

SACRED MUSIC

Volume 99, Number 4, Winter 1972

5/4

mf

Pa - trem o - mni - po - ten - tem, fa -

mf

Pa - trem o - mni - po - ten - tem, fa -

mf

Ped.

Detailed description: This system contains the first four measures of the piece. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 5/4. The vocal parts enter in the second measure with the lyrics 'Pa - trem o - mni - po - ten - tem, fa -'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a 'Ped.' (pedal) marking below the first measure.

5

10

cto - rem cae - li et ter - ra, vi - si - bi - li - um o - mni - um, et in - vi - si -

cto - rem cae - li et ter - ra, vi - si - bi - li - um o - mni - um, et in - vi - si -

5

10

Detailed description: This system contains the next four measures of the piece. It features the same three vocal staves and piano accompaniment. The lyrics continue: 'cto - rem cae - li et ter - ra, vi - si - bi - li - um o - mni - um, et in - vi - si -'. The piano accompaniment continues with the same eighth-note pattern. Measure numbers 5 and 10 are indicated above the vocal staves. The piano accompaniment has a '5' above the first measure and a '10' above the fifth measure.

p *cresc.* *f* 5
 Et in ter - ra pax ho-mi-ni-bus bo-næ vo - lun - ta - tis. Lau - da - mus te, _____
p *cresc.* *f*
 Et in ter - ra pax ho-mi-ni-bus bo-næ vo - lun - ta - tis. Lau - da - mus te, be-ne - di-ci-mus te, a-do -
p *cresc.* *f*
 Et in ter - ra pax ho-mi-ni-bus bo-næ vo - lun - ta - tis. Lau - da - mus te, be-ne - di-ci-mus te, a-do -
f
 Lau - da - mus te, be-ne - di-ci-mus te, a-do -
p *cresc.* *f* 5

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SACRED MUSIC

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5 *p*
San - - - ctus,
p
San - ctus, san - ctus,
p
San - - - ctus, san - ctus, san - ctus,
p
San - ctus, san - ctus, san - - - ctus,
5
p
mf

ARE YOU A TRUE MINISTER OF MUSIC?

“Blessed are they whose business is to praise God” (St. Augustine)

In many of the non-Catholic churches, the music director is addressed by the respected title of “minister of music.” The more I think about this noble title, the more I like it. If you read some of the instructions written by the last half-dozen popes, you will find that this word is not new to Catholics; indeed, choir directors, cantors, soloists and choir members are considered in these documents as true ministers (albeit minor ones) and with reason.

In this article I have tried to organize a few ponderings concerning the role and qualifications of the music minister as well as a few personal reflections on the joys and problems connected with his office. Some of these ideas claim no originality; others might have been explored less frequently.

First of all, I would like to mention a few indispensable technical qualities that every minister of music should possess. The first of these is, obviously, adequate musical skill. Good foundation in theory, average or better keyboard facility, some voice training and a minimal ability in score reading seem essential together with more than a smattering of compositional techniques and a good understanding of the basic elements of choral conducting. These skills must be constantly updated and improved by participation in choral clinics, seminars and workshops. No dentist would expect to survive on the knowledge he acquired twenty or thirty years ago in dental school.

TECHNICAL
QUALITIES

MARCH: MINISTER OF MUSIC

Church musicians should also acquire a solid theological background. My checklist would include here at least some regular reading in the following fields: church history, dogma, prayer-life, ascetic authors and, obviously, the Sacred Scriptures.

BACKGROUND

Liturgical background is equally important. This should not be confined to the knowledge of the innovations and frequent changes of the past ten years. I am often amazed by the incredible naivete and lack of information some church musicians exhibit in this field. Ignorant of the fundamental principles of liturgical prayer, they are easily swayed by the slogans of starry-eyed liturgical "reformers." The studying of a few solid classical works on liturgy (published during the last fifty or sixty years) would have equipped them with an invaluable insight into the Church's prayer. It is actually their duty to improve their knowledge of the liturgy. The *Instruction on Sacred Music* (1967) prescribes that ". . . besides musical formation, suitable liturgical and spiritual formation must also be given to the members of the choir, so that the proper performance of their liturgical role will not only enhance the beauty of the celebration and be an excellent example for the faithful, but will bring spiritual benefit to the choir members themselves" (Art. 24).

A music minister should be familiar with the most important historical, cultural and artistic events and their influence upon the musical styles of any given century. He must understand the fascinating relationship that exists between the styles in any art form and music, *e.g.*, the parallel between the clean lines of a Gothic cathedral and the austere sound of early polyphony, the twisted bodies of Baroque statues and the florid music of the same period. He must be thoroughly at home with the theory and practice of chant and classical polyphony and must have a working knowledge of the Latin language that opens the door to these eternal masterpieces. He should be able to see through the absurd arguments repeated over and over again that professional church musicians are only for the old music (preferably in Latin) whereas the people of God clamor desperately for the new. The responsible Catholic music minister must always prefer the good and worthy music of all periods and abhor the cheap and shoddy imitations. He may prefer the old (which, incidentally, I do not consider "old" but timeless, such as chant and polyphony), but he must also incorporate much of the contemporary — if it is valuable and corresponds to the norms set by the popes and the Council. Alas, such intimations and innuendos are easily swallowed by the uncritical minds of some of the laity, and those music ministers who have a respect toward tradition are frequently branded as backward dreamers of a past age. It is hard to keep one's serenity and not to protest from the rooftops which will be a waste of time anyhow. I have actually met outstanding musicians who, demoralized and intimidated by such slogans, began to doubt their own sincerity and pastoral attitude almost to the point of becoming apologetic for the music they try to perform in obedience to the wishes of the Church. A thorough familiarity with the music legislation of the Church is, therefore, a must for them.

Another fallacious argument pits the earnest musician's honest preoccupation with the best music he can offer against "pastoral concern." Having studied the Church's documents on sacred music, he will know that dignified music is essentially pastoral since it exerts a long-term effect on the soul by generating and fostering those badly needed attitudes of awe, wonderment, recollection and — ultimately — contemplation of the Infinite. The temptation of harvesting immediate "pastoral results" — such as the elated feeling resulting from a rousing hymn sung by the entire congregation — is indeed alluring. But frankly, is such a hymn, or *any* hymn for that matter, really *the* Mass? Can it be considered as an integral part of the liturgy or is it only a filler, a musical background while something else is being done at the altar? At the risk of being vehemently criticized, I must ask whether the *liturgical* participation of the hymn singers is really deeper than of those who listen meditatively to the texts of the Mass sung by the priest and the choir? Let us admit, however, that a well-known hymn, sung by the congregation is, indeed, a good thing but where, in heaven's name is the pastoral and liturgical gain resulting from a Simon and Garfunkel song performed by three guitar players and shouted by a half-dozen teenagers from the sanctuary? So much for that.

Alas, today's church musician cannot avoid the chores of handling yearly music budgets and must often fight for adequate allocation for organ repair, sheet music, choir robes, instrumental help and many trivia of that kind. He may get solace from the example of J. S. Bach and his frequent clashes with the parsimonious vestrymen of the Thomaskirche concerning his music budget. The music director must be, therefore, a shrewd planner and must become familiar with financial technicalities.

MATERIAL
CHORES

Last but not least, a minister of music must be in good or, at least, adequate health. Late rehearsals, travels, intense mental and physical work and continuous pressure use up incredible quantities of energy and require more than average stamina. An anemic organist or song leader will have anemic responses from the congregation and a weary choir director should not attempt to lead others at all. It goes without saying that he must also be well-balanced emotionally and usually in control of his temper.

HEALTH

It is not enough for the music minister to possess these technical qualities. He must also be a student, an educator and a diplomat. Both learning and teaching are continuous, never-ceasing processes that require determination and enthusiasm. The successful student is always eager to learn, to discover, to widen his own horizons. The good teacher is thrilled by the challenge of imparting knowledge and of sharing the love of things he himself holds in high esteem. Teaching always involves a trade, an exchange. Something from the priceless intellectual, spiritual or artistic heritage is communicated to new recipients. Indeed, during this process, new treasures are sometimes discovered. They must be evaluated, weighed, distilled and tried against those of the past. A music minister, as a teacher, must be therefore, thoroughly familiar with the music of the past yet open to the exciting serious music of the present. He must assiduously study

TEACHER
AND STUDENT

scores and increase his own repertoire everyday. Then, after judicious selection, he must communicate the result of his study with his students. Needless to say that he needs great prudence in this and his musical taste must be flawless. He must constantly bear in mind that he is called not merely to entertain but to worship with the best music.

PERSONALITY

Yet, all this is still not sufficient. Even if the music educator is equipped with all the technical tools of his craft and has a firm determination, something more is needed: a spark, a special gift to communicate. The ideal music director must possess a sense of humor without becoming a clown; he must be an attractive person whose entertaining companionship is sought and enjoyed by his singers and collaborators. Moreover, he ought to know instinctively when to scold or encourage, correct or flatter, bribe if it is needed or even cajole in some cases. Above all, he must love and respect his singers and their spiritual yearnings. This sense of diplomacy combined with charity will help him to smooth out possible conflicts between rectory and choir loft, convent and organ console and probably more frequently, frictions among choir members.

To co-workers of such an ideal music minister will always be eager to do anything for him and will forgive him his temperamental flair-ups, for they understand that while he may be exacting at times, he is trying always to be fair with them. They will trust him as a competent musician and they will love him as a person. If he makes mistakes now and then, he can and does admit them without grumbling and blaming others. At the same time his good-natured self-criticism will give him a free hand not to let his singers get away with mistakes — if they can be prevented. His co-workers realize that he is on their side and they are glad to be on his. They look back with gratitude to the many years of his unselfish work in the congregation. Most of all: they include him in their prayers regularly and frequently. And God knows how much music directors need that!

In insisting on this need for diplomatic touch, I do not wish to use the word in the cheap sense of wheeling-dealing but I take it in its ideal connotation: a diplomat to me is a uniting, pacifying force. My ideal music minister unifies and never divides; he builds and never destroys. He is a friend and he does not feel that he is wasting his time or his precious talents in teaching you to praise God.

TRUE MINISTRY

I suppose that all of this is more or less common knowledge. I would not have taken your time and all this paper just to remind you what are the minimal requisites for the vocation of a music minister. The reason for this article goes deeper. I would like you to think for a moment very seriously about this divine calling. A minister's most basic duty is to minister, to serve. A servant is not lording over his co-servants, but collaborates with them. A servant of Christ does His will and sets out to imitate Him. "If a man serves Me, he must follow Me; wherever I am, my servant will be there too. If anyone serves Me, My Father will honor him" (John 12:26). But the music minister's service to Christ is manifested also in serving His Mystical Body first of all

with his own exemplary life. *Nemo dat quod non habet*. Every minister, including the music minister, must excel in the community with a profound, mature, individual spiritual life. He must be a true Christian and parishioner himself. If married, he should stand as a model for married people; if single, his (or her) life must be above all reproach. St. Paul warns us of the empty-sounding cymbals. Since ministers must spend themselves without restriction, they must possess a treasure house of goods before they can think of giving some of it away. A true minister of music knows that he is not called to train concert singers (even though his singers may approach the perfection of a professional group) but to form worshippers and saints. Here is where his ministry really blossoms, for here he comes closest to the role of the spiritual director. One of the main reasons for our existence on this earth is that we praise God, especially in the Holy Sacrifice of the Mass. It is the responsibility of the music minister, together with the pastor of the church, to lead the congregation and the choir toward that lofty goal. His is a difficult but extremely rewarding task: to teach others to pray and help them to become better Christians. He cannot do this unless he, himself is a man of prayer. A man of prayer radiates his inner sanctity around him without ostentation and advertising but also without shyness or false modesty.

EXEMPLARY
CHRISTIAN

If I were asked to point out some of the most frequent reasons for failure in a music director besides musical incompetency, I would certainly think of his timidity in this field. Surely, no one likes to listen to sanctimonious preaching. But to radiate piety does not mean lecturing and preaching but to stand as a living witness to the fact that liturgical music is indeed a powerful means of sanctification and a source of grace both for those who competently perform it and for those who meditatively listen to it. One could quote the Fathers of the Church, several of the popes and, indeed, St. Paul himself, to prove the truth of this statement.

Why do we fail in this respect? I can see two different reasons. The first is that we, music ministers, are not really convinced of the truth of this fact and our own behavior shows nothing or very little of the fruits of liturgical prayer. The second reason may be that we are reluctant to "intrude" on others' spiritual privacy. So we adopt a no-nonsense, routine attitude and posture during liturgical functions and are very cautious not to show any signs of recollection, adoration, reverence or any outward indication of a genuine religious and spiritual experience.

ROUTINE
ATTITUDE

Let us suppose, however, that the music minister is truly a man of prayer and his inner life radiates around him. It is still not enough. He must be imbued with a strong, all-pervading urge and need for apostolate. Obviously, such zeal cannot replace a solid musical education; it will not provide him with skills for his craft but lacking it he will certainly miss his goal: and by far. He must love "the splendor of the house of the Lord" with a relentless yearning; indeed, he must be obsessed by it. He must live, breathe, dream sacred music. If he is only half-hearted, his congregation or his choir will be half-hearted too. A

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SACRIFICES true music minister must realize, with humility, the awesome mission he has undertaken, a mission that ought to take precedence to most other things that will try to crowd his life. Social obligations, "free days," a night at the theater and other legitimate forms of entertainment will frequently conflict with his work. He will have to decline invitations, miss concerts and TV shows, face possible arguments even in his own family. Yet, if he has a strong will and determination, he will carry on his apostolate against all odds, for the greater glory of God. Often he will be called a foot-dragger, a leftover from the sixteenth century or he will be criticized for his modernism. Still, he must stand fast, *opportune, importune*, for he knows and loves the purpose of his life. He may choose St. Paul as his model and will look for inspiration in the ardent conviction and the almost stubborn drive of that great apostle. He will need to develop a true devotion toward St. Pius X who, probably more than any other pope in this or any other century, understood the sanctifying value of liturgy and sacred music that helped to shape his own spiritual life.

Now we may consider some of the frustrations and joys of the music minister. They form a long list, indeed.

First of all, there is the material aspect. It is an undeniable fact that about 90% of Catholic church musicians are underpaid whether they are trained or non-professional musicians. Few are the pastors who are willing to understand that a musician, like any other professional, must eat, drive a car, clothe his family, pay his bills and that he too is entitled to live a dignified human life. Some of our dioceses (I know of three in the Middle West) have published salary scales based on qualifications, seniority and the services rendered. But are these observed? And what to say about the other dioceses?

MEDIOCRE SINGERS Another frustration is particular to choir directors: mediocre singers. In our American system about anyone with a small voice and lots of good will may join his parish choir, only to discover that the learning of even the simplest four-part Mass involves more musical background than he actually has. Most of these good souls are very faithful in attending rehearsals and they never miss a performance. But they are the ones who blur the rhythm, have pitch difficulties and are allergic to difficult intervals. It is hard to suggest any method of dealing with them. If they are still young, they may learn and will improve, if not so young . . . well, that's exactly my point.

ABSENTEEISM Absenteeism is another irritating problem that tests the patience of the music director. It is bad enough on a regular Sunday but when it happens on great feast days such as Christmas, Holy Week or Easter, the weary director is ready to throw in the towel. How many times were you forced to change your program during the warm-up rehearsal because your best two basses were out of town or the number of altos fell below the minimum, making it impossible to achieve a decent balance in a polyphonic number? Here, I am practically helpless, for I know that we are not dealing with professionals, and families like to take their vacation when school is out. About the only suggestion I can make is this: inquire months ahead about possible absences during feast days and select

your music accordingly. It is also a good idea (perfectly in tune with the worshipping, amateur status of your group) to have at least one professional or semi-professional voice in each section. Voice students at neighboring colleges are often looking for chances to sing regularly with a choral group at a small fee that may pay, let's say, for their voice lessons. But . . . the frustration is there.

Another aggravation has little to do with music. It would be unfair to categorize PASTORS but, for sake of honesty, I must mention this also: pastors, assistants, Reverend Mothers and "liturgy committees" — not necessarily in that order — can be a source of frustration, greater than any of the others mentioned thus far. Obviously, musical training and artistic taste are not among the requirements when a priest is appointed pastor of a parish. But his ignorance in this field will not absolve him from the responsibility and moral obligation he has concerning the quality of music in his church. Most American pastors adopt a benevolent attitude of neutrality and serene indifference when it comes to music. But this is precisely my point: they should not be neutral and disinterested, but zealous supporters and promoters of good liturgical music by encouraging the choir, the organist, the congregation and the entire music staff.

If only half as much attention were focused by pastors on music and its place in the liturgy as on boy scouts, Holy Name societies, parish councils, altar societies, youth groups, etc., a great deal of this frustration would vanish. Do not misunderstand me: these groups are important in the life of the parish — one way or another. But the main mission of the Church — and of the pastor — is most assuredly the worship of God and since music is an integral part of that worship it certainly deserves a great deal of attention — and adequate sums of money.

Younger assistants and some Sisters are an altogether different breed. You ASSISTANTS hardly can hold them back! Many of them are convinced of their mission to update everything in the parish and quite a good number of them seem to be obsessed with the young or, to be exact, with a certain type of youngster. They are fanatic promoters of high decibel "pop" Masses, bongo drums, guitar strumming and "multimedia Eucharists." Not content with these gung-ho happenings for the edification of the reluctant youth of the parish, they begin to invade the other Masses with their balloons and banners and totally ignoring the spiritual need and the intelligence of adults, they are determined to foist their kind of "participation" like liturgical drill-sergeants on the bewildered congregation and the intimidated organist. What follows in their wake is total liturgical disaster and chaos. No need to go any further since I am sure that you got the message. A clear, unequivocal definition of the role of the music minister and the precise indication of the extent of his authority are a must. No musician should be forced to perform or accompany music that he feels is against his artistic standards. The arguments may become very pointed but, at least on this question, the music director must stand firm. One concession will lead to another and bitterness will grow in the parish that will profit no one and will cause great scandal.

As to parish "liturgy commissions," their role must be strictly defined and

limited and under no circumstances should they be allowed to interfere with the type and quality of music since this is usually outside of their competence.

PRESSURE
GROUPS

Pressure groups are the next nuisance on my aggravation list. As long as we have human society, we shall have groups on the left and on the right, traditionalists and reformers, busy bodies and passive, inert individuals. A parish is a small but complete human community that includes extremists at each end and an overwhelming, well-balanced majority in the middle. The ideal music minister will not forget that he has also a mandate to educate the entire congregation and will try and try again to perform inspiring music, unobjectionable to most, except the hard-core extremists. He knows the mind of the Church in this matter; he will mix the old with the new and — above all — he will show great charity toward all groups. Without giving up his principles and his artistic integrity he will bend here and there but will continuously strive to raise the artistic level and will aim at fostering the piety and devotion of the faithful which is his foremost duty as a true minister.

A last headache is purely technical and practically unsolvable. It has nothing to do with principles, politics or diplomacy. It is the weariness and strain resulting from the tight schedule and rush that precedes the great feasts: Christmas, Holy Week, Easter, Confirmation and other distinguished parish celebrations. Time seems to be always too short to rehearse all the new music. If it is customary in the parish to use instruments on such solemn occasions, the director faces new worries about rehearsal schedules, stipends, seating arrangements in the choir loft, discipline, etc. Here his calm equilibrium and professional experience will come in good stead.

One could continue this check-list for pages: the organ that is inadequate or in bad repair; the unsatisfactory rehearsal room; the torn sheet music and soiled choir robes; the celebrant who sings out of tune and confuses both the choir and the congregation; the tardiness of some singers; the wobbly vibrato of certain sopranos; the excessive length and dullness of the sermon and so on.

JOYS

But let us turn our sights to some of the joys of music ministry. Thank God, they are many and long-lasting. Some of them cannot be measured or described for they radiate inside the soul; moreover, some are immediate while others will be manifest only on the day of judgment. These hoped-for rewards encourage the music minister to bear his frustrations and headaches with patience and equanimity.

It was St. Augustine, I think, who said: *bis orat qui bene cantat*. I have learned this phrase as a child and it still gives me comfort. Its message rings clearly: all things being equal, the prayer of the singer who does his best (!) has a greater intrinsic value than the prayer of those who just recite. Taken with a grain of salt, the saying hits the nail right on the head. The musicians' sacrificial offering is considered of greater merit since it cost him endless work, effort, self-denial and, frequently, sheer pain and suffering. This is one of the reasons why I am so appalled by some of those dreary hymns, not to mention

the inane silly ditties called erroneously "folk songs," as our offerings to God. What effort and preparation are needed to sing a current teen-age hit song in the Holy of the Holies? Would the performers of such inept songs dare to present them at a school concert? Should we give less to God than to the audience of the school choir? It was a Protestant musician who said:

"You just don't expect to hear Gregorian chants or Bach chorales in a ballroom or a corner tavern, and music indigenous to such environs should be just as out of place in church. There needs to be a distinction."

Yes, indeed, to give one's best to God does result in a heart-warming satisfaction.

Another source of joy is found in the *esprit de corps* manifested spontaneously by the collaborators of the music minister. We are all human and yearn for that friendly tap on the shoulder: "We are with you, Doctor," "The choir is behind you, Father." Bless those troopers! They come to worship and they know that, as a group, they can achieve what they could not do alone. They are grateful for the richer share in the grace they receive as ministers. They realize that they are part of the congregation but, just the same, they sense that their offering is more than that of the man in the pew. Obviously, this spirit should not produce factions for then it would become a divisive force within the congregation. A good music minister will, therefore, frequently remind his singers of their ministerial and apostolic role *within* the parish community.

FAITHFUL
COLLABORATORS

On blue days, a meditation on the parable of talents usually cheers me up. God gave us talents for different purposes. He gave *charismata* to the members of the Mystical Body, to be used for the benefit of the community. A music minister's *charisma* is an apostolic gift; it should not serve selfish purposes. "These charismatic gifts, whether they be the most outstanding or the more simple and widely diffused, are received with thanksgiving and consolation, for they are exceedingly suitable and useful for the needs of the Church" (*Dogmatic Constitution of the Church*, Art. 12). The music director's depression will soon disappear if he realizes that he is trying to do just that: to use his God-given *charisma* to praise Him and to teach and lead the members of Christ's Mystical Body to do the same.

CHARISMA

Even frustrations may become a source of joy for the music minister. Granted that mortification is not fashionable today and the idea of purgatory is not a favorite topic among avant-garde theologians; I am, nevertheless, a firm believer in both and like to think that the generous Lord will consider my musical frustrations and will shorten my tenure in purgatory because of them. If Christ is willing to reward us for that glass of water, He will, surely, do as much or more for the help we have given to hesitating singers who try to improve the quality of their sung worship.

TURN
FRUSTRATIONS
AROUND

I may seem overly optimistic or even naive in all this but I sincerely believe in what I have just said. The main difference between the work of an ordinary music teacher (let's say in a college or high school) and that of a music minister

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is that the latter does it uniquely for the glory of God. As a conclusion I would like to advance a few personal thoughts on the future of liturgical music and music ministers in the Catholic Church.

CONCLUSIONS

1. I have a feeling that the musical atmosphere is beginning to change, due mostly to the growing dissatisfaction of the faithful with many of the melodies that overzealous pastors and assistants have been trying to force upon them and the boring mediocrity of much of the disposable "new music" found in the various leaflet-missals or missalettes. It is becoming more and more evident to me that in less than ten years the once bubbling waters of the unauthorized liturgical pseudo-reforms have become stagnant puddles and many of the never-never land dreams of the particularly wild experimenters have turned sour under the pounding realities of every day life. Those with wider visions have foreseen this from the start but many Johnny-come-lately "liturgists" persist in the simplistic view that still more changes and more lowering of artistic standards will bring about a greater enthusiasm of the faithful. I sympathize with the bind they are in: they mistrust the past and are uncertain of the future. Desperately, they throw themselves on the "now," emptied of tradition and barren of future promises. Without the moderating influence of the civilization of past centuries they are unable to plan for the future and must, therefore, remain in a rebellious liturgical puberty until some great cataclysm or schism will finally open their eyes.

It is also likely that the official changes will continue to be slowly assimilated both by the clergy and the faithful, more by obedience than by enthusiasm but the excesses — heavily weighed with shallow and frequently embarrassing theatricalism — will either disappear or will crawl underground again.

2. The trite, juvenile ditties will linger around for some time in a few places, not so much because our youngsters desire them but because some musically retarded adults will keep them alive artificially. Moreover, one should be careful not to underestimate the influence of a few publishing houses that have a vested interest in their weekly or monthly publications, sold by subscription to thousands of American parishes. Nevertheless, these inferior hit-songs will fade away, to no-one's regret, not even to the misled young. Brought into our sanctuaries from picnics and juke-boxes, these melodies and texts never quite succeeded in becoming relevant to the liturgical action and their narrow, almost exclusive obsession with "luv" and brotherhood has long become a source of boredom for almost everyone with a modicum of judgment and critical ears.

3. From the ruins and smoldering ashes left behind by the noisy barbarians a new House of the Lord must be built again; reverence must be restored and spirituality must be deepened so that the long-frustrated and senselessly derailed dreams of Vatican II of a genuine liturgical and musical Renaissance will have a chance to come true, at last. I like to think that the worst is over, the muddy detour has come to an end and sanity is on its way back to our temples. We must give immense credit for this to the "people of God" and their common sense: they simply cannot be fooled too long. Their mighty yearning for orderly

liturgy and calm, civilized beauty in their worship should not remain unanswered by the pastorally minded church musician. He must do his best that all these passing fads — annoying blemishes on the adorable face of the *Ecclesia Orans* — disappear as they came. Few will shed a tear upon their demise except the most snugly radical innovators and professional liturgical revolutionaries who seem beyond help.

4. Composers must be attracted again by the renewed stability and beauty of the liturgy to reinforce the ranks of the few who have been carrying the load during these years of turmoil. They will resume the task of enriching the musical treasures of the Church both in Latin and in English. They must be provided, however, with more inspiring and more poetic vernacular texts than the present pedestrian ones. Undoubtedly, this will take time, patience and hard work.

5. In the meantime, the music minister must not abandon ship but must hold fast, despite frustrations, ridicule, sarcasm and verbal tirades. He should take comfort in the fact that he is not alone; he has a calling from God and a growing support from his long-suffering colleagues and the faithful. Thanks to Catholic music ministers, reliable, determined and faithful servants, the glorious and powerfully majestic song of the Church will soar again heavenwards, more sublime than ever before.

REV. RALPH S. MARCH, S.O. CIST.

To Philadelphia's Singing City
Elaine Brown, Director

This Is the Day Which the Lord Has Made

A Choral Fanfare for General, Christmas or Easter*
SATB with Organ

Ps. 118:24

Kent A. Newbury

Jubilant (♩ = c.112)

f

Soprano This is the day,

Alto This is the day,

Tenor This is the day,

Bass This is the day,

Organ **f**

This is the day! _____ This is the day which the

*(Christmas) Christ is born! _____
(Easter) Christ is ris-en! _____

This is the day! _____ This is the day which the

*(Christmas) Christ is born! _____
(Easter) Christ is ris-en! _____

This is the day! _____ This is the day which the

*(Christmas) Christ is born! _____
(Easter) Christ is ris-en! _____

This is the day! _____ This is the day which the

*(Christmas) Christ is born! _____
(Easter) Christ is ris-en! _____

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Lord has made.

Lord has made.

Lord has made.

Lord has made.

dim.

mf

Let us re - joi - ce and be glad in it.

mf

Let us re - joi - ce and be glad in it.

mf

mf Let us re - joice and be glad in it.

mf Let us re - joice and be glad in it.

The first system consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The lyrics are: "Let us re - joice and be glad in it."

f Let us re - joice, re - joice and be *cresc.*

f Let us re - joice, re - joice and be *cresc.*

f Let us re - joice, re - joice and be *cresc.*

f Let us re - joice, re - joice and be *cresc.*

The second system consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The lyrics are: "Let us re - joice, re - joice and be". The dynamic marking *f* (forte) is present at the start of each vocal line, and *cresc.* (crescendo) is indicated at the end of each line.

glad in it. Let us re-joice that this is the Christ is Christ is

glad in it. Let us re-joice that this is the Christ is Christ is

glad in it. Let us re-joice that this is the Christ is Christ is

glad in it. Let us re-joice that this is the Christ is Christ is

glad in it. Let us re-joice that this is the Christ is Christ is

glad in it. Let us re-joice that this is the Christ is Christ is

day, born, ris-en, this is the day which the Lord has

day, born, ris-en, this is the day which the Lord has

day, born, ris-en, this is the day which the Lord has

day, born, ris-en, this is the day which the Lord has

day, born, ris-en, this is the day which the Lord has

day, born, ris-en, this is the day which the Lord has

Broad, strong (♩ = c.92)

div. ff

made. Let us re-joyce, let us re-joyce. This is the day!
 Christ is born!
 Christ is ris-en!

ff

made. Let us re-joyce, let us re-joyce, re-joyce. This is the day!
 Christ is born!
 Christ is ris-en!

ff

made. Let us re-joyce, let us re-joyce. This is the day!
 Christ is born!
 Christ is ris-en!

Unison

div. ff

made. Let us re-joyce, let us re-joyce, re-joyce. This is the day!
 Christ is born!
 Christ is ris-en!

Broad, strong (♩ = c.92)

ff

Alternate ending (simpler voicing)

ff

joyce. This is the day!
 Christ is born!
 Christ is ris-en!

ff

joyce. This is the day!
 Christ is born!
 Christ is ris-en!

ff

joyce. This is the day!
 Christ is born!
 Christ is ris-en!

ff

joyce. This is the day!
 Christ is born!
 Christ is ris-en!

Alternate ending

ff

This Is the Day the Lord Hath Made

GERALD NEAR

From the Gradual for Easter Day

Joyously

Soprano
Alto
Baritone

f This
f This
f This

⑩
is the day the Lord_ hath made:
is the day the Lord_ hath made:
is the day the Lord_ hath made:

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NEAR: THIS IS THE DAY

15

Let us re-joice and be glad there-in.

Let us re-joice and be glad there-in.

Let us re-joice, re-joice and be

20

glad there-in.

25

mp

O give thanks to the Lord,

mp

O give thanks to the Lord,

mp

O give thanks to the Lord,

30

for he is gra - cious: — and his mer - cy en -

for he is gra - cious: — and his mer - cy en -

for he is gra - cious: — and his mer - cy en -

poco rit. 35 *a tempo* $\text{♩} = \text{♩}$

dur - eth for ev - er. *a tempo*

dur - eth for ev - er. *a tempo*

dur - eth for ev - er. *a tempo*

poco rit. *a tempo* *f*

40

Three staves of musical notation, all containing rests. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The time signature is 4/4. Measure 37 is in 4/4, 37.5 is in 3/4, and 38 and 39 are in 4/4.

Piano accompaniment for measures 37-40. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Vocal staves for measures 37-40. The top staff is in treble clef and the bottom in bass clef. The lyrics are: "This is the" on the top staff and "This is the" on the bottom staff. The word "This" is marked with a forte (*f*) dynamic. The time signature is 4/4. Measure 37 is in 4/4, 37.5 is in 5/4, and 38 and 39 are in 4/4.

Piano accompaniment for measures 37-40, continuing from the previous block. It features a melodic line in the right hand and a supporting bass line in the left hand.

45

Vocal staves for measures 41-45. The top staff is in treble clef and the bottom in bass clef. The lyrics are: "day the Lord_ hath made:" on the top staff and "day the Lord_ hath made:" on the bottom staff. The time signature is 4/4. Measure 41 is in 4/4, 41.5 is in 5/4, and 42, 43, and 44 are in 4/4.

Piano accompaniment for measures 41-45. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

50

Let us re - joice and be
 Let us re - joice and be
 Let us re - joice and be

55

glad,
 glad,
 glad,

Let us re -
 Let us re -
 Let us re -

glad,
 Let us re -

cresc.

joice and be glad.
 joice and be glad.
 joice and be glad.

REVIEWS

I Magazines

THE CHORAL JOURNAL, *Official publication of the American Choral Directors Association* — Volume XIII, Number 2, October 1972.

In Quest of Answers, An interview with Roger Wagner by Ray Moremen, p. 11.

A long, fascinating interview with Roger Wagner, director of the Roger Wagner Chorale and president of the Church Music Association of America. It is impossible to sum up the wealth of ideas, opinions, suggestions and anecdotes contained in this informal conversation. Every choral director must read it.

Problems of Choral Interpretation and Technique by William Bartels, p. 22.

In the continuation of his articles on the opinions of twelve prominent American choral directors, Mr. Bartels delves into the areas of warm-ups and intonation. The opinions of the directors are followed by a summary in each instance.

THE CHORAL JOURNAL — Volume XIII, Number 3, November 1972.

Gregorian Plainsong for Concert Use by Sister Joachim Holthaus, p. 5.

Sister knows that, while chant is *par excellence* a prayer — and a most sublime one — it can well stand the floodlights of the concert hall. She proposes, therefore, that it be *saved* by college choral groups as Renaissance polyphony is preserved on hundreds of campuses. All this is cause for joy. What saddens me is the fact that chant is now, by and large, out of its normal habitat. Conceived for the sole purpose of praising God, it has practically disappeared from monastery churches and convent chapels and is becoming unknown in seminaries. Had we followed the commands of Vatican II, this would not have happened.

I am looking forward to her crusade with great interest.

The Problems of Translating Latin Renaissance Motets into English by Eugene Lindusky, p. 7.

An earnest plea for translation of Latin motets into English. The many difficulties and possible traps are exposed and a few, more or less satisfactory solutions

are brought forth. It is another question, however, *why* should one translate these motets at all. There is a great corpus of English motets and anthems from the 16th and early 17th century that is available to choir directors. This article, written with undeniable competence, misses that point.

Microrhythms: The Key to Vitalizing Renaissance Music by John B. Haberlen, p. 11.

Mr. Haberlen calls attention to a frequently neglected feature of classical polyphony: the exciting tension generated by the interplay of *rhythmic* counterpoint between the vocal lines. He explains the problem very clearly and — with abundant examples — gives a few practical suggestions to choral conductors.

Problems of Choral Interpretation and Technique by William Bartels, p. 19.

A dozen eminent choral conductors (Messrs. Decker, Druba, Ehret, Fountain, Hilbish, Hirt, Kaplan, Krehbiel, Noble, Page, Randolph and Swan) are questioned about choral sound and the most glaring weaknesses of choruses in America. Their answers are remarkably frank and deserve thorough examination.

Our Chamber Choirs by Laurence E. Barker, p. 21.

Mr. Barker set out to gore a few sacred cows, so dear to chamber groups. Gore he sure did! He criticizes their uniforms, their staging, the “a cappella tradition” (which he equates with homogeneity of sound) and English madrigals as such. Wow!!!

THE CHORAL JOURNAL — Volume XIII, Number 4, December 1972.

The Bi-Centennial Celebration by Gregg Smith, p. 6.

Mr. Smith uses the upcoming bi-centennial celebration to survey American choral music of the last three centuries. The Founding Years (1620–1750), The Revolutionary Years (1750–1800), the Awakening Years (1800–1860), the Civil War Years (1860–1865) and the Twentieth Century are analyzed more or less thoroughly.

The Demise of the Text in Modern Choral Music by Harriet Simons, p. 12.

While some of the readers may find the word “demise” in the title of this most original article a bit strong, they will read Miss Simons’ observations with great interest. Her thesis is that the comprehension of the text of many choral compositions of our day is obscured by five procedures: 1. Fragmenting words and phrases of the text; 2. Obliterating the text by simultaneous presentation of two or more different texts; 3. Substituting miscellaneous non-vocal sounds (nonsense syllables,

non-pitch consonants); 4. Electronic manipulations (Stockhausen); 5. Adding silent gestures.

Chamber Music for Women's Voices by Alaire Lowry, p. 15.

Description of a few pieces of music for treble voices, from very easy to complicated, to be used by small ensembles.

A Consideration in Teaching by George Bragg, p. 20.

Enthusiastic apology (as if such were needed) for travelling boychoirs by the founder and director of the famous Texas Boys Choir.

JOURNAL OF CHURCH MUSIC — Volume 14, No. 10, November 1972.

A Short Essay on Hymn Accompaniment by Kenneth Mansfield, Jr., p. 2.

Articles on hymn accompaniment exist by the dozens if not by the hundreds. Mr. Mansfield follows the usual logical outline: message of the text, introduction, verses, variations.

Songs in the Night by Doris Brenner Stickney, p. 5.

A new approach to show the importance of memorizing the texts of the best known hymns by the late Mrs. Stickney.

Introducing Hymns for the Service by Anita Greenlee, p. 7.

Practical suggestions for the organist. Nothing new, really, but still a good checklist for effective accompaniment.

MUSIC MINISTRY — Volume 4, No. 10, June 1972. *Official publication of the United Methodist Church. Your Voice: It's the Only One You Have* by Kay Smith, p. 2.

Technical advices in non-technical language to young choristers. Adult choir directors may learn from it too.

Worship Renascence II: Celebration, Rehearsal, Emmaus Revisited by John H. Emerson, p. 36.

Sobering thoughts on frenzied liturgical "celebrations" by a Methodist minister. He had enough of "high decibel" music, "kinetic activity" and "much dancing-in-the aisles" contemporary services. At the same time, he is open to "spontaneous celebrations" if they are done with taste and dignity.

MUSIC MINISTRY — Volume 5, No. 2, October 1972.

Beauty and the Beast by H. Myron Braun, p. 1.

One of the best editorials I have read in this magazine in a long time. As a result of a letter written to *Music Ministry*, the editor introduces a symposium about some of the most important qualities and problems of church music. It is thought-provoking and penetrating. Starting from basic definitions of beauty and harmony, Mr. Braun tries to formulate a notion of the sacred as separate from the profane. I do not say that he solves all problems (he himself would surely deny that) but prepares you for the reading of the other articles in this exceptional issue.

A Church Musician Responds by Richard D. Waggoner, p. 4.

Mr. Waggoner expounds his ideas about *good* modern music in church. He believes in it, as long as the great masterworks of the past are not omitted or excluded.

A Composer Responds by Natalie Sleeth, p. 5.

Natalie Sleeth has prepared her contribution with great care. After rejecting some parts of Mrs. Bath's (the letter-writer) definition as to what actually constitutes sacred music, she sets up a few norms for evaluating good music: mood, words, melody, rhythm and over-all effect. The essay stresses the importance of open-mindedness and asks for understanding the intentions of the composers.

A Preacher Responds by Roy C. Clark, p. 7.

How rare are ministers like the Rev. Clark who trust their music directors or organists. His short contribution can be summarized by this phrase from his text: "Mary Poole knows what she's doing and she must have a reason for playing this."

MUSIC MINISTRY — Volume 5, No. 3, November 1972

Introducing Hymns to the Small Congregation by Edward H. Beck, p. 2.

Some very pertinent suggestions are contained in this article by the Rev. Beck. Hymns *are* important and, therefore, they should be selected, rehearsed and performed with great care. They must have a clear message, based on solid Christian theology. The tune must be singable and should fit the mood of the text. One should not try to introduce too many hymns too fast: it will confuse the congregation and will build up negative attitudes. Home singing is to be encouraged; musical programs should be developed in the church school. Other suggestions are also of a very practical nature and concern rehearsal techniques and other means to foster good hymn singing.

Finding Good in All This Mess by Theodore W. Ripper, p. 8.

Mr. Ripper throws in a few good ideas in a short, loosely composed article about church music in 1972. He insists on the dignity of texts, their content of Christian dogma and their message. As to the melody, he wants it without secular associations, well-written and idiomatic. It is the responsibility of the music director to find good music "in all this (contemporary) mess."

Stretch that Budget by Ann F. Price, p. 11.

Practical suggestions for choir directors with limited budgets. You may save money in a dozen ways: music sharing with other churches, central libraries, collections of anthems instead of separate pieces, better use of hymnals, descants, solos, etc. The only way that is *not* valid to stretch the budget is by breaking the copyright law and making xerox copies.

MUSIC MINISTRY — Volume 5, No. 4, December 1972.

The Choir and Creative Witness by Russell Schulz, p. 10.

When taps on the shoulder of church choristers are so rare, one reads this short meditation with gratitude. Yes, choir members, we still need you!

The Aging Voice by William Bliem, p. 35.

Mr. Bliem tackles one of the most delicate problems that faces, sooner or later, every choir director: what to do with old choir members whose voices have ceased to be an asset to the choir. After stating the problem, he offers different solutions. Judgment, tact and Christian charity are needed.

MUSIC MINISTRY — Volume 5, No. 5, January 1973.

Misery Loves Company by Philip E. Treggor, p. 5.

In a light vein, Mr. Treggor deals with a serious problem, the relationship between pastors and organists. While there may be conflicts from time to time, there is no reason why they could not work together as a team for the benefit of the congregation.

The Voice With the Slow, Wide Tremolo by William Bliem, p. 35.

The title of this short article gives the definition of the problem. What *do* you do with such voices? First, look for the causes. Age? Fatigue? Posture? There are many solutions possible: relaxed breathing, pianissimo exercises, lessons by qualified voice teachers, etc.

R.S.M.

CHURCH MUSIC — October 1972, Vol. 3, No. 17. *Magazine of the Church Music Association of England and Wales*. London, bi-monthly.

One of the features of this English periodical is to print an article of ecumenical interest. In this issue a discussion of the works of Herbert Howells, who has composed music for the Anglican services and occupied positions in various Anglican churches, provides this aspect of the English society's policy. An interesting, but very short, comment on a new organ built by the Klais firm of Bonn, Germany, and installed in the Liebfrauenkirche in Oberursel, points out how a new organ with suitable case can beautify the sanctuary of a new church and occupy the place that was once held by a Gothic or Baroque reredos. Both the high altar structure and the organ can be symbols of the praise of God. Another attempt at establishing a salary scale for organists is presented, but it is admitted that every position and situation is a different one and difficult to fit into a category.

A short, but provocative article by Thomas Fuller suggests the use of the polyphonic music of the sixteenth century English School — Tallis, Byrd, John Bull, Christopher Tye and others. The value of the music is unquestioned and can provide a stimulus for choirs tired of the second-rate fare at present being used for the vernacular liturgy. Fuller suggests the use also of the Latin music of these composers. With the freedom allowed now in the selection of proper texts, these compositions are especially useful for upgrading the quality of music in the English Mass. Reviews, news and listings of recommended music for each Sunday conclude the issue.

CHURCH MUSIC — December 1972, Vol. 3, No. 18.

An editorial points up the fact that the British are facing much the same problems with their Church Music Association as we are with ours — a lack of membership, enthusiasm for fighting for good church music, and understanding by the hierarchy and the liturgists about the role of the musician and his art. Apparently there has been some internal reorganization within the English society with new directors and new headquarters. The various letters indicate a certain frustration and discontent with the developments musically, liturgically and politically, but a clear statement of what has happened is not given.

Geoffrey Laycock has a practical article on wedding music, mostly by way of suggested materials both for organ and for singing. Two short articles on events in India and a congress of organists and the usual reviews and news conclude the issue, rather lean for a publication that is usually lean.

R.J.S.

II Choral

This is the Day the Lord Has Made by Edwin Fissinger. Summit series, World Library of Sacred Music.

This is the Day Which the Lord Has Made by Kent A. Newbury. No. A 429, SATB, Hope Publishing Company @ .30¢.

This is the Day the Lord Hath Made by Gerald Near. No. 11-1620, SAB, Augsburg Publishing House @ .30¢.

This is the Day the Lord Has Made by John Lee. No. G-1612, SATB, G.I.A. Publications @ .35¢.

This is the Day the Lord Has Made by John Lee. No. G-1613 for two voices, G.I.A. Publications @ .35¢.

Easter Meditation Song by H. Hamilton Smith. CA-2136-8, SATB, World Library of Sacred Music @ .45¢.

Psalms for Easter by Dr. C. Alexander Peloquin. G-1660, SATB, G.I.A. Publications @ .40¢.

The present liturgical legislation offers three choices for singing those parts of the propers that come between the readings during a High Mass; a) the Roman gradual, followed by the alleluia or tract after the second reading; b) the songs of the so-called *Graduale Simplex* and c) the responsorial psalm, followed again by an alleluia after the second reading.

In the middle of the sixties several publishing houses began to commission "meditation songs" (as these chants were called then) for unison, two, three and four parts. Having begun with the major feasts, they were rapidly building up a substantial repertoire when the responsorial psalms came *en vogue*. Since these meditation songs may still be used, I have reviewed a few, recently published ones for Easter.

Of all these graduals, Dr. Fissinger's setting is, by far, the most elaborate. It has exciting syncopations, modern, dissonant harmonies, an incredible feeling for projecting the English text and a perfect mastery of form. It is long but pays ample dividends for the somewhat better than average choir. It also contains the sequence, a rhythmical joy. I have used it for four or five years and it is a favorite with my choirs.

Mr. Newbury's offering contains only one verse. Repeated acclamations announce the feast at the beginning and the end of the composition. Rhythmic interest is maintained mostly in the organ part. By substituting the words: "Christ is born" for "This is the day" it can also be used for Christmas. Soprano and bass *divisi* toward the end. A 1971 publication, we are reprinting it in this issue with the permission of the publishers.

Whether Mr. Near writes very elaborately or very simply, his music has always great artistic merit. His SAB setting of the Easter gradual text has a good, sturdy and still not too demanding organ part and easy choral lines. Ideal for small choirs, short on male voices. 1971. Also reprinted in this issue.

Most of Mr. Lee's compositions familiar to this reviewer are written in a traditional way. The present one is no exception. I have two versions of it in my hand: SATB and I-II. Both are easy and charming in a $\frac{3}{4}$ rhythm. The modulation for the verse "Give thanks to the Lord" breaks the monotony of the key and also contains a timid imitation that, unfortunately, is not developed further. Satisfying and unpretentious. 1971.

Mr. Smith's setting has the advantage of containing the proper verse for Easter: "Christ our passover, has been sacrificed". Jumpy trumpet triplets introduce the opening statement (all in parallel, airy fifths). A chant-style first verse is followed by a set of alleluias based on the fanfare melody. The final statement is broad again with some more open fifths. It might please the young. 1971.

Dr. Peloquin's compositions usually puzzle me. I never really know whether he is serious or is trying to make fun of the unsuspecting choral director. His dancy, $\frac{3}{8}$ rhythm responsorial psalm for Easter could become somewhat repetitious after a while. After all, Dr. Peloquin fills eleven pages with the same melody. Still, there is a freshness and a childish innocence in this psalm that saves it from becoming monotonous. If you like consecutive parallel fourths, fifths and waltzy rhythms, try this. 1971.



Easter Fanfare by Paul Fetler. A very easy, yet very effective processional for Easter, proclaiming the resurrection of the Lord. Trumpet fanfare alternates with homophonic utterings by the choir. A brisk and vivid tempo and clear diction will make this number sound very festive even by a beginners' choir if the balance between the parts is good. Augsburg Publishing House, No. 11-1591 @ .30¢.



Psalms 84: How Lovely Are Thy Dwellings Fair by Richard Proulx. What gave Mr. Proulx the idea to arrange this jumpy, dancy madrigal with a sacred text is beyond me. The psalm-inspired John Milton text is beautiful but the melody is assuredly out of place and Mr. Proulx's usually faultless taste staggered for some

reason. Don't get me wrong: the composition (from a 16th century English tablature) is *good* but not for this text! Sing it with lots of fa-la-la's in praise of the month of May, lads and lasses upon the greeny grass — but not for the “lovely dwellings of the Lord”. No. G-1706. G.I.A. Publications @ .40¢.



Rejoice, Queen of Heaven by Sister Elaine Gentemann. A very traditional setting, in English, of the *Regina Coeli*. Some harmonic variety occurs in the middle section at the words: “O holy Virgin, pray for us”. Easy organ accompaniment, SSA or unison chorus. No. G-1712. G.I.A. Publications @ .40¢.



O Come, Let Us Sing to the Lord by Gerhard Track. The first three verses of this praiseful psalm are treated in refreshingly airy, transparent way by Mr. Track. Imitations, effective unisons (“the rock of our salvation”) and a strong organ part makes this number a good recessional SATB. No. G-1715. G.I.A. Publication @ .40¢.



Praise to the Lord by S. Suzanne Toolan. “Lobe den Herren” gets yet another treatment here. First verse in unison (intended for the choir since the pitch is quite high), the second with imitations and the third (down to F from the previous A) for congregation and chorus. A good, interesting coda winds up this easy and attractive arrangement. From the second verse, the organ plays the voice parts. Easy. SATB and congregation. No. G-1710. G.I.A. Publications @ .40¢.

R.S.M.

III Books

Musica Sacra als Lebensinhalt: eine Auswahl aus Aufsätzen und Vorträgen by Johan Baptist Hilber. Publications of the ACV, Vol. 7 (Bonn, 1971) 124 pages, DM9.-

This book, a selection from articles and addresses by the Swiss composer J. B. Hilber, was edited by Monsignor Johannes Overath both as a tribute to the author on his 80th birthday, and as a sort of testament and admonition to his many friends and students. The author's unique style, filled with vivid imagery, colorful examples and puns, clothes a serious view of “Musica Sacra as a life's work,” seen from the perspective of a heart filled with joyous faith. Hilber, whose compositions are valued by discerning choirmasters in Europe as well as in our country, founded the department of Catholic church music in the conservatory of Lucerne in 1942. Ten years later this had developed into an independent institution, the Swiss Catholic Church Music School, which its founder headed until his retirement in 1967.

After an autobiographical introduction, the volume proceeds in four main sections. The first considers church music, above all as a vocation, and as an apostolate. There follow reflections on the meaning and value of music in general, including such topics as the mission of the artist, the correct use of the ears, and the relationship between the composer and interpreter. Then comes a series of brief “snapshots,” for example, the organist as accompanist, the choir practice, the pastor as spiritual father of the church choir. The volume concludes with four longer essays in appreciation and evaluation of the music of Bach, Haydn, Mozart and Bruckner.

It is impossible here to summarize completely the many facets of this rich volume. To convey some idea, however, of the insights it contains, may this reviewer be permitted to pass on some of Hilber's observations.

For example, the author describes sacred music as a “bridge of sound between earth and heaven”, and reminds us that genuine sacred music adds the note of beauty to the holiness and solemnity of worship. “Church music erects a dome of sound over the contributions of architecture, painting and sculpture; it carries the prayers of the liturgy upward on its wings; and with blessed strength it unites the faithful into a joyous community.”

Since church music is not merely an “integral part of the liturgy” but also an art form, it must strive to offer God the best and most beautiful expressions of descriptive power and inner fervor that it possibly can. At least since *Musicae Sacrae Disciplina*, we have become accustomed to speaking about the “apostolate

of sacred music." Apostolate involves a mission, and "mission" means someone is called in order to be sent. The calling of the church musician is not simply a lighter, less demanding version of the musician's life, not merely a pastime to be pursued alongside some other main vocation, but a full time job, with special responsibilities and unique duties. Our contemporary age is uncommonly alert and sensitive to whether the bearer of church musical responsibility really lives that which he says and sings, whether his vocation and the way he exercises it really harmonize with each other.

On the subject of interior and exterior hearing (*i.e.*, with the heart and with the ears), Hilber reminds us that in their daily lives, Christians hear much that they should not, and in church they should hear much that they do not. After reflecting on the importance of listening in the parish, in the church, and in society, he appeals to the church musician to take up the apostolate toward the "hard-of-hearing of this world." "Man is like an ear between heaven and earth. He should realize on earth that which he receives from heaven. The correct use of our ears is today a most timely goal. Why? Because there is a full-scale offensive in progress against everything interior, fine, quiet, true and delicate, beginning with the voice of conscience and extending over the quiet dialogue between two souls, all the way up to the proclamation of the truths of our faith." The church musician has a unique role to play in stemming the tide of advancing deafness!

If you can read German, and want to avoid the twin dangers of "loss of hearing" and "acoustical iconoclasm," then this book is the right medicine for you!

R.A.S.

New Catholic Hymnal. Compiled and edited by Anthony Petti and Geoffrey Laycock. New York: St. Martin's Press. 1972.

Prepared in England, but intended for use in all English-speaking countries, this is an extensive collection of traditional hymn melodies and texts to which have been added several newly composed musical settings of new texts and a dozen rounds. Modifications in texts to eliminate archaic language have been duly noted, but they will undoubtedly provoke both favorable and adverse comments.

There is no doubt that the American parish needs a hymnbook. The various weekly and monthly disposable missals have failed in providing music of value, try as they have to please everyone. The mistake, long ago pointed out by experienced musicians, that a congregation is capable of only a limited number of hymns, has

been at the base of the failure of the missalettes. Had the repertoire of the past fifty years been the foundation for increased congregational singing, the addition of more hymns could gradually have been undertaken. But the too frequent shift to new materials discourages a congregation far sooner than the repetition of old favorites. A hardcover hymnal may be the answer to the need of the American parish.

Published as two books, each volume contains the same hymns, one arranged for the people in the pews with only the melody and the text provided, and the other intended for the organist or a mixed choir with four-part musical settings. The format is attractive with clear musical notation, but the rather small type for the texts is unfortunate, especially in churches that are not too well lighted.

There are very useful indices that provide references for use of melodies with various texts and suggestions for seasonal use of hymns. The book itself is arranged in an alphabetical order, not a seasonal one. While the selection of hymns is broad, one misses the Latin hymns that the Church has ordered to be known and used by Catholics throughout the world. One misses also a Gregorian ordinary and a chant setting of the Credo. The Order of the Mass, together with the four Eucharistic prayers, is printed at the end of the volume.

All in all, it is a useful compilation marred perhaps only by a few unfortunate inclusions such as *Kum Ba Yah* and a few more unfortunate exclusions such as the great Latin hymns of the Church.

R.J.S.

NEWS

Dr. Karl Gustav Fellerer, musicologist and former rector of the University of Cologne, recently celebrated his seventieth birthday. On November 19, 1972, the Federated Caecilian Societies of the German-speaking countries arranged an international *laudatio* to honor him. Dr. Fellerer has long been associated with the federation as editor of the *Kirchenmusikalisches Jahrbuch*. The main address at the event was given by a former student of Dr. Fellerer, Monsignor Johannes Overath. The audience included representatives of most of the German dioceses and national representatives from Austria and Switzerland. The abbot of Maria Laach and the Cardinal Archbishop of Cologne were present. Dr. Joseph A. Saladin of Switzerland, president-general of the federation, presented the golden Orlando di Lasso medal to the jubilarian "for meritorious service in the cause of sacred music." The Choir of the Cathedral of Limburg, under the direction of Domkapellmeister Hans Bernhard sang two double-choir motets by Palestrina and his *Gloria* from the *Missa Papae Marcelli*.



Christmas music at Saint Philip Neri Church in New York City included Palestrina's *Missa Dies Sanctificatus*, several motets by Renaissance composers, the proper in Gregorian chant, and several brass ensemble pieces. James B. Welch was director and Paul P. Rotella was organist. The New Age Brass Ensemble performed. The program, centered around the text "Dies Sanctificatus" from the Christmas Mass, included settings of the text in chant, and in the Renaissance polyphony of Byrd and Palestrina, together with the cantus of the Mass itself.



At the Church of Saint Agnes in Saint Paul, Minnesota, Christmas music for the Midnight Mass included Joseph Kronsteiner's setting of the proper texts and the *Festmesse* of Ernst Tittel. At the solemn Mass of the Day, the choir performed Kronsteiner's *Krippenmesse* with the proper in Gregorian chant. Sister M. Hermana, SSND, directs the choir. Robert Strusinski is organist. Dr. William Pohl is cantor and director of the *schola cantorum* which sings the full settings of the proper each Sunday from the *Graduale Romanum*.

R.J.S.

OPEN FORUM

The *Consociatio Internationalis Musicae Sacrae* sponsored a symposium in Maastricht, Holland, November 24-26, 1972, for its members in Holland, Belgium, Luxembourg, northern France and the Rhineland, on the subject "Gregorian Chant as Congregational Song in the sense of Art. 54 of the Liturgy Constitution". In a telegram of greeting and blessing sent to the gathering, the Holy Father commended the timeliness of the subject.

On Saturday, November 25th, the crypt of the Abbey of St. Benedict (Mamelis/Vaals) was the scene of a solemn Requiem Mass sung by the participants for the recently deceased Gregorianists: Dom Joseph Gajard, OSB, Professor Auguste le Guennant and Dr. Henri Potiron.

Working sessions of the symposium, which were attended by over sixty persons, were devoted to three major addresses with subsequent discussion. Rev. Msgr. Johannes Overath, former president of the CIMS, described the discussion and decisions of the Council pertaining to Gregorian chant from the informed viewpoint of a conciliar *peritus*. After sketching the preparatory work of the conciliar Commission on the Liturgy between January 1959 and November 1963, the speaker indicated the influence of the so-called "Deutsches Hochamt" (German High Mass) which was conceived as a provisional measure for parishes without choirs in ecclesiastical disaster areas (*kirchliche Notstandsgebiete*), and hence allowed, in such circumstances, the substitution of suitable hymns for the singing of the Proper. After mentioning various documents (*vota*, memoranda, etc.) discussed during the preparation of the original schema, the speaker summarized the discussions on the Council floor between the 10th and 13th of November, 1962, regarding Gregorian chant. After recounting how the amendments proposed orally or in writing in St. Peter's had been considered, discussed, and in some cases incorporated into the corrected text of the schema, the speaker emphasized the importance for the interpretation of the final texts of the Constitution on the Sacred Liturgy according to Canon 18 of the Code of Canon Law ("mens legislatoris") of the *relatio* or explanation of the meaning of the revised schema read to the bishops before the final balloting by Abbot Cesare d'Amato at the 57th general assembly of the Council.

The second main address, by Prof. Dr. Jean-Pierre Schmit, described the theoretical and practical situation of Gregorian chant as congregational song before and after the Council. In his elucidation of the key concept "participatio actuosa" the speaker stressed that *actuosa*

includes more than the simple *activa*, and could be more accurately translated "living" participation. He offered concrete proposals for a basic, world-wide repertory of Gregorian chants, and suggested that means be sought to actualize the project of a world-wide Gregorian song-book in a way that would avoid the pitfalls into which previous attempts have sometimes fallen.

The final paper of the day was presented in Dutch (with a French summary) by Prof. Joseph Lennards of Roermond, who described the post-conciliar practice of Gregorian chant. The picture he drew was based on statistics derived from three recent surveys: the 1971 CIMS *enquete* (partial evaluation of 100 replies from the nations represented at the symposium), the 1972 questionnaire which produced 600 replies from ACV circles in Germany, and the Kaski survey from Holland (concerning the actual situation in parish churches on one particular weekend, October 3-4, 1970). Herewith some of the trends indicated in the responses: 88% of the respondents showed that the number of church choirs in their area had diminished, 12% reported an increase. The picture regarding education in sacred music in seminaries appears very bleak, except for certain areas of Belgium and Germany. One respondent commented: "We are supposed to be developing congregational singing but we are neglecting the formation of their leaders." The percentage of respondents who had the opportunity to participate occasionally in a Latin Mass in a cathedral or monastery (*e.g.*, on great feasts or once a month) varied from 12 to 25%. In a large number of parishes at least a part of the Ordinary (*e.g.*, the *Credo* or the *PaterNoster*) is sung in Latin. In one Dutch diocese, for example, the percentage of such Masses ranges from 60 to 70%, whereas for Holland as a whole the figure falls to 16%. Attendance figures indicate that more people are attending sung Masses than "quiet" Low Masses without music, even though those parishes where the entire Ordinary is sung are in the minority. A frequent complaint seemed to be the lack of preparation and competent direction in the "leader of song" and the abuses to which this can lead. Knowledge and solid preparation are essential for successful congregational singing. The presentation concluded with a survey of the availability of Gregorian materials for congregational use in the various countries represented. Many diocesan hymnals, for example, contain such Gregorian chants. Only 2% of the respondents reported that their parishes used simplified Gregorian editions like the *Kyriale* or *Graduale Simplex*.

At the end of the lively discussion, a wish was expressed for the publication of the papers presented at the symposium. *Quod Deus bene vertat!*

After Vespers in the Abbey of St. Benedict, the symposium moved to the Basilica of Our Lady Star of the

Sea in Maastricht, where religious *Abendmusik* was next on the program. Organist John Wolfs, Dr. J. Boogaarts and the *Utrechts Studenten Gregoriaans Koor*, and the Aachen Cathedral Choir under Monsignor Dr. Rudolf Pohl, presented a program centered around the Blessed Mother and Christ the King. The Utrecht choir sang Gregorian pieces as well as works of Flemish masters, besides assisting the Aachen group by singing the *cantus firmi* in a group of three Marian pieces of Joh. Mangon. Works of Palestrina and Lassus, in addition to three old Netherlands motets, completed the offering of the *Cappella Carolina*. Worthy of special mention were the expressive renderings of Matthieu Gascongne's *Christus Vincit*, and the double-chorus *Tui sunt coeli* of Lassus under the baton of Monsignor Pohl.

The last day of the symposium brought the feast of Christ the King, and with it a solemn Pontifical Mass celebrated in the Basilica of Maastricht by the bishop of Roermond, Dr. J. Gijsen, and sung enthusiastically in Gregorian by the entire congregation. Organist Gaston Litaize of Paris played the service. After the Mass, broadcast live by the French National Radio, the symposium continued with a formal academic session in the auditorium of the conservatory of Maastricht. Highlight was the address of Canon René B. Lenaerts of Louvain, on the important role of Solesmes for the theory and practice of the Gregorian repertory. The speaker traced the progress of the modern Gregorian revival from the foundation of the Solesmes *Scriptorium* by Dom Guéranger in 1856, through the efforts of Dom Pothier and Dom Mocquereau in behalf of the *Editio Vaticana*, to the tenure of the late Dom Gajard as choir-master at Solesmes. The Gregorian restoration of the last hundred years, he concluded, could not have taken place without the dedicated efforts of the Benedictines of Solesmes.

The symposium concluded in a good fellowship of a traditional "Brabant Coffee-Table" (a sort of buffet featuring local specialties) in the Maas Pavilion. General organization of the event was in the hands of Prof. Jos. Lennards of Roermond and his many capable collaborators.

Rev. Robert A. Skeris

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mf
 Et in u - num Do - mi - num Je - sum Chri - stum, Fi - - - li - um De - i u - - ni -
 bi - li - um. Et ex
mf
 Et in u - num Do - mi - num Je - sum Chri - stum, Fi - - - li - um De - i u - - ni -
 bi - li - um. Et ex

The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first vocal line starts with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

15
 ge - ni - tum. De - um de De - o, lu - men de lu - mi - ne, De - um
 Pa - tre na - tum an - te o - mni - a sæ - cu - la. De - um de De - o, lu - men de lu - mi -
 ge - ni - tum. De - um de De - o, lu - men de lu - mi - ne, De - um
 Pa - tre na - tum an - te o - mni - a sæ - cu - la. De - um de De - o, lu - men de lu - mi -

15
cresc. *f* *cresc.*
cresc. *f* *cresc.*

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The system begins with a measure rest followed by the number '15'. The vocal lines start with a forte (*f*) dynamic. The piano accompaniment includes markings for *cresc.* (crescendo) and *f* (forte). The piano part features a more complex rhythmic pattern with sixteenth notes in the right hand.