

# CAECILIA



vi  
**A** -ve, Regína cæló-rum, \* Ave, Dómina Ange-ló-  
rum : Sálve rádix, sálve pórtá, Ex qua mún-do lux est  
órta : Gáude, Vírgo glo-ri- ósa, Su-per ómnes spe-  
ci-ó-sa : Vá-le, ó valde decó-ra, Et pro nó-bis Chrí-  
stum exó-ra.

VOLUME 83 Number 2

JANUARY — FEBRUARY, 1956

THE REVIEW OF CATHOLIC CHURCH & SCHOOL MUSIC

*According to the decree of the Holy See "Maxima redemptionis nostrae mysteria" of Nov. 16, 1955, the new Ordo for Holy Week — including new rubrics and new Latin translations — is mandatory for this year — 1956.*

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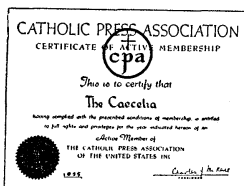
A REVIEW OF  
CATHOLIC CHURCH  
and SCHOOL MUSIC

VOLUME 83 Number 2

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## DECREE: HOLY WEEK ORDO RESTORED

By special mandate of His Holiness, Pope Pius XII, the Sacred Congregation of Rites has decreed the following:

### I. THE RESTORED ORDO FOR HOLY WEEK IS PRESCRIBED.

1. Those who follow the Roman rite are bound in the future to follow the Restored Ordo for Holy Week, set forth in the original Vatican edition. Those who follow other Latin rites are bound to follow only the time established in the new Ordo for the liturgical services.

2. The new Ordo must be followed from March 25, the second Sunday of Passiontide or Palm Sunday, 1956.

3. Throughout the entire Holy Week no commemoration is admitted and, in the Mass, "orationes imperatae" (collects prescribed by an Ordinary), however they may have been ordered, are also forbidden.

### II. ON THE PROPER HOURS FOR THE SACRED LITURGY OF HOLY WEEK.

#### *The Divine Office*

4. On the second Sunday of Passiontide or Palm Sunday and on Monday, Tuesday and Wednesday of Holy Week the divine office is said at the usual hours.

5. During the last three days of Holy Week, that is, on the Thursday of the Lord's Supper, the Friday of the Lord's passion and death, and Holy Saturday, the following rules are to be observed if the office is said in choir or in common:

Matins and Lauds are not anticipated, but are recited in the morning at the proper time. However, in cathedral churches where the Mass of the Chrism is being said on Holy Thursday morning, the Matins and Lauds of Holy Thursday can be anticipated.

The little hours are said at the proper time.

Vespers are omitted on Thursday and Friday when the principal liturgical functions of those days take their place. On Holy Saturday, however, they are said after noon at the accustomed hours.

Compline is said after the evening liturgical functions on Thursday and Friday. On Holy Saturday it is omitted.

In private recitations of the office on these three days, all the canonical hours should be recited according to the rubrics.

#### *The Mass or Principal Liturgical Function.*

6. On Palm Sunday the solemn Benediction and the Procession of Palms are held in the morning at the accustomed hour. Where the office is said in choir, the proper time is after Terce.

7. On the Thursday of the Lord's Supper the Mass of the Chrism is celebrated after Terce. The Mass of the Lord's Supper, however, is celebrated in the evening at the most convenient time, but not before 5 P. M., nor after 8 P. M.

8. On the Friday of the Lord's passion and death the solemn liturgical service is celebrated in the afternoon about 3 P. M. If there is some pastoral reason to do so, it is allowable to choose a later hour, but not after 6 P. M.

9. The solemn Easter vigil is to be celebrated at a fitting time, one which will permit the solemn Mass of this vigil to begin about midnight of the night between Holy Saturday and Easter Sunday. Where the conditions of the faith and of the place make fitting in the judgment of the Ordinary to anticipate the hour for celebrating the vigil, this should not begin before twilight, or certainly not before sunset.

### III. EXTENDING LENTEN ABSTINENCE AND FASTING UNTIL MIDNIGHT OF HOLY SATURDAY.

10. The abstinence and fasting prescribed for Lent which, up until this time, according to Canon 1252, section 4, ceased after noon on Holy Saturday will in the future cease at midnight of the same Holy Saturday.

All things to the contrary notwithstanding.  
Nov. 16, 1955.

Gaetano Cardinal Cicognani,  
*Prefect, Sacred Congregation of Rites*  
A. Carinci,  
*Archbishop of Seleucia, Secretary,*  
*Sacred Congregation of Rites*

## INSTRUCTION ON THE CORRECT USE OF THE RESTORED ORDO

(*Excerpts*)

Since it is the intention of the restored ordo of Holy Week that, with the venerable liturgical services of these days restored to the hours that are proper and opportune, these liturgical services can be attended more easily, more devoutly and more fruitfully by the faithful, it is highly important that this salutary intention be realized.

Hence it has seemed opportune to this Sacred Congregation of Rites to add to the general decree on the restoration of the Ordo of Holy Week an Instruction, by which the change to the new order may be made easier and the faithful may be led more securely to derive richer fruits from a living participation in the sacred ceremonies.

The knowledge and the observance of this Instruction are obligatory for all of those whom it concerns:

### I. PASTORAL AND RITUAL PREPARATION.

1. Local Ordinaries should carefully see to it that priests, especially those who have the care of souls, should be well instructed not only about the ritual observance of the restored Ordo of Holy Week but also about its liturgical meaning and its pastoral purpose.

They should likewise take care that the faithful also during the holy season of Lent should be effectively taught properly to understand the restored Ordo of Holy Week so that they, mentally and spiritually, may take a devout part in the services.

2. The following are the main points of the Instruction that should be given the Christian people:

(a) *Second Sunday of Passiontide, which is called Palm Sunday.*

The faithful are to be urged to assist in greater numbers at the solemn procession of the palms to give public testimony of their love and gratitude to Christ the King.

(b) *Thursday of the Lord's Supper.*

The faithful should be taught about the love by which Christ the Lord "on the day before he suffered," instituted the Eucharist, a Sacrifice, and Sacrament, and an everlasting memorial of His Passion to be renewed unceasingly through the hands of priests.

The faithful should be asked to adore the Blessed Sacrament, after the Mass of the Lord's Supper.

Where the washing of the feet, to show the Lord's commandment about fraternal charity, is performed in a church according to the rubrics of the restored Ordo of Holy Week, the faithful should be instructed on the profound meaning of this sacred rite and should be taught that it is only proper that they should abound in works of Christian charity on this day.

(c) *Friday of the Lord's Passion and Death.*

The faithful should be trained to gain a right understanding of the unique liturgical services of this day.

In these services, after the sacred readings and prayers, the Passion of our Lord is sung solemnly, prayers are offered for the needs of the entire Church and of the human race and the Holy Cross, the memorial of our redemption, is most devoutly adored by the Christian family, the clergy and the people.

Finally, according to the rubrics of the restored Ordo, and as was the custom for many centuries, all who wish to do so and who are properly prepared can go to Holy Communion, so that, devoutly receiving the Lord's Body which was given for all on this day, they may receive richer fruits of the redemption.

(b) *Holy Saturday and the Easter Vigil.*

The intention and purpose of this vigil is to point out and to recall in the liturgical service how our life and grace have flowed from the Lord's death. And so, Our Lord Himself is shown under the sign of the paschal candle as "the light of the World" (John 8:12), who has put the darkness of our sins to flight by the grace of His light.

The "Exsultet" is sung in which the splendor of the holy night of the Resurrection is glorified.

3. The ritual preparation for the sacred ceremonies of Holy Week is no less necessary.

Hence all those things required for the devout and becoming performance of the liturgical services of Holy Week must be carefully prepared and put in order. The sacred ministers and all of the rest who take part in the services, whether clerics or laymen, especially the boys, should be thoroughly instructed about what they are to do.

(Continued on Page 47)

## MUSICAL GUIDE FOR REVISED HOLY WEEK LITURGY

A Summary of Sung Parts and Directions for the Choir  
Compiled by  
The National Liturgical Committee of the NCMEA

### I. PALM SUNDAY

- A. Blessing of Palms
1. Antiphon *Hosanna filio David* sung by chanters as ministers enter.
  - \*2. *R.* *Et cum spiritu tuo* to new oration
- B. Distribution of Palms  
(when Celebrant begins distributing palms, chanters sing following antiphons and psalms. Whenever distribution is completed, singing immediately concludes with *Gloria Patri* and repetition of antiphon, even if all verses have not been sung. To fill out time, psalms and antiphons may be repeated)
1. Ant. — *Pueri Hebraeorum portantes ramos . . .*
  - \*Ps. 23, v. 1-2 — antiphon repeated  
v. 7-8 — antiphon repeated  
v. 9-10 — antiphon repeated  
*Gloria Patri* — antiphon repeated
  2. Ant. — *Pueri Hebraeorum vestimenta proternebant . . .*
  - \*Ps. 46 — antiphon repeated after every two verses.
- C. Gospel — usual response
- D. Procession with Blessed Palms
1. *Y.* *Procedamus in pace.* (Celebrant or deacon)  
*R.* *In nomine Christi. Amen.* (all)
  2. Beginning of procession: all or some of following antiphons may be sung
    - 1 Ant. — *Occurunt turbae*
    - 2 Ant. — *Cum angelis*
    - 3 Ant. — *Turba multa*
    - \*4 Ant. — *Coeperunt omnes turbae descendentium gaudentes laudare Deum voce magna, super omnibus quas viderant virtutibus, dicentes: Benedictus qui venit Rex in nomine Domini; pax in terra, et gloria in excelsis.*
  3. During procession: *Hymn to Christ the King* (*Gloria Laus*) by all if possible.
    - a) *Gloria Laus* — (chanters) — *Gloria Laus* (all)  
v. 1: *Israel es* ..... (chanters) *Gloria Laus* (all)  
v. 2: *Coetus in* ..... (chanters) *Gloria Laus* (all)  
etc. as in *Liber Usualis*
    - \*b) 5 Ant. — *Omnes collaudant nomen tuum, et dicunt: Benedictus qui venit in nomine Domini: Hosanna in excelsis.*  
Ps. 147 — *Lauda Jerusalem*  
5 Ant. — repeated
    - \*c) 6 Ant. — *Fulgentibus palmis prosternimur adveniēti Domini: huic omnes occuramus cum hymnis et canticis, glorificantes et dicentes: Benedictus Dominus.*

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(\*indicates a new chant or a change from the old ceremonial)

\*d) 7 Ant. — Ave, Rex noster, Fili David, Redemptor mundi, quem prophetae praedixerunt Salvatorem domui Israel esse venturum. Te enim ad salutarem victimam Pater misit in mundum, quem expectabant omnes sancti ab origine mundi, et nunc: Hosanna Filio David. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

\*e) *Christus Vincit* or other song in honor of Christ the King may be sung by all the faithful.

4. Return of procession: when Celebrant passes through doors of the church.

8 Ant. — *Ingrediente* intoned by chanters.

\*5. At altar: responses to new oration.

E. Holy Mass (no change)

1. Introit — Domine, ne longe
2. Gradual — Tenuisti manum  
Tract — Deus, Deus meus
3. Credo
4. Offertory — Improperium
5. Communion — Pater, si non potest

## II. HOLY THURSDAY EVENING MASS

A. Holy Mass

1. Introit — Nos autem
2. After Gloria organ is silent until Gloria of Easter Vigil Mass
3. Gradual — Christus factus est  
N.B. after Gospel, for ceremony of washing of feet cf. C) below
4. No Credo
5. Offertory — Dexteram Domini
- \*6. Agnus Dei — third invocation “miserere nobis” instead of “dona nobis pacem”
- \*7. Communion Procession: antiphon *Dominus Jesus* — following psalms may be added, repeating antiphon after each psalm — singing begins after *Ecce Agnus Dei* and *Domine non sum dignus*  
Ps. 22 — Dominus pascit me  
Ps. 71 — Deus, iudicium tuum  
Ps. 103 — Benedic anima mea  
Ps. 150 — Laudate Dominum

B. Solemn Transferal of Blessed Sacrament to the Repository

(similar to ceremony for procession at Forty Hours Devotion)

1. after Mass, Blessed Sacrament is incensed
2. *Pange Lingua* intoned by Chanters when Celebrant, holding Monstrance, turns toward people and procession begins.
3. verses 1-4 may be repeated during the procession
4. *Tantum Ergo* sung when Celebrant arrives at Altar of Reposition.

C. Ceremony of the Washing of Feet (optional)

1. Antiphon 8— Ubi Caritas with all its verses *must* be sung.
2. Antiphons 1-7 (as given in Liber Usualis) *may* be sung.  
N.B. Ant. *Benedicta sit* has been discarded
3. versicles and responses as given in Liber Usualis.

## III. GOOD FRIDAY AFTERNOON

- A. The Readings
- \*1. response (Amen) to opening oration
  2. Responsory *Domine, audivi* after first lesson
  3. Responsory *Eripe me, Domine*, after second lesson.
- B. Nine Solemn Orations  
choir does not sing the response *Levate* (even when rite is performed without deacon and subdeacon) but only the *Amen* at conclusion of each oration.
- C. Solemn Adoration of the Cross
1. R̄. *Venite Adoremus* — three times
  2. *Improperia* or *Reproaches* (begun as Celebrant begins his adoration of the cross) as given in Liber Usualis but with a different arrangement of verses between the two choirs. The chanters sing as many verses as are needed to fill out the time of adoration, but the concluding verse *Sempiternae sit beatæ Trinitati . . .* and *dulce lignum . . .* must never be omitted.
- D. Procession of Blessed Sacrament from Repository to High Altar  
(ministers go to Repository in silence. As they leave with the Blessed Sacrament, the chanters sing three new antiphons:)
- \*1 Ant. — Adoramus te, Christe, et benedicimus tibi, quia per Crucem tuam redemisti mundum.
  - \*2 Ant. — Per lignum servi facti sumus, et per sanctam Crucem liberati sumus: fructus arboris seduxit nos, Filius Dei redemit nos.
  - \*3. Ant. — Salvator mundi, salva nos: qui per Crucem et Sanguinem tuum redemisti nos, auxiliare nobis, te deprecamur, Deus noster.
- E. Communion Service
1. Pater noster is not sung, but recited by all.
  - \*2. During distribution of Holy Communion, chanters may sing *Ps. 21 Deus meus*, and other responsories from Matins of Good Friday, for example, *Omnes amici mei; Vineam meam electam; Animam meam dilectam; Caligaverunt oculi mei*, as given in the Liber Usualis.
  3. responses (Amen) to the three final orations.

## IV. HOLY SATURDAY — EASTER VIGIL

- A. Solemn Procession  
Lumen Christi. R̄. Deo Gratias
- B. Easter Hymn of Praise (Exsultet)  
Ferial responses for Preface. *Amen* at end of Hymn.
- C. Lessons
1. response (Amen) at orations
  2. Canticle: *Cantemus Domino* — after second lesson
  3. Canticle: *Vinea facta est* — after third lesson
  4. Canticle: *Attende, caelum* — after fourth lesson
- D. Litany of All Saints (First Part)  
after last oration, two chanters in center of sanctuary begin Litany: all responding; (invocations are not doubled) up to *Propitius esto*.



- E. Blessing of Baptismal Water
1. responses for orations and ferial preface
  2. Cantic: *Sicut cervus* sung while blessed water is carried in procession to the baptismal font.
  3. response to oration.
- F. Litany (second part)  
resumed after renewal of baptismal promises and after Celebrant has sprinkled people with holy water.
- G. Holy Mass
1. at end of Litany (Christe, exaudi nos) chanters intone *Kyrie eleison*.
  2. Gloria — organ is heard again.
  3. triple *Alleluia* with *Ÿ. Confitemini & Laudate Dominum*.
  4. No Credo, Offertory, Agnus Dei, Communion antiphon.  
N.B. there is nothing to prevent the singing of Communion Psalms as on Holy Thursday (cf. II, 7 above)
- H. Lauds
1. As Celebrant purifies chalice, chanters intone antiphon: triple *Alleluia*.
  2. Ps. 150 and repetition of antiphon
  3. Antiphon for Benedictus *Et valde mane* intoned by Celebrant and continued by chanters
  4. Cantic: *Benedictus* and repetition of antiphon
  5. *Ite Missa est alleluia, alleluia*.
  6. Recessional hymn or motet may be sung — Latin or English.

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**Restored Ordo**

(Continued from Page 43)

II. ANNOTATIONS TO SOME RUBRICS OF THE ORDO OF HOLY WEEK.

(a) *For the Entire Holy Week.*

4. Where there is a sufficient number of sacred ministers the sacred services of Holy Week should be conducted with all the splendor of the sacred rites. Where there are not enough sacred ministers, the simple rite should be used. The special rubrics, as noted in the proper places, are to be observed.

5. Whenever in the restored Ordo of Holy Week, the words "as in the Roman Breviary" occur, everything is to be taken from this liturgical book. In such cases the norms set forth in the general Decree of the Sacred Congregation of Rites "On Bringing Back the Rubrics Into a Simpler

Form," issued March 23, 1955, are to be observed.

6. During the entire Holy Week, that is from the second Sunday in Passiontide or Palm Sunday up to the Mass of the Easter vigil inclusive, in the Mass (and on Friday in the solemn liturgical service), whenever the function is solemn, that is performed with sacred ministers, the celebrant is to omit whatever the deacon, the subdeacon, or the lector sing or read in the performance of their own part of the ceremony.

Gaetano Cardinal Cicognani

*Prefect of the Sacred Congregation of Rites*

A. Carinci,

Archbishop of Seleucia,

*Secretary of the Sacred Congregation of Rites.*

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## AUGUSTINE AND MUSIC

On the Occasion of the 1600th Anniversary  
of the Saint

by Carl Johann Perl



THE IMAGE OF THE GREAT figure of Augustine confronts us with its astonishing universality. The more we involve ourselves in him, the more valid appears that characterization of him as the contemporary of every generation. No matter what avenue of approach is taken, he forever remains the thinker who has once and for all put into order the very thoughts we find confusing. Augustine found solutions to seemingly interminable problems, problems that have afforded us endless distraction; he is the sage who long since traced the paths of that very wisdom of which we are in such dire need.

Today, at a time that finds us farthest from that all-embracing unity of ideas characteristic of the Augustinian age, we can hardly expect completely to comprehend him and his intellectual complex. We can only perceive his achievement in summary, in "profile,"<sup>1</sup> or, as our age is wont to do, we may specialize. The latter choice yields the most surprising results, for the further one restricts the study of Augustine, the more universal he becomes.

My task is to describe his relationship to music, which, as seen against the background of his entire output, is an especially important one. To the historian of music, Augustine's writings, to be sure, do not offer the same full harvest that may be gleaned by the philosopher of music. There are various perspectives by which we are able to view the actual connection of early Christian music with that of the pre-Christian era. Nevertheless, we have not succeeded to this day in establishing precise documentary evidence of the junction from the pitifully small number of surviving records, which provide very few clues. The most recent find, in 1922, the Oxyrhynchos papyrus, whose origin has been placed towards the end of the third century A.D., stands, alongside the few reliable transcriptions from documents of late Antiquity, as the oldest, but also the only, known remnants of Christian hymnody in Greek vocal nota-

tion. But the "darkest chapter in music research," as Curt Sachs has called the epoch of the first four Christian centuries, has received sparse illumination in the light of the papyrus. It has served only as the first definite evidence that Christianity used Greek music for its own rites. This is further confirmed by a few paintings from sarcophagi, which depict the use of Greek instruments in Christian musical worship. Documents containing Oriental music from this period are available.

The historical picture is rounded out by a series of Augustinian testimonies, the contents of which are already partly known from other sources. We know, for example, that very soon after the close of the era of persecution, with the beginning of a relatively secure life for the Christian community, intense musical activity became manifest. Such activity in the service of religious devotion no doubt depended on inherited forms, but also surged towards the creation of the genuinely new. As is well known, a new style of choral singing arose at approximately this same time and at various centers: by the effort of Pope Damasus I (366-84) in Rome, Basil the Great (330-79) in Caesarea, St. John Chrysostom (347-407) in Constantinople, and St. Ambrose (340-97) in Milan. The *Confessions* of Augustine, with which we will be concerned below, testify to the historic deed of the Milanese Bishop in the year 386:

Then it was first instituted that after the manner of the Eastern churches, hymns and psalms should be sung, lest the people should wax faint through the tediousness of sorrow: and from that day to this [the *Confessions* were written *c.* 400] the custom is retained, divers, yea, almost all Thy congregations, throughout other parts of the world, following herein.<sup>2</sup>

Included among these Oriental customs, "secundum morem orientalium partium," is, we assume on the basis of very convincing research, more than simply the prototype for the liturgy of Jerusalem, limited to antiphonal singing. Indeed we are brought directly into that orbit which extends properly over Asia Minor and Syria eastwards, as is manifest from the relationship of the melodic material to this "custom of Oriental lands."<sup>3</sup>

And what is perhaps of even greater significance: the four liturgical reformers simultaneously introduce the Alleluia into the musical liturgy of the Christian Church. The Alleluia, a truly ancient survival of synagogue music, was apparently never entirely silenced in Jerusalem. Augustine was strongly drawn to this most remarkable musical form, and his many references to the Jubilation, as the alleluiaic song was called, in his great work on the Psalms, are among the most interesting pronouncements on the actual music of late Antiquity.

What fascinates us most about the Jubilation, which is preserved in the Roman and Ambrosian rites to this day, is the coming to the surface of the element of human invention and inspiration. Here we find the irrational, sensuous component inherent in music itself, in the foreground, and it is permitted to exert to the full its powerful effect, although fashioned for the praising of God and the edification of the faithful just as much as were the strict recitative of psalmody and the artistically temperate melodies of the hymns. The Jubilus, the most beautiful gift that the East could have bestowed upon the Occidental church, the "freest" product, as it were, of sacred art, evoked from Augustine a response that remains unique in patristic literature. It also highlights his love for and understanding of music, and incidentally, even makes him seem a mystic, which he scarcely was. Lastly it contains some historically significant observations concerning the employment of instruments. The exposition of Psalm 32 (Latin enumeration) begins thus:

"Rejoice in the Lord, O ye righteous, for praise is comely to the upright. Praise the Lord with kithara, sing unto Him with the psaltery of ten strings. Sing unto Him a new song." Put off oldness: ye know the new song. A new man, a New Testament, a new song. A new song belongeth not to men that are old: none learn that but new men, renewed through Grace from oldness, and belonging now to the New Testament, which is the kingdom of Heaven. For that sighesth all our love, and singeth a new song. A new song let us sing, not with the tongue, but with the life. "Sing unto Him a new song: sing skilfully [*sic*] unto Him." Every man asketh how he should sing unto God. Sing unto Him, but sing not unskilfully. He would not that His Ears be offended . . . Sing "with jubilation." . . . What is it to sing with jubilation? To be unable to understand, to express in words, what is sung in the heart . . . And whom be-see-meth that jubilation, but the Ineffable God? For He is Ineffable, Whom thou canst not speak; and if thou canst not speak Him, and oughtest not to keep Him

silent, what remaineth to thee but jubilation; that the heart may rejoice without words, and the boundless extent of joy may have no limits of syllables? "Sing skilfully unto Him with jubilation."<sup>4</sup>

In the exposition on Psalm 94 we read:

"Let us make a joyful noise unto God, our salvation." What is to make a joyful noise? Not to be able to express one's joy in words, and yet to testify by the voice what hath been conceived within, and refuseth to be compassed within words: this is to make a joyful noise. Consider, beloved, those who make a joyful noise in any ordinary songs, as in a sort of competition of worldly joy; and ye see them while reciting the written lines bursting forth with a joy, that the tongue sufficeth not to express the measure of; how they shout, indicating by that utterance the feeling of the mind, which cannot in words express what is conceived in the heart. If they then in earthly joy make a joyful noise; might we not do so from heavenly joy, which truly we cannot express in words? . . . "Let us make a joyful noise unto Him with Psalms."<sup>5</sup>

In the exposition on Psalm 56:

"Prepared is my heart, O God, prepared my heart; I will sing, and play."

"Rise up, my glory." He that hath fled from the face of Saul into a cavern, saith, "Rise up, my glory:" glorified be Jesus after His Passion. "Rise up psaltery and kithara." He called upon what to rise? Two organs I see: but Body of Christ one I see, one flesh hath risen again, and two organs have risen. The one organ then is the psaltery, the other the kithara. Organs [*sic*] is the word used for all instruments of musicians. Not only is that called an organ, which is great, and blown into with bellows; but whatsoever is adapted to playing and is corporeal, whereof for an instrument the player make use, is said to be an organ . . . The psaltery is an organ, which indeed is carried in the hands of one that striketh it, and hath strings stretched, but that place whence the strings receive sound, that hollow wood which hangeth suspended, and when touched resoundeth because it is filled with air, this the psaltery hath in the upper part. But the kithara hath this sort of wood hollow and sounding on the lower part. Therefore in a psaltery the strings receive their sound from above, but in a kithara the strings receive sound from a lower part: This difference there is between psaltery and kithara . . . But what is psaltery? What is kithara? Through His flesh [*sic*] two kinds of deeds the Lord hath wrought, miracles and sufferings: miracles from above have been, sufferings from below have been. But those miracles which He did were divine; but through Body He did them, through flesh He did them. The flesh therefore working things divine, is the psaltery: The flesh suffering things human is the kithara. Let the psaltery sound, let the blind be enlightened, let the deaf hear, let the paralytics be braced to strength, the lame walk, the sick rise up, the dead rise again; this is the sound of the Psaltery. Let there sound also the kithara, let Him hunger, thirst, sleep, be held, scourged, derided, crucified, buried. When therefore thou seest in that Flesh certain things from the lower part, one flesh hath risen again, and in one flesh we acknowl-

(Continued on Page 67)

# Surrexit Hodie

For SATB Voices and Organ

William J. Marsh

Moderato

S  
A  
T  
B

1. In sin-ce-ri-  
2. Jam ex-súl-tet

Moderato con vivo

*mf*

Pa - schá - le gá - di - um - a - gá - mus. Nam  
Ca - nát - que tu - ba sa - lu - tá - ris In

*mf*

tá - tis á - zy - mis Nam  
tur - ba coé - li - tum In

*mf*

*rit.* *f a tempo*

Rex — et Au-ctor gló - ri - ae. Sur - ré - xit hó - di - e! Sur -  
 hoc — tri - úm - pho nó - bi - li. Pa - stó - rum Dó - mi - ni. Pa -

*rit.* *f a tempo*

Rex — et Au-ctor gló - ri - ae. Sur - ré - xit hó - di - e! Sur -  
 hoc — tri - úm - pho nó - bi - li. Pa - stó - rum Dó - mi - ni. Pa -

*cresc.* *rit.* *f a tempo*

*mf*

ré - xit\_ hó - di - e! Al - le - lú - ia! (Sur -  
 stó - rum Dó - mi - ni. Vi -

*mp* Al - le - lú - ia! Sur -  
 Vi -

*mf*

ré - xit\_ hó - di - e! Al - le - lú - ia! (Sur -  
 stó - rum Dó - mi - ni. Vi -

*mp* Al - le - lú - ia!

*mp* *cresc.*

ré - xit et no - bis - cum est. *mf* Al - le - lú - ia! Al - le -  
tam Qui dat pro ó - vi - bus.

ré - xit et no - bis - cum est. *mf* Al - le - lú -  
tam Qui dat pro ó - vi - bus.

ré - xit et no - bis - cum est. *mf* Al - le -  
tam Qui dat pro ó - vi - bus.

*mf* Al - le -

lú - ia! Al - le - lú - ia! *f* { Sur - ré - xit et no -  
Vi - tam Qui dat pro -

ia! Al - le - lú - ia! Al - le - lú - ia! { et  
dat -

lú - ia! Al - le - lú - ia! *f* { Sur - ré - xit et no -  
Vi - tam Qui dat pro -

lú - ia! { Sur - ré - xit et no -  
Vi - tam Qui dat pro

6

1. 2. *f* *mf*

bis - cum est. bus. Sur - ré - xit hó - di - e! Sur -  
 ó - vi - est. bus. Sur - ré - xit hó - di - e! Sur -  
 no - bis - cum est. bus. Sur - ré - xit hó - di - e! Sur -  
 pro ó - vi - est. bus. Sur - ré - xit hó - di - e! Sur -  
 bis - cum est. bus. Sur - ré - xit hó - di - e! Sur -  
 ó - vi - est. bus. Sur - ré - xit hó - di - e!

*f* *rall. molto*

ré - xit hó - di - e! Al - le - lú - ia!  
 ré - xit hó - di - e! Al - le - lú - ia!  
 ré - xit hó - di - e! Al - le - lú - ia!  
 Al - le - lú - ia!



Eastertide Antiphon of  
the Blessed Virgin Mary

# Regina Caeli\*

For Three Equal Voices and Organ

Sister M. ELAINE

**Guibiloso**  
*mf*

I  
II  
III

Re-gi - na cae - li lae - tá - re, al - le - lú - ia, lae -

Re-gi - na cae - li lae - tá - re, al - le - lú - ia, lae -

**ORGAN**  
*mf*  
**Guibiloso**

Translation: Rejoice, O Queen of Heaven, praise God,

tá - re, al - le - lú - ia, al - le - lú - ia.

tá - re, al - le - lú - ia, al - le - lú - ia.

*mf*

Qui - a quem me - ru - i - sti por - tá - re, al - le - lú - ia, por - tá - re, al - le -

*mf*

Qui - a quem me - ru - i - sti por - tá - re, al - le - lú - ia, por - tá - re, al - le -

because He whom thou meritest to bear,

\*Arranged for SATB Voices: Cat. No. 1990

Nihil obstat: Rev. Russell H. Davis, Censor Deputatus

Imprimatur: †Richard J. Cushing, D. D., Archbishop of Boston

Feb. 11, 1954

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lú - ia, al-le - lú - ia. Re-sur - ré - xit si-cut di - xit, al-le-

lú - ia, al-le - lú - ia. Al-le-

*He has risen*

lú - ia, al-le - lú - ia. Re-sur - ré - xit si-cut di - xit, al-le -

lú - ia, al-le - lú - ia. Al-le -

*as He said.*

lú - ia, al-le - lú - ia, al-le - lú - ia.

lú - ia, al-le - lú - ia, al-le - lú - ia.

Tranquillo

*mp*  
O - ra pro no - bis De - um, O - ra pro no - bis De -

*mp*  
O - ra pro no - bis De - um, O - ra pro no - bis De -

Tranquillo

Pray for us to God.

*rit.*  $\phi$ \* *Tempo primo*  
*mf*  
um, al-le - lú - ia, al-le - lú - ia. Gau-de et lae - tá - re, O

*rit.* *mf*  
um, al-le - lú - ia, al-le - lú - ia. Gau-de et lae - tá - re, O

*Tempo primo*  
*mf*

Rejoice and be glad,

Vir - go Ma - ri' - a, O Vir - go Ma - ri' - a, al-le - lú - ia.

Vir - go Ma - ri' - a, O — Vir - go Ma - ri' - a, al-le - lú - ia.

O Virgin Mary,

\* When sung as B.V.M. antiphon skip from here to last Alleluia page 4.

4

*mf*  
Qui - a sur - re - xit Do - mi - nus ve - re, al - le - lú - ia, al - le -

*mf*  
Qui - a sur - re - xit Do - mi - nus ve - re, al - le - lú - ia, al - le -

*mf*  
because the Lord is truly risen.

lú - ia, al - le - lú - ia, al - le - lú - ia, al - le -

lú - ia, al - le - lú - ia, al - le - lú - ia, al - le -

lú - ia, al - le - lú - ia, al - le - lú - ia.

lú - ia, al - le - lú - ia, al - le - lú - ia.

*ff* *fff*

## BURIAL SERVICE FOR ADULTS

I. Where the Body Is Laid Out	
Out of the Depths (Ps. 129) . . . . .	2-3
II. Procession to the Church	
Have Mercy (Ps. 50) . . . . .	4-5
III. Procession Into the Church	
Subvenite . . . . .	6
IV. Absolution	
Libera Me . . . . .	7
V. Procession to the Cemetery	
To Paradise . . . . .	9
I Love the Lord (Ps. 114) . . . . .	10-11
VI. At the Grave	
Blessed Be the Lord (Benedictus) . . . . .	12-13

# THE BURIAL SERVICE FOR ADULTS

## I. Where the Body is laid out\*

After the priest has sprinkled the body with holy water, he intones the following antiphon and psalm, which may be continued by the chanters.

Antiphon VIIc 

If — Thou shouldst take — note \*

### Psalm 129



1. Out — of — the depths, O . . . . Lord I cry to Thee: \*

2. Let thine . . . . . *ears* give heed to me, \*
  3. If Thou, O Lord, were to *note* our sin - ful-ness, \*
  4. But for - - - *give* - ness is is Thine, \*
  5. I . . . . . *trust* in the Lord God; \*
  6. My . . . . . *soul* waits for the Lord, \*
  7. More than watchmen . . *wait* for sun - rise, \*
  8. For the . . . . . *Lord* is kind - ness, \*
  9. He will re - - - *deem* Is - ra - el, \*
  10. Eternal rest, O . . . . *Lord*, grant un - to him, \*
- (her)

### Antiphon



If — Thou shouldst take — note of all that we do wrong, O —

\* or in the vestibule of the Church.

## V. Procession to the Cemetery

As the body is carried out, the chanters sing the following antiphon. Psalm 114 may be added and the antiphon repeated. (See next page.)

### Antiphon

To Pa - ra - dise now may the an - gels bring— you

and may the mar - tyrs now come to meet you on your— way,—

and may you be led in - to the ho - ly ci - ty,— Je - ru - sa - lem.

All the choirs of an - gels make you — wel - come there, and with La - za -

rus once so — ill and poor, may peace - ful joy — be now for - ev - er yours.

If burial does not follow immediately, the antiphon, canticle, and prayers given below in No. VI are sung now.

→ 1. O Lord, . . . . . *hear* my call - ing.

2. to the . . . . . *sound* of my plead - ing. \_\_\_\_\_  
 3. O Lord, . . . . . *who* could en - dure it? \_\_\_\_\_  
 4. that with . . . . . *love* men may serve Thee. \_\_\_\_\_  
 5. in his . . . . . *word* does my soul trust. \_\_\_\_\_  
 6. more than watchmen . . . *wait* for sun - rise. \_\_\_\_\_  
 7. let Isra - *el* wait for the Lord. \_\_\_\_\_  
 8. and a - *bund* - ant re - demp - tion. \_\_\_\_\_  
 9. from . . . . . *all* their sin - ful - ness. \_\_\_\_\_  
 10. and let perpetual light . . *shine* up - on him. \_\_\_\_\_  
 (her.)

→ Lord, Lord, who could en - dure it?

*V.* Dóminus vobíscum.

*B.* Et cum spírítu tuo.  
Orémus. . . .

*B.* Amen.

*V.* The Lord be with you.

*B.* And with your spirit.  
Let us pray. . . .

*B.* Amen.



# HYMN OF THANKSGIVING

(From "Canzone Celesti")

George Frederick McKay

Allegro moderato (joyful) (in 3)

The musical score is arranged in four systems, each with three staves (treble, middle, and bass clefs).  
- **System 1:** Features a guitar part (Gt.) in the upper staff and a string part (Sw.) in the lower staff. The guitar part is marked *f* and the string part is marked *mf*.  
- **System 2:** Continues the piano accompaniment with various musical notations including notes, rests, and dynamic markings.  
- **System 3:** Shows the continuation of the piano accompaniment, with the string part (Sw.) marked *mf*.  
- **System 4:** Concludes the piece with the guitar part (Gt.) marked *f*.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music features a complex melodic line in the upper staves and a rhythmic accompaniment in the bass staff. The key signature has one sharp (F#).

Second system of musical notation, consisting of three staves. The middle staff includes the marking "Ch. *mf*". The music continues with melodic and harmonic development.

Third system of musical notation, consisting of three staves. The music features a prominent melodic line in the upper staves and a supporting bass line.

Fourth system of musical notation, consisting of three staves. The music concludes with a final melodic phrase in the upper staves and a sustained bass line.

Sw. *cresc.*

*cresc.*

This system contains three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with a long slur over the first two measures. The middle staff is a grand staff with a bass clef and a key signature of one flat (Bb), featuring a melodic line with a long slur over the first two measures. The bottom staff is a grand staff with a bass clef and a key signature of one flat (Bb), featuring a melodic line with a long slur over the first two measures. The word "Sw." is written above the first measure of the top staff, and "cresc." is written below the first measure of the middle staff.

*allarg.*

This system contains three staves. The top staff is a grand staff with a treble clef and a key signature of one flat (Bb), featuring a melodic line with a long slur over the first two measures. The middle staff is a grand staff with a treble clef and a key signature of one flat (Bb), featuring a melodic line with a long slur over the first two measures. The bottom staff is a grand staff with a bass clef and a key signature of one flat (Bb), featuring a melodic line with a long slur over the first two measures. The word "allarg." is written above the first measure of the top staff.

*a tempo*

Gt. *f*

*f*

This system contains three staves. The top staff is a grand staff with a treble clef and a key signature of one flat (Bb), featuring a melodic line with a long slur over the first two measures. The middle staff is a grand staff with a treble clef and a key signature of one flat (Bb), featuring a melodic line with a long slur over the first two measures. The bottom staff is a grand staff with a bass clef and a key signature of one flat (Bb), featuring a melodic line with a long slur over the first two measures. The word "a tempo" is written above the first measure of the top staff. The word "Gt." is written above the first measure of the middle staff, and "f" is written below the first measure of the middle staff. The word "f" is also written below the first measure of the bottom staff.

This system contains three staves. The top staff is a grand staff with a treble clef and a key signature of one flat (Bb), featuring a melodic line with a long slur over the first two measures. The middle staff is a grand staff with a treble clef and a key signature of one flat (Bb), featuring a melodic line with a long slur over the first two measures. The bottom staff is a grand staff with a bass clef and a key signature of one flat (Bb), featuring a melodic line with a long slur over the first two measures.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with various notes and rests.

Second system of musical notation, including dynamic markings *cresc.* and *f*.

Third system of musical notation, including dynamic markings *mf* and *ff*.

Fourth system of musical notation, including dynamic markings *mf* and *ff*.

### Augustine and Music

(Continued from Page 50)

edge both psaltery and kithara. And these two kinds of things done have fulfilled the Gospel, and it is preached in the nations: for both the miracles and the sufferings of the Lord are preached.<sup>6</sup>

This still widespread opinion among musicologists that the use of instruments in the service was frowned upon, though only the wind instruments were expressly forbidden, is clearly contradicted in the following passage from the exposition on Psalm 146:

For a "Psalm" is a song, not any kind of song, but a song to a psaltery. A psaltery is a kind of instrument of music, like the lyre and kithara, and such kinds of instruments, which were invented for music. He therefore who singeth Psalms, not only singeth with his voice, but with a certain instrument besides, which is called a psaltery, he accompanies his voice with his hands. Wilt thou then sing a Psalm? Let not thy voice alone sound the praises of God; but let thy works also be in harmony with thy voice.<sup>7</sup>

As we observed above, the unusual significance of Augustine's discourses on music lies in their philosophical basis. What Augustine achieved in this realm is so extraordinary, so new, and at the same time of such moment for our times, that it is almost unbelievable how scanty the scholarly exposition of this immense treasure has been. Aside from three or four doctoral dissertations,<sup>8</sup> a carefully prepared synopsis,<sup>9</sup> two small, well-meaning books by amateurs,<sup>10</sup> and the critical annotations in Italian, German, and French editions of the *Musica*,<sup>11</sup> only Paul Hindemith (at Yale and Harvard Universities) and myself (at the University of Notre Dame) have attempted to familiarize our contemporaries with Augustine's philosophy of music.

Let us first briefly summarize: Augustine left to us an effective, practical definition of music. He has shown relationship between music and human existence; illuminated the process of musical creation in its most arcane recesses; divined the meaning of truth in music, and with a stroke of genius, restored to music its moral and ethical powers, retrieving them from Antiquity and from the oblivion into which they sank, and transmitting them, rejuvenated by Christian ideals, to future generations. All of this bespeaks a musical outlook, or better perhaps, a concept of music that has meta-

physical roots, as does the rest of Augustine's philosophy. In his interpretation, music is elevated to the highest level of the activities of the human soul. Music becomes the only "word" that can be created by man, who himself is but a divine creation, and through which he gains the possibility of direct discourse with God — God who is the source of this power, and of nature, the medium and substance in which man creates. Therein lies its mystery, as Augustine knew. For Augustine, creation was not a finite event, but a continual process. Music, creating order from chaos, the new from nothingness, continues the process, and especially if it is "well done," i.e., attuned to the course and direction of the divine Plan, which reveals itself in an entirely unique, but nevertheless unmistakable way. Thus the power of music is such that it must address itself to the most sublime task of which human activity is capable: the restoration of the harmony of the universe, shattered in the first great fall of the angels from grace. Since such a portion of revelation cannot be fulfilled in this life, music becomes the only art to transcend the earthly and approach the heavenly kingdom, where, as Augustine says, "Blessed are they whose business is to praise God!"<sup>12</sup>

Augustine's concept of music is certainly not free from fundamental presuppositions of its own. Indeed, at times it is not at all a separate and distinct branch of inquiry, but rather an aspect of his universal, general philosophical system.<sup>13</sup> Two things must be kept in mind in order to interpret correctly Augustine's most important ideas. First, for him, as a man of Antiquity, music is one of the seven liberal arts, but this relationship is a "preferential" one, that is, music is distinct from and above all other arts, for which reason one seeks in vain through all of Augustine's works for a detailed reference to painting, sculpture, or architecture.<sup>14</sup>

The practice of music, in late Antiquity, is a very limited source of philosophical reflection; music-making is mere virtuosity. Mimes and virtuosos, *symphoniaci* (instrumentalists) and *joculatores* (jesters), constituted the lowest social caste in Rome, whereas music itself was a science, and was always studied, as in Aristotle's *Politics*, as an exercise in dialectic, judgment, and character.

For these reasons it was admitted to the domain of philosophical studies, and in its role as a powerful factor in character formation, served to guide a synoptic pedagogical and ethical system towards its goals. The era immediately preceding that of Augustine held this very same view, and we know, for example, that the founders of Gnosticism of the third and fourth centuries, like Bardesanes, Mani, Harmonios, and Arius, were active composers.

Irrespective of the starting point, any investigation of the processes of musical creation seems to arrive at the same point, whether the method of inquiry be a psychological burrowing into the transmutation of the impulses and insights of experience, or a purely intellectual analysis from the finished product traced step by step back to its sources until reduced to its ultimate constituents. This common point is that particular "something," whether we name it intuition or inspiration, which, quite aside from the individual artistic motivation, seems to arise entirely outside the specific individual volition of the composer, and which, in fact, the composer experiences passively, very often, in the truest sense of the word, endures.

Augustine treats this mystifying subject under the simple heading "The understanding of the human soul." He proceeds by devising a highly original system of six (which may be counted as seven) functions or powers of the soul, employing these concepts throughout the sixth book of the *Musica*. In the course of this work he comes to the most startling conclusions, which have been labeled the first attempt at a psychology of music. Each category is provided with a name; they are all *numeri* (translated variously as "numbers," "rhythms," etc.),<sup>15</sup> by which we are to understand musical time, measures, norms, relationships, sounds, motifs, rhythms — in short, fundamentals. These "numeri" are classed as the sounding (*sonantes*), reacting (*occursores*), memorial (*recordabiles*), advancing (*progressores*), judicial (*judiciales*) and sensual (*sensuales*). Occasionally he adds "reproductores" to these, a type that exists in an ideal realm only, even when no tone is actually being sounded. As an illustration of these distinctions and the way in which they are employed by Augustine in his discussion of these partly a priori categories, we offer the following excerpt from the dialogue in the sixth book of *De Musica*:

M. There is nothing lost in our looking more carefully. For, either we shall find in the human soul superior ones, or, if it should be clear there are none in it higher, we shall confirm these to be the highest in it. For it is one thing not to be, and another not to be capable of being found either by us or any man. But I think when that verse *Deus creator omnium* we quoted is sung, we hear it through reacting numbers, recognize it through memorial numbers, pronounce it through advancing numbers, are delighted through judicial numbers, and appraise it by still others, and in accordance with these more hidden numbers we bring another judgment in this delight, a kind of judgment on the judicial numbers. Do you think it's the same thing to be delighted by sense and to appraise by reason?

D. I admit they are different. But I am disturbed first by the name. Why aren't those called judicial numbers where reason rather than where delight resides? Second, I fear this appraisal of reason is only a more diligent judgment of judicial numbers concerning themselves. Not one kind of number in delight and another in reason, but one and the same kind of number judges at one time those produced in the body when memory presents them as we just proved, and at the other times of themselves, in a purer manner and more remote from the body.

M. Don't worry about names; the thing is in the meaning [*potestas*]. Names are imposed by convention, not by nature. But your thinking them the same and not wishing to accept them as two kinds of number — the same soul's doing both, I guess, wrings that out of you. But you must notice in advancing numbers the same soul moves the body or moves to the body, and in reacting numbers the same soul goes to meet its passions, and in memorial numbers it fluctuates in motions, you might say, until they somehow subside. And so we see the motions and affections of one nature, that is, the soul, in these kinds which are necessarily enumerated and distinguished. And, therefore, if, as it is one thing to be moved to those things the body is passive to, and this is done in sensing; another, to move oneself to the body, and this is done in operating; another, to hold in the soul what is gotten from these motions, and that is to remember; so it is one thing to accept or reject these motions either when they are first produced or when revived by the memory, and this is done in the delight at the fitness or in the distaste at the absurdity of such movements or affections; and another thing to appraise whether they delight rightly or not, and this is done by reasoning — if all this is true, then we must admit these last are of two kinds just as the first are of three kinds. And, if we have been right in our judgment, the very sense of delight could not have been favorable to equal intervals and rejected perturbed ones, unless it itself were imbued with numbers; then, too, the reason laid upon this delight cannot at all judge of the numbers it has under it, without more powerful numbers. And, if these things are true, it appears five kinds of numbers have been found in the soul, and, when you add to these those corporeal numbers we have called sounding, you will see six kinds of numbers in rank and order. And now, if you will, let those that tried to take first place be called sensuous, and those found to be more excellent receive the name of judicial numbers, since that is more honorable. And again I think the name of sounding numbers ought to be changed, since, if they should be called corporeal, they will also evidently signify those involved in dancing and in any other visible motion.<sup>16</sup>

The foregoing discussion rests on the cardinal assumption that the meaning of music is revealed only to the intellect, to reason, whereas enjoyment of music depends only on the "evenness of measure," i.e., pleasurable meter (and is produced in the act of sensation, without participation of the intellect). This may strike us as too "Platonic" today, and Augustine himself is witness to the fact that he had, as a mature thinker, a conception quite different from that evinced in his youthful *De musica libri sex*. However, he establishes here a theory, resting on a tremendous thought, which might well have served as the touchstone for an entire esthetics: we know now what Antiquity had only a bare intimation of, viz., that the genesis of music preceded Creation, since the proportions of music had already been utilized by the Creator of all things when He made the world. Music was thus created before time!

I can only briefly touch upon Augustine's definition,<sup>17</sup> since an interpretation would require a whole series of lectures (such as those delivered by Paul Hindemith). The definition reads "musica est scientia bene modulandi" ("Musik ist die Kenntnis von der rechten Gestaltung"; "La musique est la science qui apprend à bien moduler"; "music is the science that teaches the art of good measurement"). The much discussed German version implies that "modulari" refers to the rhythmic, harmonic, and melodic configurations and proportions of music (poetry and dance included). If we consider the derivation of the word "modus" (absolute measure, standard, time [pace], beat, manner, rule, law, way, "scale," mode, tonality), we come directly to the musical viewpoint of Antiquity, which took the art of the composer to be the ordering and discussion in musical terms of material in any medium which was a rational one, that is, measurable and capable of logical proportions. The translator who would "interpret" it in only the most limited sense would indeed be excessively bold if he were to equate "modulatio" simply with "composition," "modulari" with "composing." The little word "bene" in this definition is to be taken in an ethical as well as an esthetic sense. The esthetic meaning refers simply to the manner and style of musical performance. The ethical, however, is a reflection of the entire complex of the "ethos" doctrine in music. For the free citizen of Antiquity, music was a solemnity and, as such, imbued with ethical implications. For the musician, however, who suited his art to the taste and mere pleasure of his audience, and sold it for money, music was

outside of this rigid order of civil existence. This dichotomy is still another expression of the gulf between music as a field of knowledge and as an occupation. The cultivated musician consciously divested himself of the despised label accruing to practitioners of the art. It is clearly the intention of the first book of Augustine's *De Musica* to prove that the musician whose craft is public performance has no relation to that serious discipline, music. He is concerned with the actual separation of two professions, and though it may upset some of our deep-seated notions, his meticulous discussion of the topic, if we ignore to some degree its severity, may prove not altogether irrelevant to our present problems in this area.

On the one hand is music as an educative and civilizing force, the intellectual comprehension of its essence, and the impulse towards the knowledge of musical "truth"; with economic independence and a free life of leisure as prerequisites for such a pursuit. Opposed to this is music as a vocation, which must result in pecuniary profit, and which implies a striving towards superficial goals, viz., virtuosity, glib competence, memory feats, mimicry, ambition, money, applause and fame. Throughout all of Augustine's writings runs the conviction that these two viewpoints are irreconcilable. Now, since the issue, the "fruit" of the entire work, is the knowledge of the highest musical truth, the concept of music as a discipline, which had already served as a preparation for the road to truth in Greek Antiquity, and retains that function for Augustine, must be sharply differentiated from the concept of the practical exploitation of the art and the consequent orientation of the virtuoso towards reward and fame. Much cited in this connection is the so-called natural talent for music, which deserves to be ranked, in essence as well as importance, well below the higher musical knowledge, and concerning which we read as follows in *De Trinitate*:

For this congruity, or suitableness, or concord, or consonance, or whatever more appropriate word there may be, whereby one is [united] to two, is of great weight in all compacting, or better, perhaps, co-adaptation, of the creature. For (as it just occurs to me) what I mean is precisely that co-adaptation which the Greeks call *harmonia*. However, this is not the place to set forth the power of that consonance of single to double [in the relationship of an octave] which is found especially in us, and which is naturally so implanted in us (and by whom, except by Him who created us?), that not even the ignorant can fail to perceive it, whether when singing themselves or hearing others. For by this it is that treble and bass voices [when they sing in octaves] are in harmony, so that any one who in his note departs from it, offends extremely, not only trained skill, of which the most part

of men are devoid, but the very sense of hearing. To demonstrate this, needs no doubt a long discourse; but anyone who knows it, may make it plain to the very ear in a rightly ordered monochord.<sup>18</sup>

Whether he means here a natural relationship, or the bond that unites the essence of number, by which music rises and falls, with the essence of wisdom, truth, and beauty, matters not. In any case we conclude that music has as its basis those proportions, those immutable laws by reason of which it rises into the region of wisdom, created before time itself.

One of the best-known passages in the *Confessions* depicts Augustine's experience on hearing the Ambrosian hymns:

How did I weep, in Thy Hymns and Canticles, touched to the quick by the voices of Thy sweet-attuned Church! The voices flowed into mine ears and the Truth distilled into my heart.<sup>19</sup>

This passage has not been interpreted correctly previously. "Eli quabatur veritas in cor meum" has been taken in the sense of "creating a deep impression," although it quite unmistakably recalls the idea, expounded in numerous instances elsewhere in Augustine, that music communicates a knowledge about God, indeed, the very knowing of God, and moreover, as becomes clear from the manner of expression, it mediates this knowledge more clearly, more directly than could words by themselves. However, Pusey's English translation, quoted here, seems to have caught the true meaning.

Pertinent in this regard is still another passage from the *Confessions*, to my way of thinking never properly interpreted. In the twelfth book (29, 40), which deals with the first words of Genesis: "In the beginning God created the heaven and the earth. And the earth was without form and void," Augustine dwells on the formed and the unformed, and attempts to compare them in respect to which preceded the other in terms of eternity, of time, of choice, and of origin:

By eternity, as God is before all things; by time, as the flower before the fruit; by choice, as the fruit before the flower; or original, as the sound before the tune. Of these four, the first and last mentioned are with extreme difficulty understood, the two middle, easily. For a rare and too lofty a vision is it, to behold Thy Eternity, O Lord, unchangeably making things changeable; and thereby be-

fore them. And who, again, is of so sharp-sighted understanding, as to be able without great pains to discern, how the sound is therefore before the tune; because a tune is a formed sound; and a thing not formed, may exist; whereas that which existeth not, cannot be formed. Thus is the matter before the thing made; not because it maketh it, seeing itself is rather made; nor is it before by interval of time; for we do not first in time utter formless sounds without singing, and subsequently adapt or fashion them into the form of a chant, as wood or silver, whereof a chest or vessel is fashioned. For such materials do by time also precede the forms of the things made of them, but in singing it is not so; for when it is sung, its sound is heard; for there is not first a formless sound, which is afterwards formed into a chant. For each sound, so soon as made, passeth away, nor canst thou find ought to recall and by art to compose. So then the chant is concentrated in its sound, which sound of his is his matter. And this indeed is formed, that it may be a tune; and therefore (as I said) the matter of the sound is before the form of the tune; not before, through any power it hath to make it a tune; for a sound is no way the work-master of the tune; but is something corporeal, subjected to the soul which singeth, whereof to make a tune. Nor is it first in time; for it is given forth together with the tune; nor first in choice, for a sound is not better than a tune, a tune being not only a sound, but a beautiful sound. But it is first in original, because a tune receives not form to become a sound, but a sound receives a form to become a tune.<sup>20</sup>

Upon close reading, one is strongly tempted to compare this passage with the theory underlying our contemporary revolution in musical style. The modern theory may be intentionally esoteric, vague, and ambiguous, whereas Augustine always strives for clarity and differentiates psychological and esthetic phenomena in an eminently intelligible fashion. Be that as it may, the above observation concerning the unformed sound material demands comparison with the "concept of a rational systematization of all musical materials,"<sup>21</sup> as suits its inaugurator, Arnold Schoenberg. Not only Schoenberg's passionate proclivity towards "the domination of the raw material,"<sup>22</sup> but also Joseph Matthias Hauer's "Zwölf-tonspiel," which no longer aims at being art, but is instead "a cosmic playing with the 12 even-tempered semitones,"<sup>23</sup> both of these attest to the frightening abyss between free creativity and tone material which the musical gnosticism of our century has wrenched open.

Also much quoted is that passage from the *Confessions* in which Augustine, describing his subjective reaction to music, compares, with his keen perceptivity, the intellectual and emotional responses of the listener:



The delights of the ear, had more firmly entangled and subdued me; but Thou didst loosen, and free me. Now, in those melodies which Thy words breathe soul into, when sung with a sweet and attuned voice, I do a little repose; yet not so as to be held thereby, but that I can disengage myself when I will. But with the words which are their life and whereby they find admission into me, themselves seek in my affections a place of some estimation, and I can scarcely assign them one suitable. For at one time I seem to myself to give them more honour than is seemly, feeling our minds to be more holly and fervently raised unto a flame of devotion, by the holy words themselves when thus sung, than when not; and that the several affections of our spirit, by a sweet variety, have their own proper measures in the voice and singing, by some hidden correspondence wherewith they are stirred up. But this contentment of the flesh, to which the soul must not be given over to be enervated, doth oft beguile me, the sense not so waiting upon reason, as patiently to follow her; but having been admitted merely for her sake, it strives even to run before her, and lead her. Thus in these things I unawares sin, but afterwards am aware of it.<sup>24</sup>

We, however, for the most part do not become aware even afterwards. We have become too accustomed to paying tribute to music as the chief among all pleasurable sensation, and we are not at all inclined to admit that music, which can be both good and bad, calming and inflammatory, clever and stupid, addresses simultaneously the flesh and the spirit. Augustine the metaphysician has formulated the distinction succinctly and neatly: There are two kinds of music: the first appeals to the senses, and may be either approved or rejected by the spirit, the second is received first by the spirit, to be thence shared with the senses.

In the panorama of Augustinian philosophy, his theory of time remains one of his most admirable accomplishments. He is the first to realize that time is not to be measured in terms of spatial motion, but through the phenomenon of "formed," or ordered, tone, and indeed, only in memory, in recollection. Thus time in itself is immeasurable. It is only its impression on our consciousness which is felt, and by which man understands his own individuality, in fact, his very existence; for time is defined as the measure of motion, which simply identifies time and music with each other. The passage in which this idea is most clearly expressed is actually a trenchant description of the process of musical creation:

I am about to repeat a Psalm that I know. Before I begin, my expectation is extended over the whole; but when I have begun, how much soever of it I shall separate off

into the past, is extended along my memory; thus the life of this action of mine is divided between my memory as to what I have repeated, and expectation as to what I am about to repeat; but "consideration" is present with me, that through it what was future, may be conveyed over, so as to become past. Which the more it is done again and again, so much the more the expectation being shortened, is the memory enlarged; till the whole expectation be at length exhausted, when that whole action being ended, shall have passed into memory. And this which takes place in the whole Psalm, the same takes place in each several portion of it, and each several syllable; the same holds in that longer action, whereof this Psalm may be a part; the same holds in the whole life of man, whereof all the actions of man are parts; the same holds through the whole age of the sons of men, whereof all the lives of men are parts.<sup>25</sup>

Here time is for Augustine, and for the first time, a dynamic concept, a connotation it has since retained; an analogue of life itself, which metaphorically flows on its way like a song. For the first time, time is freed from dependence on any spatial or local moment. Augustine sees the past and future as coexistent in every present moment, and discovers in the world of tones the innermost essence of consciousness.<sup>26</sup>

Music becomes a symbol of time, time a symbol of life. The great Saint himself found no more apt an icon for the meaning of the world than music, according to the principles of which the world itself was created. The order present in the world, which shall be complete only in eternity, transforms itself in sound and becomes the art of humanity. The paradox that music is the oldest of the arts and yet passes irretrievably with time, cannot reduce its stature, since it is the only art that will remain unto eternity.

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Translated by Alan Kriegsmann

<sup>1</sup> Cf. Paul Simon, *Aurelius Augustinus, sein geistiges Profil*, Paderborn, 1953.

<sup>2</sup> *The Confessions of St. Augustine*, transl. E. B. Pusey, London, Toronto and N. Y., J. M. Dent & Sons, Ltd., 1907 (Everyman's Library No. 200).

<sup>3</sup> Cf. *Reallexikon für Antike und Christentum*, ed. Theodor Klauser, Leipzig, 1943 ff. and Carl Johann Perl, *Die Geburt der abendlandischen Musik*, in *Theologie und Glaube*, 43. Jahrgang, 2. Heft, Paderborn, 1953.

<sup>4</sup> *Expositions on the Book of Psalms*, transl. Members of the English Church, Oxford, 1847. Vol. I, p. 316f. (*A Library of Fathers of the Holy Catholic Church*, Vol. 24). The word "harp" in the translation has been replaced here by "kithara."

<sup>5</sup> *Ibid.*, IV, pp. 385, 387.

<sup>6</sup> *Ibid.*, III, pp. 93-95. We use "kithara" again, instead of "harp."

<sup>7</sup> *Ibid.*, VI, p. 359.

<sup>8</sup> F. Amerio, *Il "De Musica" di San Agostino*, Turin, 1929; Heinz Edelstein, *Die Musikanschauung Augustins nach seiner Schrift "De Musica,"* Ohlau, 1929; Wilhelm Hoffmann, *Philosophische Interpretation der Augustinus-schrift de arte musica*, Freiburg, 1931.

<sup>9</sup> W. F. Jackson Knight, *St. Augustine's De Musica, a Synopsis*, London, n.d. (c. 1946).

<sup>10</sup> Jean Huré, *Saint Augustin musicien*, Paris, 1924; Henri Davenson, *Traité de la musique selon l'esprit de Saint Augustin*, Neufchatel, 1942.

<sup>11</sup> *Della Musica libri sei*, transl. and annotated by Raffaello Cardamone, Florence, 1878; *Musik*, transl. by Carl Johann Perl, Strasbourg, 1937, Paderborn, 1940; *La Musique*, transl. by Guy Finaert and F. J. Tonnard, Paris, 1947; *On Music*, transl. by Robert Catesby Taliaferro, New York, 1948.

<sup>12</sup> St. Augustine, *op. cit.*, VI, p. 422.

<sup>13</sup> Cf. Augustine, *De Ordine, Die Ordnung* in German, transl. Carl Johann Perl in the German edition of Augustine's works, Paderborn, 1940, pp. 47, 53; *De l'ordre*, French transl. R. Jolivet, in *Bibliothèque Augustinienne*, Paris, 1948.

<sup>14</sup> Augustine, who had come from the African province, lived for many years in Rome amidst the splendor of its edifices and other works of art, without writing a single word in their praise.

<sup>15</sup> *On Music*, transl. Robert Catesby Taliaferro, N. Y., 1948, Book VI, p. 326 ff., and W. F. Jackson Knight, *op. cit.*, p. 86 ff.

<sup>15</sup> *On Music*, transl. Robert Catesby Taliaferro, N. Y., 1948, Book VI, p. 326 ff., and W. F. Jackson Knight, *op. cit.*, p. 86 ff.

<sup>16</sup> Taliaferro, *op. cit.*, pp. 349-51.

<sup>17</sup> Which, by the way, he borrowed from Marcus Terentius Varro (116-27 B.C.). It may be found in the seventh book of his *Disciplinae*. Cf. E. Holzer, *Varroniana*, 1890.

<sup>18</sup> St. Augustine, *On the Holy Trinity*, transl. Rev. Arthur West Haddan, rev. Rev. Prof. W. G. T. Shedd, in *A Select Library of the Nicene and Post-Nicene Fathers of the Christian Church*, Series I, Vol. III, N. Y., 1917, Book IV, Chap. 2, p. 71.

<sup>19</sup> Book 9, Chap. 14, p. 186.

<sup>20</sup> Book 12, Chap. 29, pp. 303-04.

<sup>21</sup> Cf. Th. W. Adorno, *Philosophie der Neuen Musik*, Tübingen, 1949.

<sup>22</sup> Arnold Schoenberg, *Die Jakobsleiter*, Vienna, 1926.

<sup>23</sup> J. M. Hauer, *Begleitwort zu dem Zwölf-tonspiel für Klavier*, 1946.

<sup>24</sup> Book 10, Chap. 33-35, pp. 234-35.

<sup>25</sup> Book 11, Chap. 28, pp. 274-75.

<sup>26</sup> Cf. Max Wundt, *Der Zeitbegriff bei Augustin*, in *Neue Jahrbücher für das klassische Altertum*, Vo. 21, Leipzig, 1918.

## OUR MUSIC THIS MONTH

*SURREXIT HODIE* for SATB Voices and Organ by William J. Marsh; Cat. No. 2107; 6 pages; includes REGINA CAELI JUBILIA; Price 25 cts. net.

Antiphonal and ensemble passages give the musical texture of this Easter Motet variety and interest while the organ part binds together all the lines and adds logical phrase-links. The opening fanfare sets the tonality and the triumphant spirit of the piece.

*REGINA CAELI LAETARE* for Three Equal Voices and Organ by Sister M. Elaine, C.D.P., Cat. No. 1991; Price 20 cts. net.

The Antiphon of the Blessed Virgin Mary for Easter-tide forms the major portion of this composition. An amplification of the antiphon text affords the composer an opportunity to extend the joyous character of the music. This piece is also available in an SATB and Organ setting. (Cat. No. 1990.)

*HYMN OF THANKSGIVING* from "CANZONE CELESTI" for Organ by George Frederick McKay; Cat. No. 2103; 12 pages; includes ASCENSION and CANZONA CELESTA; Price \$1.00.

One composition from a set of three "heavenly songs" for organ will give our readers an opportunity to sample modern writing for the organ that is original, easy to play and devotional. The two principal sections are constructed on statements of single theme, once in the top-most voice and later in the lowest voice.

*FUNERAL SERVICE FOR ADULTS AND CHILDREN* According to the New English Ritual with Simplified Latin Chants for Unison Voices and Organ by Rev. Irvin Udulutsch, O.F.M., Cat. No. 2095; 28 pages; Price Score \$1.00.

Limited use of the vernacular in America has been granted by the Holy See. The texts of the New English Ritual are here made available for church musicians. The index printed here shows the contents of the book. Three selected pages show the style and lay out of the book.

The booklet contains all the texts with the exception of those of the Requiem Mass. The entire text of the Votive Mass of the Angels, however, is included.

## MONSIGNOR HELLRIEGEL'S MUSIC PROGRAM

by Rt. Rev. Martin B. Hellriegel

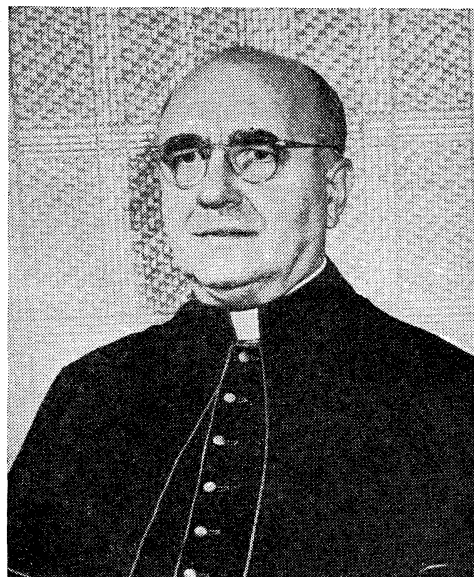
*"Indeed it is very necessary that the faithful attend the sacred ceremonies, not as if they were outsiders or mute onlookers, but let them fully appreciate the beauty of the liturgy and take part in the sacred ceremonies, alternating their voices with the priest and choir, according to the prescribed norms" (Mediator, 192).*

Permit me to recount how we commenced with the music.

1) *Hymns*. I collected the best texts and music that I was able to find, had the texts (only) mimeographed on sheets, in order to first try them out, and eventually select the best suited. I have always been convinced that one must not begin with Latin but with English. *One* burden at a time is enough. These hymns were to be used *before* and *after* holy Mass and for *evening* services. I practiced them first with the children; then with the people *and* children, usually after evening services, but also at the meetings of our various societies. Now the parish sings over 200 hymns, printed on durable cards *for*, and *in* the color of, the various seasons (Advent, Christmas, etc., seven different cards). Before services the numbers of the hymns are posted on the two hymn-boards.

2) *Responses*. With the sung Mass responses I followed the same method, in school, in church, at meetings. Incidentally, singing has brought new life to the oft dead (and deadening) society meetings.

3) *Mass*. With the exception of the Requiem our people had practically done no chant, which, in a way, was a blessing. It is easier to start from scratch than to re-build. I bought the Solesmes chant records and was determined to sing, at least with the children and choir, the "*Lux et Origo*" Mass for my first Easter at Holy Cross (1941). I told the children: "The Mondays, Wednesdays and Fridays of Lent are the *greater* lenten days when the people of old fasted more strictly. Now, you don't have to fast as yet, but how would it be, if on these days during Lent we would assemble



Rt. Rev. Martin B. Hellriegel

in church from 11:15 till 11:45 to learn the Easter Mass?"

They were quite enthusiastic. We supplied them with *Kyriales*. During the *first* week of Lent they merely listened to the monks, following the music in their booklets. During the *second* week I permitted them to hum along, but very quietly. During the *third* they hummed again, but with more rhythm. During the *fourth* they sang, but lightly. During the *fifth* they sang with more expression, and during the *sixth* they did it "without the monks." Easter morning they sang the "*Lux et Origo*" Mass *without* books.

The people were so impressed by the children's joyous singing that many of them came and said: "We also want to learn that beautiful Mass." Again I followed the same method, and by Pentecost many of the grown-ups were able to sing this beautiful paschal Mass together with the children.

Today, the *people* sing: Masses 1, 4, 9, 11, 17 and 18; the *children* sing: 1, 2, 4, 8, 9, 10, 11, 17, 18, and selections from the *ad libitum*. Since 1943, it has been the privilege of the first graders to sing alone the *Sanctus* and *Benedictus* after the preface of the blessing of the palms — quite an experience for them and their parents, and the congregation.

We have two surpliced choirs, one of men, one of children, both singing in the choir-stalls between altar and people. I am afraid that the "loft," "born out of due season," is not too conducive either to the spiritual life of singers or to the promotion of congregational singing. The choir should have its place *between* altar and congregation, to bring the two together; not *up* in the loft, nor *behind* the altar where the singers can see nothing of the sacred functions "in which the divine Founder is present."

The children also chant from the same stalls at the Sunday 9:15 sung Mass as well as at the weekday sung Masses. Like the adult choir, the children render the proper from the *Liber*, and alternate the ordinary with the 400 children and adults.

Here are a few suggestions:

1) It is important to impress on choir members and congregation that there can be no such thing in church as "music for music's sake," or "music for gratification sake." The music in the house of God must be for the glory of God and the edification of the faithful. It must be worship of *God*, not of *men*.

2) Services must be well prepared. Our adult choir members on *Sundays*, and our children choristers *every day*, assemble 20 minutes before service to go through their music, mark their books, etc. There must be no haste, neither at the altar, nor in the choir. People must have their texts, and the respective numbers of the Mass, *Credo* and hymns must be posted on the hymn-board. Order is not as yet perfection, but there is no perfection without order. The best we can give to our God is not good enough. *Sancta sancte!* Holy things must be done in a holy way!

3) I am convinced that we need a reasonable reduction of "black" Masses, lest we experience a spiritual black-out. No organist can, for any length of time, play a daily Requiem (or two or three on the same day) and remain spiritually fresh; neither can priest and people — especially children. If these endless Requiems were "according to the mind of the Church," why did the Church not supply us with some five or six *different* musical settings? We have *eighteen* chant Masses for feasts, but only *one* for the Requiem. *Est modus in rebus!* Which might be colloquially translated as: "Let's not overdo it." It certainly

is not difficult to teach people to have sung Masses offered instead of Requiems. From a pastoral viewpoint the "Requiem problem" is a *serious* matter which must be given earnest consideration.

4) One of the priests attends the choir rehearsals, not because the organist is unable to keep proper discipline, but to give prestige to the work, a work so sacred and important that no other activities must stand in the way. Let us not become guilty of an inversion of values! First things first!

5) The choirmaster's position in the light of the divine mysteries is, indeed, an exalted one. Needless to say, he must lead an exemplary life. The Vespers hymn of a confessor well expresses the program of his life. "Saintly and prudent, modest in behavior, peaceful and sober, chaste is he and humble, while this life's vigor, coursing through his members, quickens his being." He must show patience and cheerfulness. Let him begin and close his rehearsals with prayer, be prepared to translate the Latin texts (especially of the *Propers*), and interpret the spirit of the chant. He is entitled to the respect of the priest and people of the parish — and also to a decent salary.

6) The choir members, too, must be exemplary Christians, the cream of the parish. Only chaste and noble souls can fittingly sing the chaste and noble songs of the Church. I suggest that in the music room a chart be hung up with the words *vox* and *cor* superimposed horizontally and vertically in the shape of a Greek cross, as if to say: "What the heart contains the voice expresses."

7) Organist and choir must cheerfully collaborate in the restoration of the ordinary (*Kyrie, Gloria, Credo, Sanctus, and Agnus*) to the *people* to whom it rightfully belongs.

Regarding *part* music, take what is *possible* and do it well. It is better to let Palestrina rest in peace than compel him to turn over in his grave. Of great importance it is, moreover, to work towards proper diction, not only with children but also with adults.

In sum: "Let the full harmonious singing of our people rise to heaven like the bursting of a thunderous sea and let them testify by the melody of their song to the unity of their hearts and minds, as becomes brothers and the children of the same Father" (*Mediator*, 194).



# A CHOIRMASTER'S NOTEBOOK

## TONAL AND DICTIONAL DRILLS FOR CHOIRS (II)

by Theodore N. Marier

### Dictional Drills

The vowel then, carries the tune. The consonant which we take up next gives definition to a syllable and thus makes the word intelligible. In singing, the impact of each consonant must be such that the flow of the vowel is interrupted sufficiently to give definition to the syllable. The common fault of choirs in this phase of diction is one of under-emphasis. Careless habits of speech are most noticeable through absence of consonants when singers are required to make their texts intelligible. Needless to say over-emphasis, on the other extreme, is also a fault. A vocabulary of the principal consonants in Latin and English includes the following:

#### LATIN

*Voiced consonants (take pitch of vowel which they precede or follow)*

- B — as in *bona*
- D — as in *dona*
- G — (hard) as in *ego*
- V — as in *veni*
- Z — (dz) as in *zizania*
- G — (soft, before e or i) as in *regina* (dj)
- Gn — as in *agnus* (ny)

*Voiceless (no pitch)*

- P — as in *pater*
- T — as in *tollis* (also th as in *catholicam*)
- C — (like k) as in *care* (also ch as in *Christe*) (also q as in *qui*)
- F — as in *favum*
- S — as in *Spiritu*
- ch — (tch) as in *caelum*
- Sc — (sh) as in *descendit*

- R — rolled or flipped at beginning of syllable as in *res* or after consonant as in *fractus, Pater*
- CC — (tch) as in *ecce*
- XC — (ksh) as in *excelsis*
- TI — (ts) as in *gratia*

*Sonants* — definite pitch employed

- L as in *lumen* or *animal*
- M as in *meum*
- N as in *nobis* or *nunc*

#### ENGLISH

*Voiced consonants (take pitch of vowel which they precede or follow)*

- B as in *bat* (*orb*)
- D as in *do* (*odd*)
- G as in *gun* (*lag*)
- V as in *van* (*love*)
- TH as in *then* (*with*)
- NG as in *ding*
- R as in *run* (rolled or flipped)
- Z as in *zero*
- J as in *John*
- G (soft) as in *George*

*Sonants* — same as Latin

- L as in *loot*
- M as in *Me*
- N as in *noon*

*Drills:*

(♩ = 72)

doo doo doo doo doo doo doo doo  
voh voh voh voh voh voh voh voh  
etc.

doo doo doo doo doo doo doo doo doo doo doo doo doo  
boh boh boh...

goh goh goh goh goh goh goh goh

Repeat in chord formations dividing the parts according to voice groupings.

*Voiceless (no pitch)*

P as in *pot* (*top*)

T as in *tall* (*it*)

K (hard C) as in *call* (*cek*)

F as in *fan* (*buff*)

GH as f in *laugh*

PH as in *photo* (*graph*)

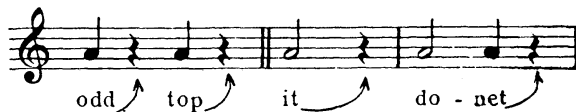
TH as in *thin* (*breath*)

H as in *heavy*

S as in *sew* (*ice*)

SH as in *show* (*wash*)

B) As final consonant before rest:



N.B. The consonant is sounded at the point of the rest.

*Special treatment for sonants:* (same as for the second vowel of diphthong). Allow one pulse of music at least for these whenever they appear in middle or at end of a word. On the attack the sound is made as part of the downbeat. Allow one half value of note in quick tempo.

#### *Word linking*

As far as the articulation of consonants is concerned, there is not too much difference between their articulation in the syllable of a word and in that of a phrase, because words of a phrase are actually linked syllables.

There are times when words are not linked:

- 1) when similar vowels coincide between syllables: *the/eternal*
- 2) where ambiguity might result: *begin/aught*, or *his/will*, or *Mother/at*, or *For/unto us*, or *Hosanna/in excelsis*.
- 3) where special emphasis is wanted: *Thy will be done/on earth*.

The following is a suggested pattern for drills in consonant articulation:

- 1) Read phrase without any consonants (emphasize their importance by noting their absence).
- 2) Whisper the text so that only the consonants are heard.
- 3) Sing text on a comfortable pitch stopping on all *sonants*.
- 4) Sing phrase with two counts on each syllable paying special attention to each consonant at the beginning and end of each syllable.

### III. SENTENCE CONSTRUCTION

Having dissected texts in order to examine the constituent vowels and consonants, we begin now to reconstruct the sounds to form an intelligible and musically impressive sentence. At the outset we notice that all the syllables of a word do not receive the same emphasis. Neither do the words of a phrase or sentence all have the same intensity of sound. These intensity relationships between syllables and words must be preserved in the musical projection of them. Correct verbal accentuation will usually be attended to by the composer when he shapes his melodic lines. The important words of the texts will be given due emphasis in the musical fabric. It is up to the vocalist to uncover these points of emphasis and then to reproduce them. In the order of importance, words will usually range themselves as follows: verbs, nouns, adjectives, adverbs, prepositions, conjunctions. In drills most time should be spent on the action and and descriptive words first. This will help expression. Beware of emphasizing connectives, like *although*, *moreover*, *and*, *if*, etc.

In conclusion may we say that these tonal and dictional drills comprise some of the details of choral music which must be "heartlessly but tactfully insisted" on if perfection or near-perfection is to be achieved. Perfection is the goal line, and like the athletic coach mentioned above, to cross that line with the winning score is the objective which can only be reached by persistent practice in the skills of the game.

Anyone wishing to pursue this subject of tonal and dictional drills would do well to investigate the two following sources of information:

1. *The Singers Manual of English Diction* by Madeline Marshall published by G. Schirmer, New York.
2. *The Shawnee Press publications* that contain the famous tone syllables developed by Fred Waring and his organization.

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