

CHAPTER 35

THE FUNDAMENTAL PRINCIPLES OF CATHOLIC LITURGICAL MUSIC COMPOSITION: THE SECOND VATICAN COUNCIL PERSPECTIVES

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Abstract

The nature of Catholic liturgical music is such that one cannot just compose or sing what one likes because it belongs to a class of its own. Critical analysis of liturgical songs used in some Catholic churches particularly as observed in some of our local Churches lack qualities which belong to liturgical rites. The study seeks to discover the cause of the lack. It based its theory on the fundamental principles of liturgical music composition as spelt out in the Second Vatican documents, *Sacrosanctum Concilium* and *Musicam Sacram*. The research employed a qualitative action research design using a secondary method for data collection and review of related literature. It discovered that there is a need to emphasize deeper knowledge and understanding of the fundamental principles laid down by the Church if our Catholic liturgical music composition must retain its qualities. In conclusion, the research suggests among other things, that modern liturgical music composers imitate the examples left by great composers of old who modelled their works to good compositions of their contemporary musicians. Hence, three original compositions by the researcher will be presented as an appendix in this work.

Keywords: Music composition, Fundamental principles, Catholic liturgical music and Second Vatican Council.

Introduction

One of the liturgical arts referred to as “a treasure of inestimable value greater even than that of any other art” in the liturgical celebration of the Catholic Church is Music. This is basically because of its importance and vital role in the celebration of the liturgy and the lives of the celebrating community as captured in *Musicam Sacram* (Instruction on music in the liturgy).

Liturgical worship is given a more noble form when it is celebrated in song, with the ministers of each degree fulfilling their ministry and the people participating in it. Indeed, through this form, prayer is expressed more attractively, the mystery of the liturgy, with its hierarchical and community nature, is more openly shown, the unity of hearts is more profoundly achieved by the union of voices, minds are more easily raised to heavenly things by the beauty of the sacred rites, and the whole celebration more clearly prefigures that heavenly liturgy which is enacted in the holy city of Jerusalem (art. 5).

In light of this, one cannot just compose or sing what one likes. Pertinent to this class of music is the lyrical content, authentic biblical foundation, theological basis and liturgical context. Catholic liturgical music belongs to a class of its own.

Catholic Liturgical Music

Liturgical music could refer to that which the qualities that created the distinctive character are rooted in the music conception and composition according to the norms and needs of the various historic liturgies of a particular denomination. It is known as a part of Catholic Mass, the Anglican Holy Communion service, the Lutheran mass, the Orthodox liturgy and other Christian services including the Divine Office.

Catholic Mass (Eucharistic liturgy) is the celebration of the Paschal mystery of Jesus Christ who is the Chief celebrant as well as the mystery being celebrated. It is an act of public worship of the mystical Body of Jesus Christ, the Head and its members. Because the Eucharistic liturgy is an action of Christ the Priest and of his Body which is the Church, it follows then that it is a sacred action which according to Rajinth (2014) “carries with it forms of expression and language which far surpass human understanding or means of communication” (p. 29).

Hence, it suffices, therefore, to say borrowing a lift from Pope John XIII in Hayburn 1979, “Of the human means that providence has given man for his purification and elevation, for breaking away from his egoism and turning towards universal horizons, music certainly is among the first and the highest.” (p. 542).

'Music' as presented above is not any form of music but that which is capable of expressing what is celebrated in the Eucharistic sacrifice and leading people into a transcendental union with God.

In the Catholic context, liturgical music is that form of music which is associated with the very essence of the liturgy; which expresses the words that are used and the very rituals that are performed in the liturgy more clearly; and through which the faithful glorify God and sanctify themselves.

Such a form of music, therefore, cannot be a fruit of hastened improvisation in its production and rendition. Careful attention must be paid to its composition for it to serve a liturgical purpose. It calls then for profound reflection on the application of the Second Vatican Council's guidelines on the renewal of liturgical songs as noted by Pope John Paul II (2001) "to define the criteria for creating and disseminating a high-quality repertoire which will enable musical expression to serve its purpose,...in an appropriate way" (art. 5).

To guide all who have a part to play during liturgical celebration through music, several fundamental principles for this important sector of the life of the Church were spelt out in different documents of the Church, particularly the two main authoritative sources; the Second Vatican

Council's documents, *Sacrosanctum Concilium* (Constitution on the sacred liturgy) and *Musicam Sacram* (Instruction on music in the liturgy).

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Vatican II Council

The Second Vatican Council, commonly known as Vatican II Council was an ecumenical council convoked on January 25, 1959, by Pope John XXIII. It was formally opened in Vatican City on October 11, 1962, under the pontificate of John XXIII and was closed on December 8, 1965, under the pontificate of Pope Paul VI. Two objectives: an adaptation (*aggiornamento*) of the Church and apostolate to a world undergoing great transformation, and a return to unity among Christians were identified by John XXIII as the intention for convoking the council.

The Council has several aims in view: it desires to impart in ever increasing vigour to the Christian life of the faithful; to adapt more suitably to the needs of our times those institutions which are subject to change; to foster whatever can promote union among all who believe in Christ; to strengthen whatever can help to call the whole of mankind into the household of the Church. The Council, therefore, sees particularly cogent reasons for undertaking the reform and promotion of the liturgy. The central idea of all the changes in the reformation was that there ought to be active participation of the faithful in the liturgy which means, they take part fully aware of what they are doing, actively engage in the rite, and are enriched by its effects. To this effect, one of the first documents approved by the Council was *Sacrosanctum Concilium*, Constitution on the Sacred Liturgy its sixth chapter made up of ten articles to sacred music. In it, the aspect of sacred music which concerned the liturgical renewal was carefully considered by the Council.

To elucidate the teaching of the Council in *Sacrosanctum Concilium*, a document, Instruction on sacred music (*Musicam sacram*) was issued on March 5, 1967. This document contained the general norms or principles guiding Catholic liturgical music to date.

The Fundamental Principles of Catholic Liturgical Music Composition

The term 'principle' refers to a fundamental assumption or guiding belief on which something is based. The Oxford Advanced Learner's Dictionary (2001) defined it as “a law, a rule or a theory that something is based on.” Following this definition, the principles of liturgical music composition could then refer to the fundamental assumptions, instructions, or theories which serve as guides to the creation of a given musical element for the liturgy. Hence, this study based its theory on the fundamental assumption of Catholic liturgical music composition according to *Sacrosanctum Concilium*.

The Constitution on the sacred liturgy (*Sacrosanctum Concilium*) states: “The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as a combination of sacred music and words, it forms a necessary or integral part of the solemn liturgy” (art. 112). To preserve and cultivate the treasure of sacred music, the same document instructed that great care must be taken, it then maintained that:

Composers, filled with the Christian spirit, should accept that it pertains to their vocation to cultivate sacred music and increase its store of treasures. Let them produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of smaller choirs, and which make possible the active participation of the whole congregation. The texts intended to be sung must always conform to Catholic doctrine. Indeed, they should be drawn chiefly from sacred scripture and liturgical sources (art. 121).

The question then is, how many Catholic liturgical music composers are consciously aware of the above guiding norms? How many of them care to be guided by the fundamental principles in the act of composing a song for the liturgy? Our Church in Nigeria is richly blessed with many men and women who struggle to use their God's gifted talents in producing a composition for liturgical use as evidenced by the great number of songs used in our local Churches today. However, critical analysis of some of the musical compositions is clear evidence that there is a lack of knowledge, understanding and practice of the Vatican II Council's instructions.

Observation from some of the musical compositions shows ignorance or deliberate disregard for the structure of liturgical texts and distortion of the lyrics of our liturgical texts resulting in musical compositions lacking the qualities which belong to liturgical rites especially holiness, true art (beauty), universality, simplicity and *Sensus ecclesiae*.

Holiness

The holiness of form for music destined for liturgical worship is one of the teachings of the Church that has been consistent all through the Church's history. The document of the Vatican II Council, *Musicam Sacram* (Instruction on music in the liturgy) states: "By sacred music is understood that which, being created for the celebration of divine worship, is endowed with a certain holy sincerity of form" (art. 4). By implication, this form of music should avoid secularity in the style of composition and the manner of its presentation. This is a result of the vital roles music performs in the liturgical celebration which has been highlighted earlier in this work. But unfortunately, what we observed today is some elements of secularity in the texts of some musical compositions and as a result their rendition most times becomes theatrical. Rather than helping the worshipping community to experience faith, it becomes a distraction. This was the reason Pope Pius XII in his *Musicae Sacrae Disciplina* maintained that the composition "must not allow within itself anything that savours of the profane nor allow any such thing to slip into the melodies in which it is expressed" (art. 42).

True Art (Beauty)

Good liturgical music helps the faithful have a better understanding of the liturgy and to participate actively in it. It can absorb, captivate, and elevate the heart of the worshippers, leading

them into a deeper spiritual union with God.

In the teaching of Pope Francis in Gome (n. d), it was expressed that “beautiful and good music is a privileged tool for approaching the transcendent, and often helps even those who are distracted to understand a message.”

Lack of the principles of art as observed in some contemporary liturgical music compositions instead of helping to foster true devotion in the soul of the faithful as stated above has led to the contrary. This certainly was why Pope Pius X in Hayburn (1979) alleged, “Without the principles of art, a musical composition can never be good. When these are lacking the music can never inspire the soul of the hearer as true art should” (p. 205).

The principle of the beauty or true art of liturgical music lies in its full adherence to the texts it presents. In other words, it is ensuring that the meaning of the text of the music is properly conveyed so that the texts can effectively achieve their ministerial and sanctifying purpose. On the other hand, Pope Pius XII teaches that liturgical music must not be composed with heavy and bombastic style to avoid obscurity of the “sacred words of the liturgy by a kind of exaggeration interfere with the conduct of the liturgical service or, finally, lower the skill and competence of the singers to the disadvantage of sacred worship” (art. 57).

Universality

The Church since the Vatican Council II (1963-1965), accommodates in its rites the languages and certain elements specific to individual cultures, a custom extending back to the early Church. The practice of incorporating appropriate cultural elements into the liturgy is also known as Inculturation. Some Church musicians have misinterpreted the mind of the Church in the bid to enculturate the liturgy in the aspect of music. Take, for instance, the *Kyrie eleison*, a penitential song by which we plead for God's mercy. The texts and language of the composition are meant to flow so that in whichever language it is written, will be properly understood.

A particular piece of this song, *Kyrie eleison* was written using about six different languages in the order of Igbo, Hausa, Yoruba, English, Akwa-Ibom and Latin to express a particular phrase (*Onyenweanyi mee ebere*). An Akwa-Ibom man who may be ignorant of these other languages may get confused at the beginning of the song until his language is altered. This was why Pope Pius X in Hayburn (1979) instructed that "although each country may use in its ecclesiastical music own national style, these forms must be subject to the proper nature of sacred music, so that it may never produce a bad impression on the mind of any stranger who may hear it. Pope John Paul II supporting Pius X in his Chirograph (2003) also maintained that "those elitist forms of inculturation which introduce into the liturgy ancient or contemporary compositions of possible artistic value, but that indulge in a language that is incomprehensible to the majority, should be avoided" (art. 6).

Simplicity

In as much as the Church maintained in her teaching that music destined for liturgical celebration should possess the character of a true art yet, the same Church through Pius X in Hayburn (1979) also teaches that “The principles of art do not exclude the simplicity of musical composition from the service of worship” (p. 205). These two points have also been misinterpreted by some composers. Hence, for the sake of embellishment, some composers resorted to focusing attention only on the aesthetic qualities of the music by altering the liturgical texts and adding words that are not in the authentic liturgical book. An example of such composition is the '*Sanctus*' which has a clear biblical foundation in Rev. 4:8. The text in Igbo language as formulated in the liturgical book read:

Nso, nso, nso

Oseburuwa Chineke nk'igwendi agha

Eligwenaalajuputaran'ebube Gi

Hosanna n'elukasielu

O di Ngozibu Onye biara

N'aha Onyenwany

Hosanna n'elukasielu.

In setting the above texts into music, the composer is expected to maintain the textual form exactly as it is in the liturgical book. But, some composers in their overzealous, compositions will add other words that are not part of what is contained in the liturgical book just to make it more interesting.

The piece of music on the next page titled, “*Nso, Nso, Nso*” (*Missa Inye Otito*) is a good example of such musical composition.

Again, some of the liturgical texts which are prayed in and by themselves have also been altered and obstructed for embellishment. An example of this is "The Lord's Prayer" (Our Father) which every Christian knows the Biblical source and the structure of the texts. The lyrics of the music in question began thus:

“Rejoice in the Lord alleluia

Rejoice in the Lord alleluia.

Our Father, who art in heaven

Hallowed be thy name...”

From the fundamental principles as highlighted above, we discovered that the Church insists on producing composition “which can be sung not only by large choirs, but also by smaller choirs, and which make possible the active participation of the whole congregation.” This is the essence of composing a work simply as Achikeh (1999) described it. According to Achikeh, the determinant of a simple song is the ground that the melody is within the range of the average

untrained voices who may sing the song to make them sound presentable. Some of the songs understudied lack this quality thus, the possibility of helping the faithful participate actively in the liturgy would be lacking in that the range is such that can be performed only by a trained choir.

NSO, NSO, NSO (MISSA INYE OTITO)

Doh is F

Nso, Nso, Nso, Nso, Nso, Nso,

11 Nso O-se-blu -wa di Nso O-se bu-lu -wa Chu-kwu nk'i-gwe n-dia

20 gha e-bu-be Gi ju-pu-ta-ra e-lui-gwe n'a - la O-se-bu-lu -wa Chu-kwu nk'i-gwe n-dia

28 gha e-bu-be Gi ju-pu-ta-ra e-lui-gwe n'a - la E-tue - si tie ya n'i-gwe ti-e ya

36 n'u-wa ka ndi mma-du ma-ra eh na Chu-kwu di N-so n - di Muo-ma n'e-ti

42 eh n-gwa nu k'a-nyi tie Ho-sa - nna Ho-sa - nna n'e-lu ka - sie - lu

Some composers in an attempt to use poetic license which Iyara (2019) referred to as “the poetic trivialization” to simplify the texts have distorted the meaning of the liturgical texts completely. An example of such distortion could be seen in one of the principal songs of the Church, "Glory be to God in the highest." This song was described in the General Instruction of the Roman Missal (no. 53) as “a most ancient and venerable hymn by which the Church, gathered in the Holy Spirit, glorifies and entreats God the Father and the Lamb.” The document further maintained that “The text of this hymn may not be replaced by any other.” The texts read thus:
 Glory to God in the highest

And on earth peace to people of goodwill
 We praise you, we bless you,
 We adore you, we glorify you,
 We give you thanks for your great glory,
 Lord God heavenly King,
 O God Almighty Father,

Lord Jesus Christ, only begotten Son,
 Lord God, Lamb of God, Son of the Father,
 You take away the sins of the world,
 Have mercy on us;
 You take away the sins of the world,
 Receive our prayer;
 You are seated at the right hand of the Father,
 Have mercy on us.

For you alone are the Holy One,
 You alone are the Lord,
 You alone are the Most High,
 Jesus Christ,
 With the Holy Spirit,
 In the glory of God the Father.
 Amen.

However, what is discovered today in most Catholic Churches is that the text of the hymn has been reduced to three chants of Glory to God (3x) and Alleluia-Amen (3x) as shown below.

GLORY TO GOD

Glo-ry___ to God, glo-ry___ to God glo-ry to the Fa - ther To Him be

11
 glo-ry___ for - e-ver A-lle-lu-ia A-men, A-lle-lu-ia A-men, A-lle-lu-ia A-men.

It is to this effect that Pope Pius X in Hayburn (1979) had earlier instructed:

Since the text to be sung and the order in which it is to be sung are already determined for every liturgical service, it is not lawful to change either the words or their order, to substitute another text, or to leave anything out, either entirely or in part, except in a case in which the rubrics allow the organ alone to replace certain verses. The liturgical text must be... just as it stands in the authentic books, without changing or transposing the words, without needless repetition, without dividing the syllable, and always so that it can be understood by the people who hear it (p. 226).

Sensus Ecclesia

The term 'Sensus ecclesia' literally means the teaching or doctrine of the Church. According to Banjo (2017), this element was highlighted by Pope John Paul II in an audience with the professors and students of the Pontifical Institute of sacred music, Rome when he said that singing in the liturgy must flow from '*sentire cum Ecclesia*,' meaning that, "the songs used in the sacred liturgy must be in accordance with that which the Church stands for" (p. 24).). In other words, the songs must be in harmony with Catholic theology or teachings; they must express and explain the doctrine accurately. Therefore, the only way to determine whether or not a particular song meets the 'Ecclesia sense' requirement is by its scriptural, liturgical and theological foundation according to Catholic Church. Some of these elements are lacking in some compositions understudied by the researcher.

One may argue that some of the songs in question have God mentioned in them but then, are they liturgically and theologically based according to Catholic teaching? This is a question composers must always bear in mind to avoid what was expressed by Pius VI in Banjo (2017) which read: "When a song lacks the ecclesial sense instead of helping souls to grow in the faith, it becomes a caricature of the sacred and leads to doctrinal division in the community of the faithful" (p. 25).

Conclusion

Music in Catholic liturgical celebrations is of pre-eminent importance. The Church recognized it as "a treasure of inestimable value greater even than that of any other art admitted into liturgical service. The Church's doctrine on the subject has been well established by the Vatican Council II and this teaching has been consistent. Good knowledge and understanding of the doctrine are required of all who must perform through music during liturgical service to perform according to the mind of the Church. This study suggests, therefore, that workshops and seminars be constantly organized in the Church to enlighten the liturgical music practitioners particularly the composers in order to define the criteria for creating a high-quality repertoire which will enable musical expression to serve its purpose in liturgical service. Again, the compositions presented in the Appendix could be used as models of Catholic liturgical music with the qualities required.

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Appendix

NO. 9 KYRIE ELEISON (LORD HAVE MERCY)

Lento con spirito

LORETTA MARIA IHM

Doh is G | : | : | : | : | d :-r | m :f.m | r .d :- .t₁ | d :- | - :
 SOPRANO Ky - ri - e e - le - i - son____
 | : | : | : | : | s₁ :-l₁ | d :r.d | t₁ .l₁ :- .s₁ | s₁ :- | - :
 ALTO Ky - ri - e e - le - i - son____
 | : | : | : | : | m :-f | s :l .s | f.m :- .r | m :- | - :
 TENOR Ky - ri - e e - le - i - son____
 | s₁ :-l₁ | s₁ :d.t₁ | l₁ :t₁.d | s₁ :- | d :-d | d :- .f₁ | s₁ :s₁ | d₁ :- | - :
 BASS Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son____

10 | s :m.m | f.m :r | f :r.r | s .f :m | s :- | m :f.m | r .d :- .t₁ | d :-
 Chris - te e - le - i - son, Chris - te e - le - i - son, Chris - te e - le - i - son____
 | d :d.d | r .d :t₁ | r :s₁.s₁ | m .r :d | d :- | d :r.d | t₁ .l₁ :- .s₁ | s₁ :-
 Chris - te e - le - i - son, Chris - te e - le - i - son, Chris - te e - le - i - son____
 | .m :- .m | .s :- .s | .s :- .t | d' .l :s .s | .m :- .f | s :l | f.m :- .r | m :-
 Chris - te, Chris - te, Chris - te e - le - i - son Chris - te e - le - i - son____
 | d :- | s₁ :- | s₁ :- .s₁ | d .d :d .d | .d :- .d | d :- .f₁ | s₁ :s₁ | d₁ :-
 Chris - te, Chris - te e - le - i - son Chris - te e - le - i - son____

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KYRIE ELEISON (LORD HAVE MERCY) Contd

Loretto Maria IHM

2

18

Ky - ri - e e -
 Ky - ri - e e -
 Ky - ri - e e -
 Ky - ri - e e - le - i - son, Ky - ri - e e -

25

-le - i - son le - i - son.
 -le - i - son le - i - son.
 -le - i - son le - i - son.
 le - i - son le - i - son.

NO. 12 SANCTUS, SANCTUS, SANCTUS

Andante

Loretto Maria IHM

Doh is Eb

SOPRANO | s :s | - :- | f :f | - :- | r :r | - :-
 Sanc-tus, Sanc - tu, Sanc - tus

ALTO | d :d | - :- | l_i :l_i | - :- | t_i :t_i | - :-
 Sanc-tus, Sanc - tus, Sanc - tus

TENOR | : | m .f :m | d :- | d' :r' .d' | s :- | s .l :s
 Sanc - tus, Sanc - tus, Sanc tus

BASS | : | :d .d | f_i .f_i : | :f_i .f_i | s_i .s_i :- | r .d :s_i
 Sanc-tus, Sanc-tus Sanc-tus, Sanc- tus__ Sanc - tus

4 | d .r :m .s | f .m :r | d .d :- | - :- | s .s :s .d' | d' .t :l .s | f .,f :- | .f :s .m
 Do - mi-nus De-us Sa - ba-ot Ple-ni sunt cae-li et ter-ra glo-ri -

| s_i :d .d | d .d :t_i | s_i .s_i :- | - :- | d .d :d .m | m .r :d .t_i | l_i .,l_i :- | .d :m .d
 Do - mi-nus De-us Sa - ba-ot Ple - ni sunt cae-li et ter-ra glo-ri -

| m :s .m | l .s :f | m .m :- | - :- | : | : | : | :
 Do - mi-nus De-us Sa - ba-ot

| d :d .d | f_i .s_i :s_i | d_i .d_i :- | - :- | : | : | : | :
 Do - mi-nus De-us Sa - ba-ot

2

SANCTUS, SANCTUS, SANCTUS (Contd)

Loretto Maria IHM

8

-a tu - a Ho-san - na, ho-san - na, ho-san-na in ex - ce -

-a tu - a Ho-san - na, ho-san - na, ho-san-na in ex - ce -

Ho-san - na, ho-san - na, ho-san-na in ex - ce -

Ho-san - na, ho-san - na, ho-san-na in ex - ce -

13

1. sis Ho - san sis Be - ne - dic - tus qui - 2. FINE sis Ho - san sis Be - ne - dic - tus qui -

sis Ho - san sis

sis Ho - san sis

sis Ho - san sis

sis Ho - san sis

SANCTUS, SANCTUS, SANCTUS (Contd)

Dal Segno el Fine

16

ve - nit in no - mi - ne Do - mi - ni Ho - san

ve - nit in no - mi - ne Do - mi - ni Ho - san

Ho - san

Ho - san

NO. 5

DRAW ME NEARER TO THEE, O LORD

Adapted from psalm 41 (42)

Loretto Maria IHM

Slowly CHORUS

Doh is Eb

SOPRANO

ALTO

TENOR

BASS

Draw me near-er to Thee O my Lord, Draw my clos-er to

Draw me near-er to Thee my Lord, my Lord, draw me clo-ser to

Draw me, draw me near-er to Thee O Lord, draw me clo-ser to

Draw me near - er to Thee my Lord, draw me clos - er

7 Thee. Lord. Draw me near-er to Thee O my Lord, in the Eu - cha - rist.

Thee Lord. Draw me near-er to Thee my Lord, in the Eu - cha - rist.

Thee O Lord. Draw me near-er to Thee my Lord, in the Eu - cha - rist.

to Thee Lord. Draw me near - er to Thee my Lord, in the Eu - cha - rist.

2
 16

VERSE ONE DRAW ME NEARER TO THEE, O LORD (Contd) Loretto Maria IHM

:s₁ :s₁ | m :- :r | d :- :- | :r :m | f :- :m | r :- :- | :m :f | s :- :m

Like the deer that yearns for_ runn - ing streams my_ soul is

:s₁ :s₁ | d :- :s₁ | l₁ :- :s₁ | f₁ :- :s₁ | l₁ :- :d | t₁ :- :- | :d :r | m :- :d

Like the deer that yearns, that yearns for runn - ing streams my_ soul is

: : | : : | : : | : : | : : | : : | : : | : :

: : | : : | : : | : : | : : | : : | : : | : :

: : | : : | : : | : : | : : | : : | : : | : :

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VERSE TWO

r :m :d | t₁ :- :d | r :- :- | d :- :- | s₁ :s₁ :s₁ | m :m :r | d :- :- | :r :m

thirst-ing for You_ my God. My soul is thirst-ing for God the_

s₁ :s₁ :s₁ | s₁ :- :- | f₁ :- :- | m₁ :- :- | s₁ :s₁ :s₁ | d :d :s₁ | l₁ :- :s₁ | f₁ :- :s₁

thirst-ing for You my_ God. My soul is thirst-ing for God, for God the

: : | : : | : : | : : | : : | : : | : : | : :

: : | : : | : : | : : | : : | : : | : : | : :

: : | : : | : : | : : | : : | : : | : : | : :

DRAW ME NEARER TO THEE, O LORD (Contd)

Loretto Maria IHM

32 | f :f :m | r :- :- | :m :f | s :- :m | r :m :d | t₁ :- :d | r :- :r | d :- :- | ³VERSE THREE

God of my life. When can I en-ter and see the face of God? Deep is
 God of my life. When can I en-ter and see the face of God? Deep is

41 | m :m :r | d :- :- | :r :m | f .f :f :m | r :- :- | :m :f | s :s :m | r :m :d

call-ing on deep, in the roar of wa - ters. Your tor-rent and all_ Your
 call-ing on deep, on deep in the roar of wa - ters. Your tor-rent and all Your

DRAW ME NEARER TO THEE, O LORD (Contd)

Loretto Maria IHM

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VERSE FOUR

t₁ :- :d | r :- :r | d :- :- | s₁ :s₁ :s₁ | m :m :r | d :- :- | :r :m

waves swept o - ver me. Why are you cast down my soul, why groan

s₁ :- :s₁ | f₁ :- :f₁ | m₁ :- :- | s₁ :s₁ :s₁ | d :d :s₁ | l₁ :- :s₁ | f₁ :f₁ :s₁

waves swept o - ver me. Why are you cast down my soul, my soul, why groan

: : | : : | : : | : : | : : | : : | : :

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f :- :m | r :- :- | :m :f | s :- :m | r :m :d | t₁ :t₁ :d | r :- :- | d :- :-

with - in me? Hope in God I'll praise Him my Sa-viour and my God.

l₁ :- :d | t₁ :- :- | :d :r | m :- :d | s₁ :s₁ :s₁ | s₁ :s₁ :s₁ | f₁ :- :- | m₁ :- :-

with - in me? Hope in God I'll praise Him my Sa-viour and my God.

: : | : : | : : | : : | : : | : : | : : | : :