* are Preface 2 (Christmas) and the first invitation to Communion, 'God's holy gifts...'

The fifth-century original of Preface 2 is a perfect example of that combination of theological richness and verbal succinctness for which liturgical Latin is justly famous. The fairly literal translation in *HE94* had demonstrated the problem confronting any translator. (So do those in *Common Worship* and the Roman Missal.) In the end, after several failed attempts, the *HE04* translators came to the conclusion that the only sensible course was to latch on to just one key idea in the original and stay with it. The resulting translation is far from exact. Its merits are that it is reasonably easy to understand and less remote from St. Leo the Great's original than a complete paraphrase would be.

6 | The opening of the fourth-century Greek original of the invitation formula 'God's holy gifts...' also presents huge problems to the translator. Rendered word for word, it begins 'Holy things for holy [people]. One [is] holy, one [is] Lord...' The thrice-repeated 'holy' is as important theologically as stylistically. In the first two occurrences, said by the priest, the word 'holy' is used in its most basic sense of belonging to God. The eucharistic species are described as holy things because through consecration they have been made God's gifts; and the intending recipients are called holy because through baptism they have been made God's people. The thought moves on, however, with the third 'holy', which is said by the people in response to the priest's invitation. This amplifies the meaning of the first two 'holies', in effect by contradicting them. The gifts on the altar and their recipients are holy in an entirely secondary, derivative, sense. Jesus Christ alone can be called holy in any absolute sense. The gifts are holy only because the Holy Spirit has made them the sacramental body and blood of the Lord; the communicants are holy only because the Lord has redeemed them and made them 'a kingdom and priests to our God'.

HE94 had adopted the very neat and perfectly accurate translation of this formula, 'The gifts of God for the people of God. Jesus Christ is holy ...' Unfortunately, for all its neatness, this translation (which originated in ECUSA in the 1970s) obscures the fact that the Greek original contains three 'holies'. If the translator fails to express the threefold repetition of 'holy' with unmistakable clarity, the important theological and spiritual point made by the original can all too easily be forgotten. The Liturgical Commission consulted various UK Orthodox groups and thought extremely carefully before deciding that, while strictly speaking tautologous, the wording 'God's holy gifts for God's holy people' provides the best way of expressing some of the subtlety and depth of the ancient original. Having thought the matter through and made our decision, some of us looked at the then very recently published *Common Worship*. We were not altogether surprised that the Church of England revisers had independently reached the same conclusion as ourselves.

A significant instance of inexact translation into English is to be found in Preface 21 (Poets). The original here is the Welsh text which, because it employs the technical term *cynghanedd*, cannot be rendered properly into English. It is very much to be hoped that our liturgy will be enriched by further original compositions in Welsh in the years ahead. Indeed, this is essential if we are to substantiate our claim that we are a bilingual province.

What next?

The sad story of the 1552 Act of Uniformity, to which was annexed the Second Prayer Book of Edward VI, stands as a cautionary tale for all liturgical revisers. The 1552 Act stated at one point that, in the Second Prayer Book, the previous provision (of 1549) had been made 'more plain and manifest' and, indeed, that it had been made 'fully perfect'. Within a few months, Mary Tudor was on the throne and the 1552 Prayer Book had been proscribed. When it came back into use on the accession of Elizabeth I, some tiny changes to the words of administration threw the whole carefully constructed theology of Thomas Cranmer's 1552 Communion Service into disarray.

Those responsible for *HE04* devoutly hope that their work will survive for a bit longer than did Cranmer's 1552 Communion Service! At the same time, none of us would be so foolish as to imagine that *HE04* is 'fully perfect'. As a matter of fact, since the celebration of the Holy Eucharist is the Church's quintessential, self-defining action, and since the Church itself is a living body, there can be no question of our ever achieving any supposed state of liturgical perfection this side of heaven. Cardinal Newman's wise words are no less applicable to this than to other aspects of Christian living: 'To live is to change, and to be perfect is to have changed often.'

Even at this very early stage in the life of *HE04*, it is possible to envisage a few respects in which development is likely to occur.

One has to do with the growing and entirely laudable practice of introducing (and possibly also following) the reading of the Gospel, at least on Sundays and festivals, with acclamations and other suitable songs of praise. This ancient practice serves as a powerful affirmation that Christ is present in his word as well as his sacrament. The revisers of *HE04* have refrained from making provision for it, however, in spite of the example of *Common Worship*. The main reason is that the relevant texts are already easily available in *The English Hymnal*, *Emynau'r Eglwys* and other well-known sources. In addition, there are welcome signs around at present that the traditional Alleluia chant will probably develop very excitingly in the next 10 or 20 years. The absence from *HE04* of any rubric or Note about gospel acclamations is intended to leave the field wide open for the necessary experimentation and growth.

Secondly, the style of the Anglican Sung Eucharist seems gradually to be changing. In particular, it is becoming increasingly common these days for the acclamation during the eucharistic prayer and its concluding Amen to be musical high spots. Such a development is entirely appropriate. How the layman Justin Martyr would rejoice at the revived emphasis on the Amen at the end of the eucharistic prayer. He tells us that, when the president has said the eucharistic prayer, 'all the people present give their assent by saying Amen. Amen is Hebrew for So be it.' He continues with a description of the administration of communion. This takes place, he explains, 'after the president has given thanks and all the people have assented'. Justin's pride in assenting to the eucharistic prayer by saying his Amen is quite palpable. This enormously important word at the end of the eucharistic prayer was rightly printed in capitals in *HE66*. *HE84* reduced it for some reason to a capital A with the other letters in lower case; and this arrangement has survived unnoticed until too late, alas, through *HE94* into *HE04*. (A printer's error at this point would be more than welcome!)

Musical elaboration of the Amen and the acclamations is almost certainly going to cause verbal variations at these points. I commented during the committee stage deliberations at

Governing Body in April 2004 that such experimentation, which has no doctrinal consequences, should be regarded as an entirely non-controversial matter. Nobody saw fit to disagree.

A third development which I anticipate arises from a practical consideration. The use of very large wafers is spreading in the Church in Wales and is surely to be encouraged. It expresses effectively the symbolism of the one bread. Since, however, such wafers are usually scored into roughly 70 pieces, it takes quite a long time to break one properly.

The size of the eucharistic loaf was the reason why, in the ancient *Ordines Romani*, the *Agnus Dei* was sung not just three times, as in our inherited practice, but over and over again until the consecrated bread had all been broken in readiness for communion. The revived use of these much larger wafers has already led in some quarters to the composition of new, periphrastic and greatly extended versions of the *Agnus Dei*. It is perhaps ironical that, if a lengthened breaking of the bread is not accompanied in this way by singing, it is likely to attract undue attention to itself and thus skew the in-built rhythm of the fourfold action.

8 | No provision has been made for the use of extended *Agnus Dei* texts in *HE04*. It is to be hoped, however, that this will not inhibit those who want or need to experiment in this regard from doing so. They should take heart from the fact that the first version of the *Agnus Dei* in *HE04* is far from being an exact translation of the original Latin. The distinguished English liturgical scholar, Geoffrey Cuming, composed this richly evocative paraphrase for *Series 3 Holy Communion*. Dr. Cuming also acted as an expert adviser to the Welsh Liturgical Commission in the 1970s.

It is the hope and prayer of each and all of us who have done the work on it that this new definitive form of the Holy Eucharist will prove a suitable means for the nourishing and strengthening of Christ's people on earth and for giving glory, praise and thanksgiving to the one eternal God, Father, Son and Holy Spirit.

*May the gracious favour of our God be upon us.
Prosper our handiwork; O prosper the work of our hands.*

+David Thomas

The Presentation of the Eucharist

Since earliest Christian times, the word Eucharist (which comes from the Greek word for 'thanksgiving') has been used to describe the sacrament that Jesus Christ instituted at the last supper. Four accounts of the origin of the Eucharist are given in the New Testament (Matthew 26: 26 - 29, Mark 14: 22 - 25, Luke 22: 15 - 20, and 1 Corinthians 11: 23 - 26). While there are minor variations between them, all the accounts agree that on the night before his crucifixion, Christ met with his disciples for a final meal. In the course of the solemn acts of the Jewish table ritual, Jesus had spoken of the bread as his body and the wine as his blood of the new covenant. In the earliest written account, that of Saint Paul to the Corinthians, as in the Gospel of St Luke, it is recorded that the Lord had instructed his friends to continue these ritual actions in remembrance of him. The celebration of the Eucharist was accordingly regarded as an essential part of worship in the early church and has remained a central observance of the Christian people ever since.

The Holy Eucharist is variously described as the Lord's Supper, the Holy Communion, and the Mass. These different names are a reminder that interpretations of the meaning of the Eucharist vary, not only between Christian denominations but also within individual denominations. (That is certainly true of us Anglicans!) The important point to grasp, however, is that for Christians of most denominations, the Eucharist remains the central expression of devotion.

We have a new Order for the Holy Eucharist in the Church in Wales – *Holy Eucharist 2004*. Taking part in the celebration of the Eucharist is not new to you. It is something that has played an important part in your worshipping life as a Christian. But the introduction of this newly authorised eucharistic rite can be an opportunity for parishes to develop and grow. It is an opportunity for us to revisit some old and familiar ground as well as stepping out into the new and challenging.

We endeavour to make the Eucharist an occasion worthy of our calling. For most people, the occasion, normally at least once each week, when we gather to give thanks, to make *Eucharist*, is the public face of the Church, its shop window, so to speak. The points that follow may help you as a parish consider the ways in which you present the celebration of the Eucharist as the principal act of worship in your community. Using the structure of the

Eucharist as our guide, we now explore some of its main features and consider how we present the Eucharist.

Before the Service

The Time of the Eucharist

This is an essential consideration these days. There is no set time appropriate for all parishes. Whatever time you choose, it should enable the greatest possible number of people to gather. Why not take a parish survey and ask the people what they consider to be the best time for the Sunday Eucharist? In parishes with more than one celebration, or in places where there are several grouped parishes, careful consideration will need to be given to making the most satisfactory use of priests and others who take leading parts in the service.

The Sacrament of Unity

In any parish the celebration of the Holy Eucharist can and should be a real sign of our unity in Christ. The celebration of the Eucharist in one place on a regular basis can serve to build up and strengthen large parishes with several churches, grouped parishes and so on.

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The Gathering of the People

In the most basic sense, this begins not at the point indicated in the service book but literally as the people come into church. This coming together needs to be marked by a sense of anticipation and celebration. An atmosphere of welcome and of quiet, prayerful, preparation should enhance the time before the Eucharist by priest and people. The careful preparation beforehand of the building and of the things used in worship will always help to achieve this. A few minutes before the service is not the time to choose hymns or to be asking people to read or lead the intercessions. These important elements in any service can be planned well in advance.

Ministers of Welcome

These play a most valuable part in welcoming and greeting people. This is especially so in parishes where the usual Sunday congregation is often augmented by visitors. Young families and late arrivals will appreciate a welcoming and encouraging smile from those asked to exercise this ministry. During and after the service these designated ministers of welcome can be of invaluable help and assistance. The ministry of welcome is not really the same as giving out the books and taking the collection. In fact, there is something to be said for separating it from these tasks, especially in places where significant numbers of visitors are likely to appear.

Who participates in the Eucharist?

In every parish there are people who take more or less active parts in the celebration of the Eucharist. The priest should always be seen to preside. This does not mean that the priest has to be seen and heard doing everything! All are participants in one way or another. Clearly defined and well prepared participation is always best. Rehearsals for those taking more obviously active parts (e.g. clergy, choirs and servers) are certainly desirable. Careful rehearsal ensures that the liturgy is carried out purposefully, reverently and with dignity.

The Congregation

The congregation is never an audience. They participate at every stage. In *HE04* there are new words for the people. They will need time and encouragement to say/sing these with confidence and enthusiasm.

Silence in the Liturgy

Silence can be embarrassing if people are not helped to appreciate its value. Some time can always be profitably spent exploring the silent parts of the Liturgy. There are times of reflection, listening and adoration. Each needs some explanation. When the liturgy suggests silence it is important that all are in fact silent and still for a short time. This includes priests, servers and choirs. All should be ready to wait on God in the short but enriching times of corporate silent prayer.

The Introductory Rites

The various alternatives can be used in turn to mark the liturgical seasons of the year. Used imaginatively and sensitively, the alternatives can lead the congregation to the collect and the beginning of the liturgy of the word. The opening part of the Eucharist is not the place to give long exhortations regarding the service and the season of the year. Let the liturgy speak for itself. If announcements and special words of welcome are needed, these can be included with the notices.

The Liturgy of the Word

The Revised Common Lectionary

The Common Lectionary is a treasury of scripture readings for use at the Eucharist. It takes a little getting used to, but is well worth the effort. There are many ways of providing the congregation with the text. Explore what is best for you. Encourage the people to read the Sunday scripture passages before coming to the service. You could, for instance, print the lections on the weekly news sheet in advance.

It is a good thing to encourage people to listen corporately to the scripture readings. There is something very significant and powerful for example about all standing and listening to the Gospel together. Try to encourage the people to look and listen as the Gospel is read. All too often, the proclamation of the Gospel causes people to bury their heads in their service books, each reading their own gospel, so to speak. Something of the corporate nature of the liturgy is lost when this occurs.

Appendix 1 on page 16 explains the relationship between the readings.

Readers

Readers should always be well prepared. The public reading of the word of the God during the liturgy should be carried out with great clarity and dignity. Choose good readers and make the lectern as prominent as the altar. Help those who read to adopt a common approach. People appreciate being told when to move to read, how to announce and conclude the readings and so on. Use the lectern only for those parts of the liturgy that are concerned with the proclamation of the word. The use of a lectionary and a book of the gospels adds dignity to

the celebration of the word. Treat such books with reverence as well as care.

Two readings sometimes instead of three?

It may sometimes be desirable to have just one reading in addition to the Gospel. In the RCL only one reading relates to the Gospel theme – leave out the other. A variety of psalms, hymns, and songs may be used during this part of the liturgy. Whatever you choose, make sure they complement the readings and are not over long.

A Gospel Acclamation

Using the ancient and beautiful ascription of praise contained in the word *Alleluia* is much preferable before the Gospel to the use of (yet another!) hymn. It adds colour and dynamic to the liturgy. Alleluia chants are appearing in increasingly diverse forms these days. They are well worth exploring. There are also special acclamations available for use during Lent when we traditionally omit the use of the Alleluia.

The Intercession

The Intercession needs always to be prepared very carefully indeed. Note 11, the instructions regarding the Intercession in the order of service itself and Appendices III and IV all need to be read carefully. A very useful resource is *Leading Intercessions / Arwain Ymbilliau* by Raymond Chapman, with Welsh translation by Cynthia Davies.

12

The Peace

This will always need exploring in order to help people make it a genuine sign of what it is rather than simply being a friendly gesture to those we might know. At the same time, too much emphasis on the Peace, or too much time spent on it, can easily unbalance the pattern of the Eucharist.

The Liturgy of the Eucharist

The liturgy of the Eucharist or sacrament should never be perceived as the most important part of the service. The liturgies of word and sacrament belong intimately together. Each without the other would be woefully incomplete.

Choose the various available alternatives in *HE04* carefully. Don't be tempted for example to use a different eucharistic prayer each week! Congregations need to become familiar with the various texts and continuity is important. *HE04* contains seven eucharistic prayers. They will need some explanation, of course. It will also be necessary to consider carefully when each might appropriately be used.

The different liturgical seasons of the year may well provide occasions for the use of alternative texts within the rite. If congregations are truly to pray the liturgy, they will need to be familiar with the texts and make them their own. This always takes a little time. Sung texts will need to be learnt so that all feel confident. Congregational choir practices are especially good when learning new musical settings. Why not invite the people to an informal singing practice so that all can learn new words and music?

The Presentation of the Eucharist

The Priest

During the liturgy of the sacrament the priest has by far the most prominent part in both words and actions.

Priests will need to be more than familiar with the various texts. They should be spoken/sung audibly, confidently and with dignity. Gestures accompanying the texts need to be simple, clearly seen and understood by all.

Actions and gestures at an eastward-facing altar will differ in style from those of the westward facing position. The size of the building is another important factor in relation to the style of the various actions. If, for instance, you elevate the holy gifts for all to see at any point in the eucharistic prayer or during the invitation to communion, then let them be seen.

The Altar or Holy Table

The altar is the chief focus during the liturgy of the sacrament. You may have noticed that there is a tendency in some places for the altar to become cluttered with so many things that it is hard to notice the cup and plate. Try and avoid having anything on the altar apart from the vessels that contain the bread and wine and (of necessity) the service book or altar missal. While it is always important to avoid clutter, it is absolutely essential when using a westward facing nave altar.

Only ever use clean altar linen that is in good repair. It would be unthinkable to use at our dinner tables soiled, worn out table linen even if it was given us by a favourite aunt many years ago. Take a look under your altar – often we cover some beautiful stone or woodwork with dusty and well past their best frontals and cloths. An altar can speak powerfully itself when simply vested with clean well-laundered white linen at the time of the Eucharist. At other times it can be left bare so as to see its integral beauty and simplicity.

The Eucharistic Prayer

From its opening dialogue, through *Sanctus* and *Benedictus* to its concluding great Amen this is the Church's great prayer of thanksgiving.

Note 16 says that a change of posture following the *Benedictus* is not appropriate. This is to emphasize the unity and integrity of this prayer. Local and well-established customs over this matter may need to be treated with sensitivity. It is only by careful teaching and encouragement that we learn to appreciate that this ancient prayer is essentially one great thanksgiving in which all are caught up. Priest and people each have their parts in recalling before God the Father the great events of our salvation history. This is the reason for our thanksgiving; this is what fuels our remembering; this is Eucharist. Our theology of the Eucharist can be explored and explained in parish study groups, in homilies and through articles in parish magazines. *HEO4* gives us seven eucharistic prayers – more than enough material to study and explore as we seek to express and celebrate together the great eucharistic tradition that we have received.

At the conclusion of the eucharistic prayer is the great **AMEN**. This is more than a mere response. Until the Amen has been said, the eucharistic prayer is incomplete. Encourage all present to make the Amen resound around the building. Then fall into silence and adoration, to capture the awesome significance of what all have just done.

God's Holy Gifts for God's Holy People

Our participation in the Eucharist leads us on to receive Holy Communion. In this great act of worship God gives himself to us. We share the body and blood of the risen Lord.

The Silence after Communion

Throughout the drama of the liturgy there has been much that has touched all our senses - sight, sound, smell, touch and taste. Heart and mind have been hopefully engaged and stimulated. Our whole person has been caught up in the sublime activity of worship. Now in silence and sitting quietly together, we all wait upon God. The sound of chattering children does not damage the quality of this silence.

The Dismissal

The Dismissal is what it says. The sending out marks the conclusion of the Eucharist. It is a sending out to do something – to live the life of the risen Lord. Let it be the last thing you do and say together. If a blessing precedes it try and stand for the dismissal. There is no need for further hymns to get the clergy and choir to wherever they go. The praying and praising has been done. The final hymn can be used after the silence after communion.

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Finally, and in general...

The appearance of *HE04* is an opportunity for learning and reflection about the significance of the Eucharist. This may take several forms, of course. A good way in would be to use the decision to introduce *HE04*, or the process of reaching such a decision, in order to explore together the reasons why we celebrate the Eucharist, the meaning of its various parts, and so on.

The celebration of the Eucharist is the main liturgical activity of the baptised. To explore its meanings and depths can help us to clarify our self-understanding as the Church. The Church is called to be many things. These days our missionary vocation is very much in all our thinking and praying. If the Church is to take the gospel to others then it must be clear from where it has come. Who are we as the Church? Why do we exist at all? To spend some time considering the meaning of the Eucharist can be a great learning and renewing activity for any parish.

You may like to begin with the PCC – this certainly will cheer up any usual PCC Agenda! Invite another priest to come along to help you explore the Eucharist. It is all too easy these days for our liturgical practice to become overloaded by all sorts of things that actually do a very good job of obscuring what is at the heart of the Eucharist. This is a good time to plan ways of pruning for the sake of growth and development.

The Parish Magazine is an obvious place for some clear and imaginative reflections on the Eucharist.

A Led/Directed Eucharist: i.e. with a commentary given at each of its various stages. The purpose here is to help all who participate to appreciate their role in the celebration and to remind people of the structure and flow of the liturgy. It gives an opportunity to speak about why we do certain things at the Eucharist. There is much that we have all forgotten or perhaps have never come to appreciate in the celebration Eucharist.

The Presentation of the Eucharist

If you are making the change from the 1984 Book of Common Prayer Eucharist to *Holy Eucharist 2004*, it will be essential to begin with some preparatory teaching and explanations. And remember that, if you have already started using this rite, it is never too late to explore and explain and teach. These tasks are essential, in fact, if our liturgical celebrations are to be truly alive.

People like to know why things are done and said, and what this or that may mean. Such basic eucharistic teaching can help people pray the liturgy with confidence and faith. If we truly believe that all the baptised participate in the liturgy, then being better informed will help all participate fully, as is their right by virtue of their baptism.

Remember, finally, that being informed in the Christian sense involves a great deal more than being given various bits of information! Christian teaching and Christian learning are above all a spiritual process in which we are dependent in all sorts of ways on one another. Its object is that we should be formed in the likeness of Christ, just as, through the incarnation and its extension in the sacraments, he has allowed (and still allows) himself to be formed in us.

Irving Hamer

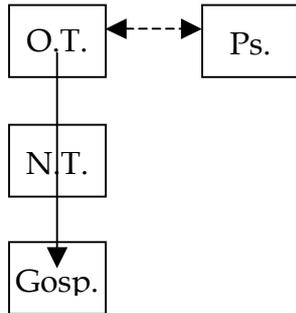
Appendix 1

The Principal Service Lectionary

normally operates in one of three ways

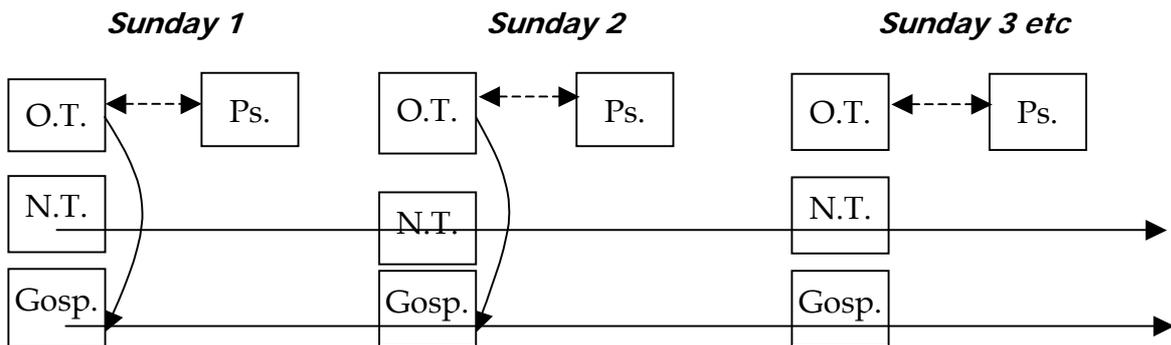
At the main festivals and turning points of the Christian year

the readings are all 'Related':



16

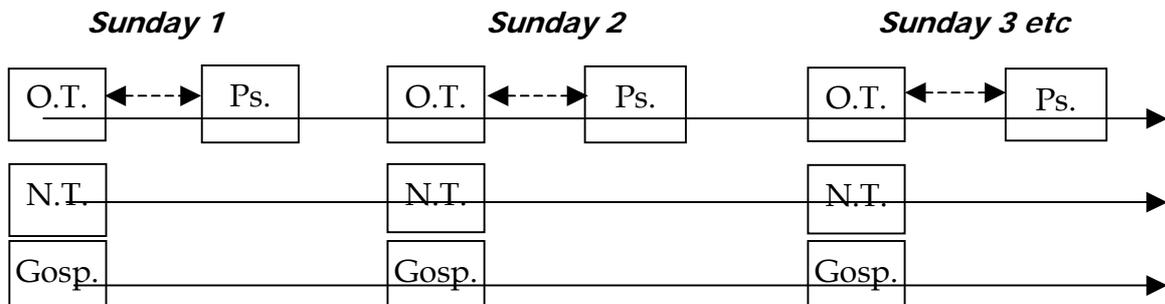
During key seasons (Advent, Epiphany-tide, Lent, Easter-tide and the Kingdom) **and using the 'Related' set during the Summer and Autumn:**



The Old Testament reading (and Psalm) relates to the Gospel. The New Testament reading (appropriate to the season) is read as an independent sequence, either semi-continuously or following seasonal themes.

In Easter-tide, the reading from Acts may be read in place of the Old Testament reading.

Using the 'Continuous' (or semi-continuous) set during the Summer and Autumn, all three readings are independent and *run in sequence* from Sunday to Sunday:



In all cases, the Psalm refers to the Old Testament reading.

Music at the Eucharist

To talk of music in liturgy is to talk of the whole aural experience of worship. Music, at its most elemental, is the shaping of sound and silence in time and space. So, when considering music in *Holy Eucharist 2004*, we need to think about the structure and shaping of the whole celebration, rather than just identifying a series of slots into which musical items can be inserted. Indeed, a said celebration of the Eucharist which is sensitive to the shaping of sound and silence can be very 'musical'; just as with simple but strong use of space and gesture it can be very 'dramatic'.

Of course, music is not just an aural experience: it can be expressive, arouse feeling, inspire, enable sharing, build community, and take us far beyond the rational meaning of words. It is always far more than a 'commodity' to give the people something to do, or to cover up an awkward silence.

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There is no one way of using or choosing music. Each worshipping community (priest, musicians, and people) has to engage with the issues, and be prepared to explore, make mistakes, and work towards the best solution. Both worship and music need to be 'owned' by the whole assembly. The music each assembly chooses, and the way they use it, has to meet their needs, realistically match their resources, and – above all – enable them to worship. In a Church where fewer people attend the same service at the same time every Sunday, that is a considerable challenge. To address the challenge requires time, patience and commitment; the outcome can be enriching and enlivening, even where the music is very simple.

Shaping and expressing the Eucharist

The new order of the Eucharist is clearly structured into seven sections, varying considerably in extent and content. We need to ask, how can we use music to enable us more effectively

- to gather in the Lord's name
- to proclaim the word of God
- to pray with the Church
- to share God's Peace
- to offer Thanksgiving
- to share the Gifts
- to be sent out in God's strength?

Gathering, proclaiming, praying, sharing, thanking, and sending may require different uses of music, even different kinds of music. Furthermore, within The Gathering we greet, we express penitence, we praise God, and we pray: how are these best expressed with music? And how can we shape The Proclamation of the Word so that the Gospel is the high point? More practically, how – in a section with so many words to absorb – can we use music to help us to

sustain our focus on God's word right through from the Old Testament reading to the end of the Creed?

Not only do we have to consider different functions of music within worship, we often have to accommodate a variety of age groups, tastes (in worship and music) and languages. Of course, we have to be alert to these issues; but it may help to focus on how we can worship God as a diverse community, rather than on how we can please the diversity of God's people; to consider how we can enable everyone to be part of an active praying community, accepting that everyone will also have to make some personal compromises.

Silence and sound: when shall we use music?

The rubrics of *HE04* suggest the use of hymns, songs and psalms at five points. They require silence at six points in the service, and the introductory notes commend it at three other points. Neither rubrics nor notes make any suggestion or requirement for the singing of any other texts; nor are there any other instructions about the use of music. That leaves each worshipping community with a series of decisions to make.

How should we use

- optional hymns, songs and psalms
- texts shared by all present
- dialogues between officiant (i.e. priest, deacon, reader, intercessor) and people
- texts for the officiant alone
- silence?

Music may be used

- to shape the Gathering (entrance, penitence, praise, prayer);
- to articulate the Proclamation of the Word (reflection on the first reading, acclamation before the Gospel, affirmation of the Faith);
- to heighten the words of the Peace, and to accompany the preparation of the gifts;
- to express thanksgiving, and to unify the Eucharistic Prayer;
- to prepare us to share the Gifts, and to give thanks after Communion;
- to emphasise the sending out of God's people to do God's work in the world.

The table in Appendix 1 on page 21 shows when music and silence may be used in the Eucharist.

It is important not to feel that everything possible should be sung. Equally, it is a missed opportunity to have a said Eucharist with hymns. Pinpoint the moments (high and low) where music can contribute to the celebration; these may vary from one kind of celebration to another, or from season to season.

Silences need to be judged and purposeful. It is helpful for the worshipping community to know customarily which are the longer and shorter times for stillness and reflection. Some silences may be an absence of words, rather than an absence of sounds. Longer periods of stillness and reflection may be shaped by appropriate music played by instrumentalist(s) or sung by a cantor or choir. Alternatively, a short passage of music may help to lead into a longer period of stillness and reflection, or to indicate that it is coming to an end. In the intercessions, a longer, sung response may be helpful.

Music at the Eucharist

The traditional texts (Kyrie, Gloria, Creed, Sanctus and Benedictus, Agnus Dei) can be enriched by singing. However, the Creed is a long text. It must be a positive affirmation, and not a burden on the assembly. It is possible to say the alternative, shorter Creed and supplement it with a metrical hymn of faith (e.g. John Henry Newman's *Firmly I believe* or Timothy Dudley-Smith's *We believe in God the Father*). Christopher Idle has written a metrical Gloria (with Welsh translation by R. Glyndwr Williams). There is a wide choice of Kyrie, Sanctus and Agnus Dei in a range of styles. Further guidance is given below.

The Gloria, Acclamation before the Gospel, Creed, and especially the music of the Eucharistic Prayer ought to belong to the whole assembly. Where there is a body of singers willing and able to prepare special music, it may be appropriate for them to sing the Kyrie and Agnus Dei on some occasions, and perhaps a psalm or other response after the first reading.

Other hymns, songs and psalms at the entrance, at the preparation of the gifts, and after Communion are probably best sung by everyone. There is a great range of material in a variety of styles to suit worshipping communities of different sizes and taste. However, there could be times when other approaches can be telling. There are, for instance, opportunities to differentiate between the seasons. For instance, if you have singers who can tackle simple plainsong, the Advent antiphons, or a plainsong Advent hymn, might be effective at the beginning of the service at that season; and in Lent a simply intoned penitential psalm might be equally striking at that point. Then the hymns of Christmas and Easter can have greater impact as the new season begins.

Some music will use the 'wrong' text, particularly older settings, songs and hymns. Handled with care it need not seem anachronistic or uncomfortable to move from 'you' forms in a spoken text to 'thou' forms for a sung text, or from English to Welsh, Latin, Greek, or Xhosa, for instance. The same is true of changes of musical style: like a pictorial collage, good judgement (here informed by context, spacing and timing) can allow the most disparate idioms to contribute to a coherent whole.

Music in a bilingual Church

The cultural distinctiveness of the Church in Wales is evident in whichever language or languages a community worships. Both English and Welsh congregations have their own repertoires, and sensitivity is needed when they are brought together in a bilingual celebration. There is a challenge in the years ahead to build a bilingual repertory with which everyone can be confident and at ease.

The Royal School of Church Music (RSCM) is publishing a fully bilingual setting of the main shared texts: *Cymun y Cymru / The Welsh Eucharist*. All the music can be sung in Welsh or English or in both languages simultaneously. There are alternative settings of the main movements, and alternative ways of singing and accompanying. The full printed edition, together with a demonstration CD, will be available from mid-August 2004. Acrobat files of the congregational music will be available for those who wish to incorporate the music into their local service books (A5 size).

The RSCM is also planning to issue simple bilingual chanted settings for dialogues, prayers, prefaces, and the Eucharistic prayer, together with demonstrations, and – in due course – an anthology of bilingual songs, psalms, and hymns for the liturgy.

For further details, contact the RSCM. Contact details are provided under Advice and guidance, below.

Choosing music

The resources for English language celebrations are considerable, since many of the liturgical texts are shared throughout the English-speaking world. One of the most extensive liturgical anthologies is the RSCM's *Music for Common Worship I-III* (Music for Sunday Services, Music for the President, A Basic Guide, available as three separate volumes or as a pack). Most of this anthology can be photocopied.

In choosing hymns there are on-line resources available, for instance from *Oremus* www.oremus.org, and printed guides, for instance *Sing God's Glory* from Canterbury Press. The electronic resource *Visual Liturgy 4* (Church House Publishing) includes guidance and texts. Many hymn books include thematic and liturgical indexes.

In choosing the whole range of music (hymns, songs, world music, anthems, organ music) by far the most comprehensive guide is *Sunday by Sunday*, issued quarterly and available only to individual members and affiliated churches of the RSCM.

While resources for English language celebrations are considerable, new music for Welsh-speaking congregations is more restricted.

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Two recent books offer a wider range of traditional and new texts and music: *Caneuon Fydd* (Gwasg Gomer, 2001) and *Emynau'r Llan* (Diocese of Bangor, 1997). A liturgical index is being prepared for *Caneuon Fydd*, which is organized thematically. *Emynau'r Llan* has no liturgical index, but the book is organized liturgically.

Advice and guidance

In addition to local deanery and diocesan sources of advice and workshops, the RSCM plans workshops and events for clergy, musicians and all who share in leading worship in all six dioceses of the Church in Wales through the local volunteer committees. Details of whom to contact may be found at www.rscmwales.org and www.rscmcymru.org. The RSCM co-ordinator for Wales is Stuart Robinson, srobinson@rscm.com. Or you can contact the RSCM central offices at Cleveland Lodge, Westhumble, Dorking RH5 6BW, 01865 872800, enquiries@rscm.com. The RSCM main website also includes substantial information, www.rscm.com.

John Harper

Appendix 1

Opportunities for Music and Silence

Optional hymns, psalms and songs	Shared text	Dialogue	Priest or other officiant	Silence
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The Gathering

Before Greeting				
		Greeting		
	Kyrie			
				Before Confession
	Gloria in excelsis			
				Before Collect
			Collect	

The Proclamation of the Word

				After first reading
		After first reading		
After first reading				
				After second reading
		After second reading		
Before the Gospel				
		Before the Gospel		
			Gospel	
		After the Gospel		
				After the Sermon
	Creed			

The Intercession

		Response to the biddings		
				After each bidding After the Intercession

Optional hymns, psalms and songs	Shared text	Dialogue	Priest or other officiant	Silence
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The Peace

			Introduction to the Peace	
		The Peace		
After the Peace and during the preparation of the gifts				

The Thanksgiving

		Opening of Eucharistic Prayer		
			Preface	
	Sanctus, Benedictus			
			Prayer	
	Acclamation			
			Doxology	
	Great Amen			
				After the Eucharistic Prayer
	The Lord's Prayer			

The Communion

	Agnus Dei			
During Communion				
				After Communion
After Communion				

The Sending Out

		Give thanks to the Lord		
	Post-Communion Prayer			
		Dismissal		

Appendix 2

Resources

In addition to those resources already mentioned, two hymnbooks contain settings of the Eucharist:

Celebration Hymnal for Everyone (McCrimmon) includes *A New People's Mass* by Dom Gregory Murray, the *Celtic Liturgy* by Christopher Walker, the *Coventry and Gathering Mass* by Paul Inwood and plainchant settings;

Complete Anglican Hymns Old and New (Kevin Mayhew) similarly has *A New People's Mass* by Dom Gregory Murray, and also *A Simple Mass* by Andrew Moore, *Mass of the Spirit* by Kevin Mayhew, *Mass of the Bread of Life* by Margaret Rizza, *The Holy Trinity Service* by Christopher Tambling, and *Missa Simplex* by Malcolm Archer.

Both books contain other settings of parts of the Eucharist, as well as metrical forms. The words of the Memorial Acclamation (*Christ has died...*) will have to be adapted to the Church in Wales words.

A setting of the Eucharist by Hazel Gedge, assistant organist of Brecon Cathedral, is included in *Cambrian Harmony* (Church in Wales Publications 2000).

Music for the Responsorial Psalms and Gospel Acclamations is to be found in *Music for Common Worship I* (RSCM) and in *Sunday Psalms* (Kevin Mayhew).

Musicians might like to adapt existing music to the texts. In the example below, the Great Amen at the end of the Eucharist Prayer is set to the Alleluia of the French tune Cherubic Hymn (*Hymns Ancient and Modern Revised* 391):



An example of a Gospel Acclamation for Lent, adapting the music of the French melody *O Filii et Filiae* is given on the next page.

Gospel Acclamation (Lent)

adapted from a French Melody by Philip Morris

24

$\bullet = 90$

The musical score is written for piano and voice. It consists of five systems of music. The first system (measures 1-4) begins with a tempo marking of quarter note = 90. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "Glo - ry and pra - ise to - you Christ!". The second system (measures 5-8) continues the melody with lyrics: "Now and for e - ver, A - men." and ends with a double bar line and a 10/4 time signature. The third system (measures 9-10) is a piano accompaniment consisting of sustained chords in both hands, with a 10/4 time signature. The fourth system (measures 11-14) repeats the first system's melody with lyrics: "Glo - ry and pra - ise to - you Christ!". The fifth system (measures 15-18) repeats the second system's melody with lyrics: "Now and for e - ver, A - men." and ends with a double bar line and a 10/4 time signature.

Glo - ry and pra - ise to - you Christ!

5
Now and for e - ver, A - men.

8

10
 $\bullet = 90$
Glo - ry and pra - ise to - you Christ!

14
Now and for e - ver, A - men.

Children and the Eucharist

Welcoming Children in the Eucharist

A church that welcomes children, accepts their gifts and ministries, meets their needs, advocates justice, seeks new life, challenges evil with love and truth, and continues to learn the values of the Kingdom by living them, is a church which is good news not only for its members, but for the world.

Unfinished Business—Children and Churches Consultative Group Ministry among Children, (CCBI Publications)

If children and young families are to be nurtured and to grow in faith, within the church, they need to feel a part of the worship. This does not mean making the worship childish; rather it is about making it accessible to all ages. Worship needs to be a spiritual experience for all who are present. Children possess an innate sense of wonder and understanding of the presence of God and even if they do not understand, they will pick up the worshipful atmosphere.

25

When we talk about all-age worship, we are not talking about children's worship at which adults are present, either as participants or tolerant spectators. We are not talking about the usual adult worship, but with children present throughout. We are talking about a very special quality of worship, which can only happen because all ages are present. Some parts of the service can be tackled differently because children are present to enable it to happen. The response of adults in worship creates an environment for the children's worship which could not have happened if the adults had not been there. The age groups interact creatively and worshipfully.

Children in the Church Betty Pedley and John Muir (Church House Publishing 1997)

The minister cannot hope to engage the total attention of every child during the whole service but it is useful to bear in mind the old Chinese proverb:

I hear - I forget
I see - I remember
I do - I understand

Children may be given the opportunity to participate in eucharistic worship in a meaningful way – by reading, preparing and leading intercessions, taking up the bread and wine and the collection, and, where appropriate, standing around the altar for the Eucharistic Prayer. They should never be regarded as a source of entertainment and we might reflect on the way we sometimes treat children in worship.

It could be said children are damaged and treated as marginal, neglected, ignored, excluded, demeaned and emotionally abused in God's realm when:

- they are 'picked on' to answer a question
- they are made to feel foolish through lack of knowledge

- they are used as token participants: 'hold this' 'be the butt of a joke' 'accessorise me'
- they are 'used' to read something someone else has either written or decided is suitable
- they are only invited to respond to closed questions with 'right' answers
- their opinions and ideas are not sought
- they are allocated sound effect noises and gimmick involvement
- they are patronised
- their trust is manipulated for the entertainment of others
- they are clapped after a contribution but no-one else is applauded
- they are instructed in performing an item without consultation or explanation
- they are viewed as recipients of entertainment designed to keep them 'being good' and 'sitting still'
- they are told the 'right' interpretation of scripture as perceived by the adults
- their vulnerability is exploited for the benefit of adults

Urchins Rosemary Johnston (United Reformed Church)

The Eucharistic Prayers

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Holy Eucharist 2004 contains two Eucharistic Prayers, for use when children are present.

Eucharistic Prayer 6 is suitable for use when a significant number of children under 7 years is present.

Eucharistic Prayer 7 is suitable for use when a significant number of 7 to 11 year olds is present.

In using these prayers, the following points should be considered:

1. Before using the prayers, carefully read the guidelines at the front of the book.
2. Use the prayers in the exact form in which they are written. The language used in these prayers has been designed to reflect the appropriate level of understanding for each age group (i.e. KS1 and KS2).
3. The prayers are intended for visual as well as verbal communication. This may be achieved through the use of clear manual actions, use of a temporary nave altar and appropriate visual aids to enhance understanding. For example:
 - Pictures projected onto a screen from an OHP or Power point projector.
 - Resources for parents to use with young children e.g. *My Communion Book*, *The Communion Cube*, *The Lord's Prayer Cube*.
 - An Eucharistic resource box containing various visual resources to illustrate what is happening

Other Visual Aids

Flags to wave at appropriate points – Confession (Sorry), Gloria (Praise God)

Books to look at e.g. Sorry, Please, Thank you books. (Candle books and Fish series)

Prayer Cube This could be made from an empty cubic tissue box. Appropriate words and pictures may be stuck onto each surface representing prayers for the church, the community, special needs, the sick and suffering, the dead, the saints.

Prayer beads Six different coloured beads are threaded onto a circle of thread. Each bead may be used to represent a petition in the intercessions; a phrase or group of phrases in the Lord's Prayer.

Preparing Children for Eucharistic Worship

Children and Holy Communion

Children may be admitted to Holy Communion, prior to Confirmation. Please refer to the guidelines *Children and Holy Communion* approved by the bench of Bishops, October 2001.

Godly Play

The Complete Guide to Godly Play, Volume 4, by Jerome Berryman has four excellent sessions, which may assist children in their understanding of the Eucharist.

- The Good Shepherd and World Communion
- The Synagogue and the Upper Room
- Circle of the Eucharist
- Symbols of the Eucharist

Please see your Diocesan Children's Officer for more information on Godly Play.

Blessed be God for Ever

This contains nine sessions, which may be used to guide children through the Holy Eucharist in a creative way

My Communion Book

This book by Diana Murrie (Church House Publishing) contains six sessions, which enable children to gain an understanding of what happens in the Eucharist

Kay Warrington

Appendix 1

Resources

- All-age everything* Nick Harding (Kevin Mayhew 2001)
- Blessed be God for ever – nurturing children in Holy Communion* The Church in Wales Children's Committee (Church in Wales Publications 2002)
- Bread for all God's Family* Leslie Francis (Gracewing 1997)
- Children and Holy Communion* Diana Murrie and Steve Pearce (Kevin Mayhew 2003)
- Children and Holy Communion - Guidelines and resources for parishes* The Church in Wales Children's Committee (Church in Wales Publications 2002)
- Children in the Church* Betty Pedley and John Muir (Church House Publishing 1997)
- Children in Church - a survivor's guide* (The Mothers' Union)
- Come and Join The Celebration* Betty Pedley and John Muir (Church House Publishing 2001)
- Learning with the Sunday Gospels* Leslie Francis (Mowbray 1999)
- Little Fish Books: I'm sorry* (Scripture Union)
- Little Fish Books: Thank you God* (Scripture Union)
- Little Fish Books: God made* (Scripture Union)
- Little Fish Books: Please* (Scripture Union)
- My Communion Book* Diana Murrie (Church House Publishing 2002)
- Fy Llyfr Cymun* Diana Murrie (Church House Publishing / Church in Wales 2003)
- Roots* All-age worship and learning material based on the three-year lectionary (Church House Publishing)
- Seasons of the Spirit* All-age worship and learning material based on the three-year lectionary (www.spiritseasons.com)
- Talking with God: Sorry* (Candle Books)
- Talking with God: Please* (Candle Books)
- Talking with God: Thank you* (Candle Books)
- Teddy Horsley The Picnic* Leslie Francis and Nicola Slee (Christian Education 1994)
- The Communion Cube* Diana Murrie and Margaret Withers (Church House Publishing 2002)
- The Lord's Prayer Cube* Diana Murrie and Margaret Withers (Church House Publishing 2003)
- The Complete Guide to Godly Play Volume 4* Jerome Berryman (Living the Good News 2003)
- Welcome to the Lord's Table* Margaret Withers (BRF 1999)