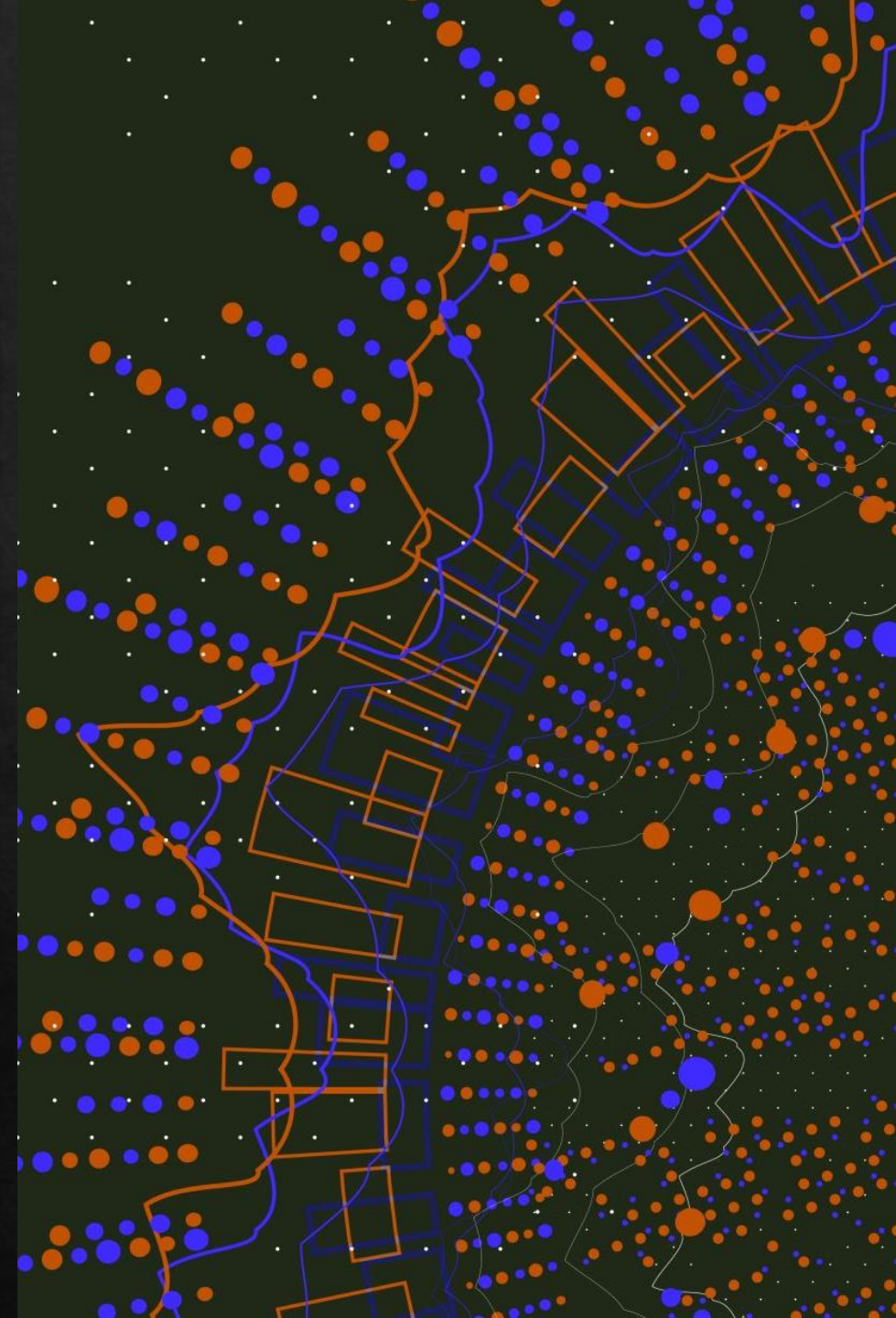


X'jitlob minna mużikament dan il-mument ritwali?

Djalogi u Akklamazzjonijiet
1-Introjtu u s-Salm Responsorjali.

Xi aspetti mir-Rit tal-Funerali u taż-Żwigijiet



DJALOGI

GIRM

34. Since the celebration of Mass by its nature has a “communitarian” character,^[45] both the dialogues between the priest and the faithful gathered together, and the acclamations are of great significance;^[46] in fact, they are not simply outward signs of communal celebration but foster and bring about communion between priest and people.

35. The acclamations and the responses of the faithful to the priest’s greetings and prayers constitute that level of active participation that the gathered faithful are to contribute in every form of the Mass, so that the action of the entire community may be clearly expressed and fostered.^[47]

STL 19. The importance of **the priest’s participation in the Liturgy, especially by singing**, cannot be overemphasized. The priest sings the presidential prayers and dialogues of the Liturgy according to his capabilities, and he encourages sung participation in the Liturgy by his own example, joining in the congregational song.

L-AKKLAMAZZJONIJIET

GIRM 62: *An acclamation of this kind [before the Gospel] constitutes a rite or act in itself, by which the assembly of the faithful welcomes and greets the Lord who is about to speak to it in the Gospel and professes its faith by means of the chant.*

MCW 53: **“Shouts of joy which arise from the whole assembly as forceful and meaningful assents to God’s Word and Action”.**

LMT 11: **“Short, direct and strong declarative statement[s] of the community’s faith”.**

Quddiesa “kantata”?

- ◆ *Kyrie – Gloria – Sanctus – Agnus Dei*
- ◆ Jew kollox jew xejn?
- ◆ Interessanti li l-espressjoni “Quddiesa Kantata” (Missa cantata) ma ssibhiex, la f’GIRM u l-anqas f’STL! Jista’ jkun li hemm bidla ta’ prospettiva jew ta’ enfasi?
- ◆ Jagħmel sens liturgiku li tkanta l-Kyrie, Gloria, Sanctus, Agnus Dei u l-ebda djalogu mal-poplu?

“INNIJIET” – L-INTROJTU

GIRM 47

After the people have gathered, the Entrance chant begins as the priest enters with the deacon and ministers.

The PURPOSE of this chant is
to **open the celebration**,
foster the unity of those who have been gathered,
introduce their thoughts to the mystery of the liturgical season or
festivity,
and **accompany the procession** of the priest and ministers.

Ara diversi eżempji ta' INTROJTI ibbażati fuq l-Antifona tal-Introjtu fil-Missal

Is-Salm Responsorjali

GIRM 61

It is preferable that the responsorial Psalm be sung, at least as far as the people's response is concerned. Hence, the psalmist, or the cantor of the Psalm, sings the verses of the Psalm from the ambo or another suitable place.

(*Ara Nemmen li għad nara, fost il-materjal mir-Rit tal-Funerali*)

RIT TAL-FUNERALI / 1

(mill-Introduzzjoni tar-Rit)

10. Wara l-Ouddiesa tal-funeral isir ir-rit tat-talba u tislima ta' l-aħħar. Dan ir-rit m'għandux jiftiehem qisu xi haġa li ssaffi ruħ il-mejjet, għax dit-tisfija aktar issir bis-saħħa tas-sagrificċju ewkaristiku; iżda huwa rit li jsir bħala t-tislima ta' l-aħħar, meta l-gemgħa ta' l-insara flimkien isellmu lill-membri tagħha qabel it-trasport jew id-difna tal-ġisem mejjet tiegħu. Għax tassew li l-mewt dejjem iġġib xi firda, imma l-insara bħala membri ta' Kristu sħiħ, jibqgħu dejjem magħquda haġa waħda fi Kristu, u għalhekk anqas il-mewt stess ma tista' qatt tifridthom minn xulxin (1).

1) Ara XMUN TA' SALONKA, De ordine sepulturae: PG 155, 685 B.

RIT TAL-FUNERALI / 2

Is-saċerdot, bl-istedina li jagħmel lill-ġemgħa, jiftaħ u jfisser dan ir-rit; imbagħad isir ftit tas-skiet, il-katavru jitraxxax bl-ilma mbierek u jiġi incensat, u jtkanta r-responsorju jew kant ieħor. Dan il-kant kulhadd għandu jqisu bhala l-quċcata tar-rit kollu; għalhekk il-kliem tiegħu jkun xieraq u ssirlu meloġija adatta; u tkun ħaġa tajba jekk jtkanta minn kulhadd.

It-traxxix bl-ilma mbierek ifakkar fil-Magħmudija li biha wieħed isir intitolat għall-ħajja ta' dejjem; u bl-incensazzjoni jingħata ġieh lill-ġisem tal-mejjet, jiġifieri lit-tempju ta' l-Ispirtu s-Santu; dawn iż-żewġ ċerimonji jistgħu jitqiesu bhala għamliet ta' tislima wkoll.

Ir-rit tat-talba u tislima ta' l-aħħar ma jistax isir ħlief biss fl-istess funeral jew fil-preżenza tal-katavru.

RIT TAL-FUNERALI / 3

47. Imbagħad is-sacerdot, qabel jew wara l-kant li ġej, iroxx l-ilma mbierrek fuq il-katavru u jincensah:

Qaddisin t'Alla, għinuh(a); Angli tal-Mulej, ejjew ilq-għuh(a): Ħudu magħkom 'il ruħu/ruħha: * Wassluha quddiem Alla l-Għoli. √. Ħa jilqgħek Kristu li sejjahlek għal warajh: Ħa jqegħduk l-Angli fi ħdan Abraham. — Ħudu magħkom 'il ruħu/ruħha: * Wassluha quddiem Alla l-Għoli. R. Agħtiha, Mulej, il-mistrieħ ta' dejjem: u d-dawl ta' dejjem jiddi lilha. ~ Wassluha quddiem Alla l-Għoli.

Dan il-kliem li soltu JINGHAD huwa maħsub biex ikun KANTAT!

RIT TAL-FUNERALI / 4

From Sing to the Lord, 246


246. Sacred music has an integral role in the funeral rites, since it can console and uplift mourners while, at the same time, uniting the assembly in faith and love. Funeral music **should express the Paschal Mystery and the Christian's share in it.** Since music can evoke strong feelings, it should be chosen with care. It should console the participants and “help to create in them a spirit of hope in Christ's victory over death and in the Christian's share in that victory.” Secular music, even though it may reflect on the background, character, interests, or personal preferences of the deceased or mourners, is not appropriate for the Sacred Liturgy.

Ara fost l-eżempji: *Jien nemmen li għad inqum*, maqlub mit-Taljan

RIT TAŻ-ŻWIEĞ

STL 218

Both musicians and pastors should make every effort to assist couples to understand and share in the planning of their marriage Liturgy. **Since oftentimes the only music familiar to the couple is not necessarily suitable to the sacrament**, the pastoral musician will make an effort to demonstrate a wide range of music appropriate for the Liturgy.

Ara wkoll STL 219-221 

RIT TAŻ-ŻWIEĞ / 2

STL 219

It is helpful for a diocese or a parish to have a **definite but flexible policy** that provides clear guidance and also **allows for pastoral sensitivity** regarding wedding music. This policy should be communicated early to couples as a normal part of their preparation in order to avoid last-minute crises and misunderstandings.

RIT TAŻ-ŻWIEĞ / 3

STL 220

Particular decisions about choice and placement of wedding music should be based on the three judgments proposed above (see nos. 126ff.): the **liturgical** judgment, the **pastoral** judgment, and the **musical** judgment. As indicated previously, all three of these judgments must be taken into account, since they are aspects of a single judgment. Additionally, **music should reflect the truth that all the sacraments celebrate the Paschal Mystery of Christ.**

Secular music, even though it may emphasize the love of the spouses for one another, is not appropriate for the Sacred Liturgy. Songs that are chosen for the Liturgy should be appropriate for the celebration and express the faith of the Church.

RIT TAŻ-ŻWIEĞ / 4

STL 221

If vocal **soloists** are to be employed in the celebration of the sacrament, they should be **instructed on the nature of the Liturgy and trained in the unique aspects of singing in a liturgical context.** Either the soloist should be trained to carry out the ministry of psalmist and cantor, or else another singer should be secured for this liturgically important role. In all cases, soloists should be aware that their talents are offered at the service of the Liturgy. Vocalists may sing alone during the Preparation of the Gifts or after Communion, **provided the music and their manner of singing does not call attention to themselves** but rather assists in the contemplation of the sacred mysteries being celebrated. **Soloists should not usurp parts of the Mass designated for congregational participation.**

KONKLUŻJONI?

*Ngħinu l-poplu
jiskopri l-vuċi tiegħu!*

SA#HA U KURAĠĠ!