

BEING AT EASE

WITH THE LIBER USUALIS

by Dom Ermin Vitry O.S.B.

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Fides Jubilans

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D e d i c a t e d

to Seminarians and Religious Students

who desire to participate in

Christ's mysteries

in the spirit of the Motu Proprio.

On the Day of the Beatification
of Blessed Pius X
June 3, 1951.

1. The Liber Usualis is today, for most choirs in clerical and religious institutions, the universal book of initiation to Gregorian Chant. We should be grateful to the monks of Solesmes for having provided them with the necessary tools without encumbering the study of Chant with a variety of complete but otherwise expensive books.

Yet, the apparent complexity of, as it were, a popular anthology as the Liber Usualis, frightens students too often unprepared in all liturgical matters. The author has learned, after a long and repeated experience, that much precious time may be lost in the musical formation of the choir, unless the student is shown how to use his book. The aim of the following lessons is to make the Liber spiritually sympathetic and musically easy to handle. Thereafter, it should be cherished as one containing the priceless gems of a truly Catholic devotion.

2. The LIBER USUALIS is so called because it is compiled for daily "use" in the

EUCCHARIST

and the

DIVINE OFFICE.

It does not contain by any means the entire repertoire of gregorian melodies, but only such portions, though very large, which may fill the needs of a full participation in either a parish, or, more especially, in a seminary or a convent.

3. The name "Chant" is proper to all gregorian melodies; it distinguishes them from any other form of song. A Chant is, of course, a song particularly adapted to the most authentic and the purest expression of christian worship, because it is directly born of it.

4. Some Chants are called "ordinary", in opposition to others which are called "proper". The ordinary Chants are those which recur frequently in the celebration of the Holy Eucharist and in the chanting of the Office. The proper Chants are especially specified for and reserved to particular days or to particular functions; therefore, they vary considerably both in text and in melody.

* * * * *

THE ORDINARY CHANTS OF THE MASS

The ritual of purification

The 8 Doxologies

The ordinary eucharistic songs

The joyous paschal endings

The communal intonations

The antiphon Asperges me

1. This Chant is ordinary in a restricted sense. By this we mean that it is sung only before the High Mass on Sundays and on Feasts falling on Sundays.

2. It does not belong to the Mass itself, but was added as an introduction at a later date. The object of this introductory ceremony is obvious. It is a rite of purification, the solemn sacramental of holy water. The faithful is sprinkled in order that the souls of all may be purified.

3. This purification should prepare christians for a more worthy celebration of the great sacrifice, and make of the Lord's Day one of inner resurrection. From the text of the prayer which follows the Chant itself, one gathers that the effect of this initial sacramental reaches unto the home and is extended to the whole week.

4. The text is taken from psalm no. 50, known as the Miserere, the classic psalm, as it were, of christian penance. The
T E X T symbols are related to the mode of sacrificial expiation used in the Old Testament. The blood of animals has given place to water sanctified by the shedding of Christ's blood, and empowered by the merits of His blessed Passion.

5. There are several melodies suggested for usage in the book.
M E L O D Y They are variations of a common fund: the first is more elaborate; the others are simpler.
We give preference to the first of the two called "ad libitum", because this Chant is of a purer quality, and more in keeping with the characteristic of a simple introduction to the Mass.

6. The rite of purification is carried out in the following manner:

The Antiphon "Asperges me" is intoned by the celebrant,
and continued by the choir.
The first verse of psalm no. 50 is psalmodied,
followed by the Gloria Patri.
The Antiphon is repeated as a refrain.
The Versicles are dialogued between the celebrant and the choir.
The Prayer is chanted by the priest.

PROJECT WORK

1. Translate the Antiphon into suitable English.
 2. Write down, cleanly, the melody of the Antiphon.
 3. Translate the Versicles and memorize them.
 4. Translate the prayer and memorize it.
-

Directions. The suggested translations will fix deeper in your mind the spiritual meaning of the ceremony; provided, however, that they are not just a copying of the Missal, but a freer interpretation resulting from a spontaneous meditation.

It is also beneficial to write down the melody because it is the best means to fix it in the memory, and to make it one's own song.

The Gloria Patri at the Introit

These are eight different melodic patterns which conclude the chanting of the Introit-Verse at the High Mass.

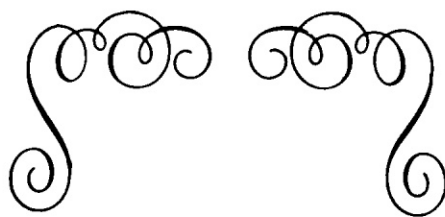
1. To understand this, it is necessary to recall the setting of the Introit at the Chanted Mass. Here is the outline:

An Antiphon, which is the processional song, a psalm-verse, light and flowing, with the GLORIA PATRI, composed in the same manner as the verse.

The Antiphon, repeated in the manner of a refrain.

2. The reason for which all the Gloria Patri have been inserted in a special section of the book is to avoid undue repetition of simple tunes which recur frequently.

3. In order to decide which one of the Gloria Patri shall be selected for a particular Introit, look at the figure apposed before each Introit-Antiphon. It corresponds to the number of the Gloria Patri which fits that particular Introit. That means that both the melody of the Antiphon and that of the Gloria Patri correspond to each other.



PROJECT - WORK.

1. Write down in a well-ordered sentence the Latin text of the Gloria Patri:

- a. _____

- b. _____

2. Memorize this text and recite it in a rhythmic way, with due regard to good accentuation.

3. Sing it on the same tone, neither too high nor too low, drawing out slightly the last syllable of the words

Filio
principio

but, avoid taking a breath until the end of the phrase.

4. Gradually memorize, one by one, each of the eight tunes until you have no further need of using the book.

5. Characterize with one appropriate adjective each of these tunes, after you have mastered them well, and you have a definite feeling about them:

- | | |
|----------|----------|
| 1. _____ | 5. _____ |
| 2. _____ | 6. _____ |
| 3. _____ | 7. _____ |
| 4. _____ | 8. _____ |

* * * * *

1. The entire series of ordinary Chants is called, in the liturgical language, KYRIALE. This name is related to the first song of each group of ordinary melodies, namely, the Kyrie. It is obvious that such a name intimates neither the various songs nor their general meaning; it is but the title of a particular song extended to the whole series.

2. The whole series of Ordinaries in the Eucharist includes five songs, namely: Kyrie, Gloria, Sanctus, Agnus Dei, Credo. They are called Ordinary of the Mass because they are used in the celebration of the Eucharist, regardless of the day or the feast. They do not, however, recur with the same frequency. From this point of view, they may be classified in two groups:

Those never omitted:

Kyrie
Sanctus
Agnus Dei

Those omitted at various times:

Gloria
Credo

3. A glance at the various Masses reveals that they were all composed towards the end of the creative Gregorian era, between the tenth and thirteenth centuries. This explains the vast difference of expression which exists between them and the melodies of the Proper. The Chants of the Ordinary are generally more formal and less flexible than those of the Proper. Their beauty resides more in their quasi-symmetrical form than in the spontaneity or the freedom of their design.

Each of the eighteen Ordinaries bears an individual name, indicating approximately the day or the function for which it may be used. Such a title is but a suggestion and is often justified neither by musical characteristics nor by liturgical tradition. For, most Ordinaries lack noticeably in unity. The Kyrie may have been composed in the 11th century, while the Gloria or the Sanctus originated in the 12th or 13th century. Moreover, one melody may be written in the first mode while another belongs to the seventh mode. It would be futile to expect from such a wide diversity of time and of tonality a unified expression throughout the Chants of a single Mass.

4. The compilers of the Kyriale, appointed by the Holy See in 1905, were conscious of this glaring deficiency when they authorized an absolute freedom in the choice of the melodies to make up a Mass, as can be seen from the rule inserted after the Credo IV in the Liber Usualis. The wide evolution of musical art since the 16th century has gradually made us more sensitive to tonal unity and to a unified expression in a musical

program. Therefore, we would be short-sighted not to take advantage of the provision of the Holy See mentioned above. Instead of singing the Ordinary in the order provided by the Kyriale, another order may be adopted which enhances a more artistic unity.

5. Two objectives guided our classification: first, to assemble the melodies which belong either to the same mode, or are composed in closely related modes; second, to make up Masses in which the same spiritual atmosphere pervades the various melodies.

Besides the regular series, the Kyriale contains an Appendix of melodies which should not be overlooked. They are offered to those who desire to enrich the repertoire of eucharistic Chants. In this supplement, some Kyries command a particular attention for their exquisite originality and their tightly-knit structure, as the nos. I, III, VI, and VIII; or because their being older and purer versions of melodies already used in the Kyriale, as the nos. X and XI. One also finds other chants, florid products of a more recent date, but obviously lacking in simplicity. The outline which we suggest for the whole Kyriale will discreetly borrow from the Appendix some of its melodic treasures, while passing by the rest.

Lastly, there are five Credos listed in the Liber Usualis. It may be said that none of them is a gregorian gem. We suggest three of them:

- | | |
|--------------------|---|
| usually, | no. 1, which is simple and similar to a florid psalmody. |
| on Feast-days, | no. 3, which is wider in range and closer to modern melody. |
| on rare occasions, | no. 4, which though lacking in gravity, possesses nevertheless breadth of design. |

From all those sources, a Calendar of Ordinaries can be made containing 16 Masses. It fully responds to the needs of varied expression in the liturgical year, even for an advanced choir. On the whole it is very satisfactory, and a rewarding experience will amply justify it.

6. As the songs of the Ordinary accompany the daily celebration of the Holy Eucharist, we should know their individual characteristics. The latter will thus translate more vividly our active participation in the Holy Sacrifice.



The KYRIE is an amplified litany, whereby our supplication for God's mercy is made more fervent and more intense.

The GLORIA is but a hymn written in a free musical prose. It should arouse in us a spiritual enthusiasm for the glory which the Blessed Trinity receives from the renewal of Christ's redeeming oblation in the Eucharist.

The SANCTUS is a formal song uniting the christian community with the celebrant in an act of profound reverence at the beginning of the Great Thanksgiving.

The AGNUS DEI is generally a more intimate melody pleading with Christ who is to feed His sheep with the Bread of Life.

The CREDO is but a straightforward profession of a common faith asserted by the whole faithful.

LITURGICAL AND MODAL CALENDAR OF THE KYRIALE.

	KYRIE	GLORIA	SANCTUS	AGNUS
<u>In Solemnities</u> (1st and 6th modes - 3d and 8th modes)				
I. The special:	1 App.	2.	3.	11.
II. The greater:	8 App.	2.	3.	4.
III. The lesser:	2.	14.	6.	7.
<u>In the spirit of praise</u> (1st and 2d modes)				
IV. Fervently:	13.	13.	15.	15.
<u>In the spirit of thanksgiving</u> (8th mode)				
V. Fervently:	14.	3.	4.	14.
VI. Joyously:	12.	10.	13.	14.
<u>In the spirit of prayer</u> (4th mode)				
VII. Fervently:	3.	4.	5.	3.
VIII. Joyously:	15.	12.	10.	10.
<u>During the paschal season</u> (4th and 8th modes)				
At Easter, Ascension, and Pentecost: Kyries no. VI App.				
On all other Sundays: the entire Mass no. 1.				
<u>On Sundays</u> (1st, 2d and 6th modes)				
X. Advent:	17. (2d)		1 App.	8.
XI. After Epiphany:	4.	11.	12.	12.
XII. Lent:	11 App.		12.	12.
XIII. After Pentecost:	10 or 3(App)	11.	12.	12.
<u>On Weekdays</u> (at libitum, except on ferial Mass)				
XIV. (A)	16.	15.	16.	16.
(B)	18.		18	18.
<u>In honor of the Blessed Virgin</u> (7th, 8th, 5th, 1st modes)				
XV. Festive:	9 App.	9.	17.	6.
XVI. Simple:	10.	13.	1 App.	15.

PROJECT - WORK.

1. Glance at the whole Kyriale, so that you may have, once at least, in the course of your studies, a comprehensive view of its components:

- a. Look at every Mass, one after the other.
- b. compare their hypothetical dates of composition and their melodic characteristics both in range and in form.

2. Avoid a superficial survey, and take ample time to complete it, either by singing yourself each Mass, or by listening attentively to records, now available in great number.

3. While making this survey, select and take note of the melodies which, for some reason or other, appeal more to you than others. Then limit your choice to four examples of each of the melodies of the Mass, and justify your selection by one or two words:

Kyrie	Gloria	Sanctus	Agnus
No. _____	no. _____	no. _____	no. _____
no. _____	no. _____	no. _____	no. _____
no. _____	no. _____	no. _____	no. _____
no. _____	no. _____	no. _____	no. _____

4. Lastly, from the various melodies which you had chosen, gather a complete Mass which, to you personally, seems the most unified in character.

Kyrie	Gloria	Sanctus	Agnus
no. _____	no. _____	no. _____	no. _____

Alleluias in paschal time

1. These are three groups of Alleluias set "according to the eight tones." They call to mind a similar procedure already used for the Gloria Patri, and which has been previously explained. However, several differences are to be noticed between the series of Gloria Patri and the Alleluia-endings:

a. the Gloria Patri is a verse complete in itself, while the Alleluia is only a conclusion added to a pre-existent melody.

b. the Gloria Patri is sung at the Introit throughout the whole year, while the "Alleluia-ending" is reserved to a single season, the Paschal tide.

c. on the other hand, the Gloria Patri is sung exclusively as the concluding verse of the Introit, while the Alleluia is attached to three of the proper chants of the Eucharist.

2. Thus appended to the eucharistic melodies, these endings suggest discreetly but forcefully how, in the mind of the Church, joy must be the all-pervading sentiment in the celebration of the holy sacrifice during the paschal season. The merry singing of these "minute" Alleluias will help us to attune our devotion, that we may live in the hope of that immortality which is, for us as for Christ Himself, the ultimate destiny.

3. A glance at the groups of endings reveals that their perusal is limited to the Introit, the Offertory and the Communio. The reason is obvious. For the Gradual, during the paschal season, is replaced by a full alleluiatic verse. We thus have, at that time, two Alleluias instead of one; hence, there is no further need for another ending of joy.

4. It may be seen that each group of Alleluias is classified according to each mode. It may be noticed also that the Introit has always two endings, while the Offertory and the Communio use only one. Musically, the single and the double Alleluia are quite different.

the single is a self-contained and self-sufficient pattern, long for the Offertory but short for the Communio.

the double is an interdependent pattern made up of two elements which call for each other, and which are closely knit as the antecedent and the consequent of a phrase.

5. Strictly speaking, both the single and the double Alleluias cannot be called a melody, because their minuscule design lacks the definition

and the expansion which both characterize a song. They lean entirely on another melody in order to convey their own meaning, namely, to impart more effusion to the ending of the song itself.

Yet, in spite of their being so dependent, these tiny Alleluias possess the remarkable quality of adapting themselves with ease to any melody of the mode upon which they are built. They do not appear artificial or extraneous, but naturally interwoven in the fabric of the song which they enrich with a final accent of joy.

6. The perusal of these joyous endings presents no difficulty, provided that the following are well understood:

a. those eucharistic chants in the Proper of the paschal season having their own Alleluia-endings, are of course no longer in need of those herewith classified. However, it is interesting to note how some of the proper endings are borrowed, either in the whole or in part, from the endings common to the season. Here a few examples:

in the whole: Communio of Tuesday and Thursday in Easter-week
Offertory of the 2nd Sunday after Easter
Offertory of the 3rd Sunday after Easter
Offertory of the 5th Sunday after Easter
Offertory of Ascension
Communio of Ascension.

in part: Introit of Friday in Easter-week
Introit of Low Sunday
Introit of the 3rd Sunday after Easter

In some other cases, with still more freedom, melodies borrow their ending from another group than their own, as may be seen in the Communio of Friday in Easter-week, which has an Introit-ending.

b. the common Alleluia-endings are mainly used for the feasts of Saints intervening in the paschal season, whether the melodies of the Common of the Saints or melodies proper to an individual saint are sung.

* ** * ** * ** * ** * ** * ** * ** * ** * ** * ** * ** *

The tones common to all

1. In ordinary language, these tone-patterns are called responses. Their unique character, musical and spiritual at the same time, should impel the student to study them with a particular care. Because they are but short tone-groups, he might be inclined to neglect them as an unimportant trifle. He would thus remain unaware of the fact that the Church alone, in the whole history of music, succeeded to transform dialogued speech into a musical language, whose fresh originality fully satisfies the esthete as well as it is able to delight the common folk. Moreover, the responses are the primary and most important means placed in the hands of the faithful to openly profess that they are one with the priest in the actual offering, from the beginning to the end of the Holy Mass. The more the student of Chant will appreciate their tuneful beauty, the more intense also will his union with the celebrant at the Altar grow.

2. At first sight, the Responses appear too numerous, and the rules which govern their use loom as an intricate puzzle. This is not a reason for being disturbed. The *Liber Usualis* is purposely presenting a symposium whose usefulness is obviously limited to those few institutions where the sacred liturgy can be carried out in its fullness.

But we can limit our study, without loss neither of beauty nor even of variety, to the responses which should be restored to the piety of the whole Christendom without exception, and to those that may reasonably be expected from a well-grounded choir. We shall omit, therefore, the tone-patterns reserved to the celebrant and the other ministers at the altar. The special study which they require is a part of the education to the holy priesthood, and a discipline of mind through which the seminarian will acquire the necessary versatility in applying the same tone-pattern to various texts. Thus reduced to practical proportions, the Common Tones of the Mass become a simple and attractive subject of inquiry.

3. The responses are not, as one may think at first hearing, a haphazard collection of short-lived and unrelated tunes. In fact, they are a musical structure of great unity and solidity, even though their scale is that of a miniature. In order to discover their charm and to make a judicious choice, we must keep several things in mind:

a. the responses found in the *Liber Usualis* classify themselves into various groups quite different from each other in character. These groups, as many other varieties of the Chant, grew out from numerous circumstances in time and in place. We are, therefore, presented with

the fullest historical repertoire. Good taste should guide us in excerpting from it those responses which alone deserve to form the ideal language of a universal and fervent participation.

b. You will notice that some common tones are called "ancient", others "more recent", or of "accepted use". You should learn them all cursorily, in order to obtain an all-around view and to form an objective judgment. It is likely that, contrary to your former experience, you will gradually sense in the ancient tones a much greater musical originality and a fresher design. On the contrary, the more recent tones are often inadequate in expressing participation of a spiritual character. This should not be surprising; for some of them are the product of an age when secular music took the place long-retained by the delicate modalities of the music of the Church.

c. The tone called "recto tono", that is, singing on a single tone, is certainly not representative of the abundant riches of our tradition. Although it is justified now and then, it has become an abuse inherited from the epoch which mutilated liturgical singing. While a concession may be discreetly made to prevalent customs, it is very desirable that students of Chant familiarize themselves with the truly traditional responses. And should the opportunity arise, they thus will be ready for their restoration among all christians.

d. We now offer two outlines for the Common Tones of the Mass: one is based on the distinction between the groups of responses as they are actually found in the Liber Usualis; we call it *Actual*. The other is a plan inspired by the purest tradition; we call it *Ideal*. For, let it be borne in mind that no absolute rule dictates the use of the various groups of Common Tones,

unless a definite rubric indicates it casually,
or when it is designated for a special function.

Therefore, either one of the outlines is permissible, as is directly implied in the note preceding the "Ancient Tones ad libitum, in the Liber .

ACTUAL PLAN (as found in the Liber Usualis)

The Common Tones of the Eucharist
all come under three headings:

1. Prayer. This name is reserved to two prayers which, in their literary and liturgical form, follow an identical pattern, even though their function is quite different:

the Collect, which gathers spiritually the faithful in the preparatory service, otherwise called the Mass of the Catechumens.

the Postcommunio, which expresses the union of all through the eucharistic sacrament.

In either of them, the celebrant is the sole authorized herald of the common prayer; but the mutual participation of the priest and the faithful is emphasized by the following pattern, which is at the same time vivid and yet discreet:

Invitation a sort of mutual greeting and well-wishing whose aim is to unite all into one voice and one heart.

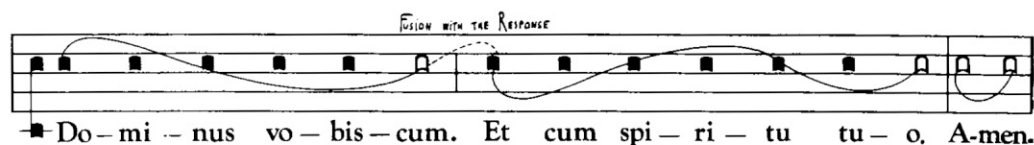
Imploration the formula of prayer put on the lips of the priest by the Church herself.

Ending the long-aged Amen which, in the history of worship, is the accepted word by which the faithful give their full and devout assent.

a. Tones in common use. The distinction made in the Liber Usualis between the festal and the ferial tone concerns the celebrant alone. In the former, he sings the prayer with a modulation, that is, as it were, with a floating pattern of tones; in the latter, he prays "recto tono," that is on a single tone.

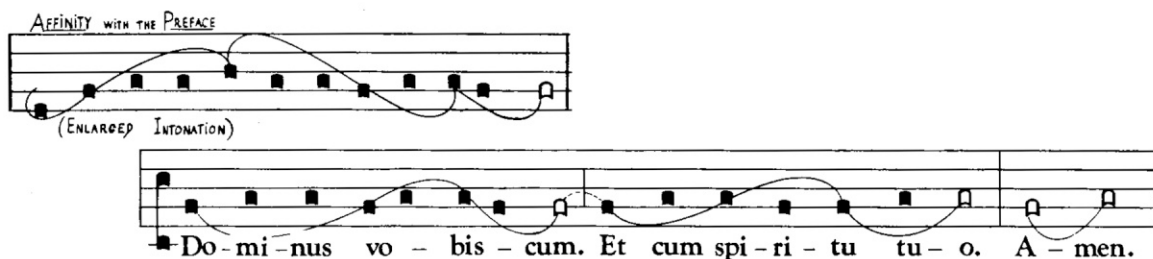
But the part reserved to the faithful, both at the Invitation and at the Ending, is the same in both cases. In fact, without modulation whatsoever, it flows on the same single tone on which the priest either begins or ends the prayer.

Here is the universally known pattern, one which, although it is not entirely lacking in directness, is however devoid of the richness which, in music, fluctuation alone can impart.

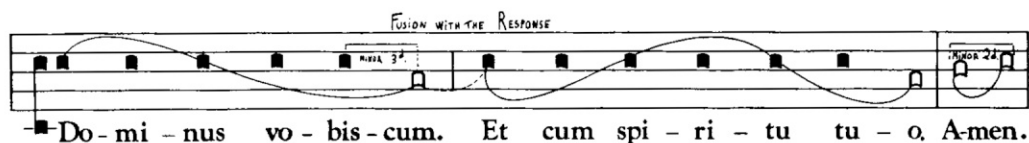


To gain some expressive value, it needs to be sung with a well sustained but not explosive tone-quality, and to be slightly drawn out towards the end.

b. Ancient Tones. There are two, the festal and the simple. The festal tone is, in all its reserve, a most original and striking design, and perhaps one of the outstanding creations of the Church for enhancing a contemplative fervor in the act of corporate prayer. There is no doubt that it is an echo of the purest tradition, as it is evidenced by a certain affinity with the responses of the Preface.



The simple tone is musically strong, easy to learn and well adapted to the mass of the people; but it has little power in arousing spiritual imagination. The Invitation is made up of a descending minor third (do-la), and the Ending of an ascending minor second (ti-do). This small directional movement of tones is in itself a well-defined musical sentence.



2. Reading. Eucharistic instruction, in its complete form, includes the Prophecy, the Epistle, and the Gospel. The two last are found in every Mass; the Prophecy is read only on certain days. To the Gospel alone the faithful is invited to respond. Before studying its various patterns, notice that, in the present celebration of the roman liturgy, while the invitation is double in order to be more emphatic, there is no longer an audible ending. Three patterns of invitation are offered:

a. The most common.

It is the only one in universal usage today. The first part is on a sin-

gle tone, identical to the invitation which we met in the common tone for Prayer; the second part is an acclamation honoring the word of Christ with the minor third do-la again, first descending and immediately re-ascending.

It can be seen how this usual tone is a combination of the two elements previously met with in the ferial and the simple tones of Prayer. Its lacking in originality is evident. Moreover, one may regret its inability to fully rise to the solemnity of the holiest of religious instructions, and thus to adequately arouse the intense reverence of the faithful.



b. Another Tone.

This tone is a variety in the use of the minor third do-la, ascending and again descending. If we do not limit our inquiry to the Invitation, but venture into the modulation of the instruction itself, the musical characteristic appears clearer and more complete. However, to rely entirely on the reading for its own expression, remains a weakness in the expressive value of the Invitation. Strangely enough, it has never gained favor; and, except in a few scattered monasteries, it is hardly ever used anywhere. Frankly, we should not regret it.

c. Ancient Tone.

This tone is identical to the ancient tone used for Prayer; hence, nothing new needs to be said in regard to its superior musical and spiritual quality. It may be added, however, that its flexibility is so great, that it can be adapted without any danger of monotony, both to Prayer and to Reading.



3. Thanksgiving. One should understand by this word the spirit of thankfulness as it reaches its highest degree in the offering of the divine sacrifice. There are, in the eucharistic oblation, two poles, musical as well as spiritual: one at the beginning, the Preface; the other at the end, the Pater. Both are equally intense, and are meant, the first, to arouse in the faithful the spirit of participation, the second, to bring eucharistic fervor to its culmination.

a. The Preface.

Two original tone-patterns are used in the singing of the Preface, the solemn and the ferial. In fact, there are three, if we add the most solemn one which is not quoted in the Liber Usualis. Yet, the three patterns are really but a single one; for, their tone-design is the same. Their difference lies only in either its amplification or its contraction: the ferial is practically contracted into a syllabic chant (one tone for each syllable), while the two solemn ones are amplified into neumatic chants by additional tones within a single syllable. This is indeed so obvious, and we hear those patterns so often, that a little attention will make their fundamental similarity very clear.



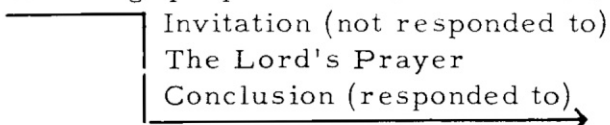
The Tone of the Preface bears in itself, as far as we know, the earmarks of a very early tradition. It is as beautiful as it is old; and it would be difficult to imagine a greater lyric expression contained in such a tiny musical form. There is nothing perhaps, in the whole development of sacred Chant, which is more original, more powerful, more universal. It is definitely a diamond among gems. Lastly, one should admire the versatility which enables the Chant to amplify or to simplify at will the same pattern, without incurring a loss of definition or a danger for its expression. When contracted, the Tone of the Preface keeps a check upon its power, while, when amplified, it loses none of its charm.

The student is urgently asked to make a thorough study of these two forms, and to master them both by exact observation of the notation as well as by actual singing. Only too frequently, choirs are apt to confuse them and to cause unnecessary disturbance at the very moment when the perfect unity of voices is imperatively required. It should be remembered also that a positive rubric indicates when either form shall be used.

b. The Pater.

The end of the Great Thanksgiving is at hand. Musically, it is linked with the Prayer of the Lord, and makes with it a complete and unified setting. Therefore, we may consider the Ending as a double one, altho it may be argued that the Pater does not directly belong to it. As our concern is mainly musical, it is more practical to consider the Ending and the Pater as a unit. We would have thus:

Ending proper of the Eucharistic Offering



The pattern of this great conclusion of the sacrificial act is, in some way, similar to that of the Preface, and in another way, is quite different. The design is a sort of variation which is definitely inspired by the melodic flow of the Preface. Yet, both retain their individual characteristics: while the Preface arises with impulsive power, the Pater contains itself in a veiled intimacy. In the first, the soul is afire before an anticipated vision; in the second, she is ravished before the unfolding of Christ's sacrifice.

Here is the unique setting for the faithful, used both for the solemn and the ferial chanting:



The Priest: (E) And lead
us not into temptation.
(L) Et ne nos inducas in
tentationem.



But de — liv — er us from e — vil.
Sed li — be — ra nos a ma — lo.

* " * " * " * " * " * " * " *

IDEAL PLAN. (with a view to a practical restoration)

The preceding plan, called "actual," is a medley of most of the common tones accumulated in the course of centuries. It has two defects: on the one hand, there are too many patterns of communal response; on the other hand, those generally in use today, do not qualify as the best. As we have previously mentioned, the liturgical law permits to freely substitute the ancient tones in preference to the others. Is this not an indication that a better plan may lawfully be suggested?

If we assume that responses are the foundation of the singing of the faithful, we should look for those which recommend themselves by three qualities:

a certain exuberance capable to arouse the fervor of those who participate, and who desire to express the spirit of oneness;

a musical pattern unmistakably expressive of Catholic piety;

a simplicity which makes them easy to learn, and a tuneful definition which impresses them immediately upon the memory.

In the light of the foregoing considerations, our plan would be limited to two ancient tones only:

the festal tone at the High-Mass, both for the prayers and at the gospel, regardless of day or solemnity;

the simple tone for the following prayers:

{ the Asperges preceding the Mass
the Litany of the Saints
all Blessings
special occasions

Hence, the first tone would be characteristic of the Eucharist and would be identified with it; the second would be reserved to secondary and occasional prayers. While this plan is primarily offered to the initiative of religious institutions, it may some day be universally adopted through their example and their leadership.



Invocation, Reading, Prayer.

1. At first sight, the Common Tones used in the chanting of the Office seem even more complex than the Ordinary Tones used in the Mass. But the matter can again be clarified, if the various patterns are classified in an orderly manner.

The order followed by the editors of the *Liber Usualis* is somewhat confusing, because the musical relationship of the Tones or their function in the Office are not sufficiently obvious. As it is of the utmost importance that the student make these tone-patterns the language, as it were, of his prayer, the order of the Office itself should be followed in the actual process of learning. The spiritual value of the Tones will be the more appreciated, when they appear in their natural place and in their immediate function.

2. To this effect, it may be wise to recall the regular outline of every Hour of the Day-Office. We temporarily exclude the Vigil, usually called Matins, which follows a plan somewhat of its own. But, from Lauds to Compline, the framework of all Hours is practically identical, making allowance for slight dissimilarities. Here is the plan:

1. Preparatory Invocation	A. Hymn B. Psalmody
2. The Chapter	
3. Versicles	
4. Prayer	C. Canticle
5. Conclusion	

The left column contains five elements which, functionally, may be reduced to three:

Invocation	preparatory: Deus in adjutorium
	versicles: (large variety)
Reading	conclusion: Benedicamus Domino
Prayer	called short chapter
	the official collect of the day

Invocation, Reading and Prayer, actually demand a response in order to ascertain the active sharing of the whole group engaged in the chanting. And, to promote this response is the particular mission of the Common Tones. They are nothing else than short alternate dialogues establishing and constantly renovating in the choir the bond of unity.

The right column contains the three other elements of the Office. Their proper function is not the subject of the present study. However, it should be noticed how their location in the Office is more subject to change:

@ At Lauds and Vespers, the hymn follows the psalmody instead of preceding it.

@ The Canticle is chanted only at the three Hours of

Lauds: Benedictus

Vespers: Magnificat

Compline: Nunc dimittis

@ Prime is completed by supplementary prayers, while Compline is preceded by the confession of sins.

Having in mind those particularities, the student should retain the elements of the left column as the framework in which the mutual participation is most vividly expressed. The explanation of the Common Tones will follow these elements one by one as they occur successively in the Office itself.



1. It is quite possible that Saint Benedict is indirectly responsible, if not for the use of this Invocation in the Roman Office, certainly for its deep spiritual meaning. This ardent cry for the immediate help of divine grace, is the vocal expression of the profound reverence which the great monastic legislator desired to instill in his monks, as the chanting of divine praise is about to begin. For it is in the latter that they are to find, as in its source, the very current of their spiritual life. Chanting was thus elevated to an infinitely higher plane than that of a formal religious obligation. It was to be the gate to contemplation. In like manner, the preparatory invocation should be cherished by every student of Chant as the one which shall give to his own chanting not only a musical but a spiritual stimulation.

2. The "Deus in adjutorium" is presented in three forms. In order to find them all, you will have to do some paging through, because only one form is given in this section of the book. The pages of the other forms are indicated in the Liber Usualis; time should be taken to look them over. Of those three forms, two are closely interrelated as two versions of the same pattern; the third is an original elaborate design. For the sake of classification, we may call them in order: simple, amplified, and solemn. We thus have a gradation in their amplitude; and it is this characteristic which dictates the rule determining the "when" each is to be used.

THE SIMPLE

No musical pattern could be more simple than the tone-motion of one step upwards completed by one step downwards, then returning to the original level. The Chant, more than any other music, has the uncanny ability to graft a seemingly insignificant tone-group upon the recitation of a single tone. Such procedure imparts to this tone an amplitude which it does not possess in itself. Who would ever detect in a tone-group as "do-re-do-si-do" a spiritual image? Yet, when leisurely drifting upon the reciting-tone "DO" through the text of the "Deus in adjutorium," the pattern grows in stature and becomes deeply expressive.

The simple form of the preparatory invocation shows forth two qualities: it is, as tone-patterns go, a clean-cut one; and through this neatness, the whole flow of tones turns into a vivacious invitation to prayer.

THE CHANTING OF THE OFFICE

The Ordinary Tones

Entering into Divine Praise

Listening to God's Word

Singing from the heart

The Prayer of the community

Ending with gratitude

The Psalmody

Beautiful designs of praise

Rules of Chanting

Digest of psalms

When is it used? At all hours of the Office which are conventionally called the "Little Hours", namely:

Prime,
Terce,
Sext,
None,
Compline.

THE AMPLIFIED

The preparatory invocation is amplified by a procedure in all similar to that which was used in the three forms of the responses of the Preface. The tone-pattern is kept intact; but the step-motion either upwards or downwards becomes neumatic, that is applied to the same syllable. The obvious effect of this technical device is to place upon two accented syllables the weight of two tones in motion instead of one, and to reinforce them, as it were, as two opposite poles of expression. Although the amplification is really small, its effect is the more felt because the recitative-tone retains its flowing quality. The general effect is one of contrast between the lightness of a flow and the weight of a stress.

When is it used? At the two hours which either begin or end the day of Praise:

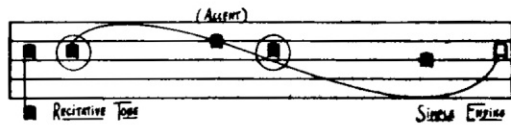
Morning: at Lauds
Evening: at Vespers

THE SOLEMN

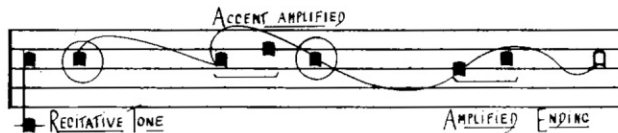
A careful inquiry into the history of this more elaborate form of the preparatory invocation would likely corroborate the suspicion that it did originate at an epoch when gregorian composition was reflecting a trend towards devotionism. Its pomposity, more or less artificial, is evident from the first hearing; it savors at the same time of sentimental effusion and of formalistic solemnity. As it was previously mentioned, its design is original, but quite unlike the sculpture-like pattern of the best gregorian themes. It resembles the musical inventiveness found in songs or hymns written by a soul musically inclined without the objective power of a truly musical mind.

When is it used? It is offered, but not imposed, as a variety for the Vespers on more solemn days exclusively. It is also permissible never to make use of it. Maybe that in doing so, the choir, while not incurring any loss, will the better preserve the spiritual serenity of the preparatory invocation.

The Simple



The Amplified



The Solemn



PROJECT WORK

1. What, in general, is the spiritual function of the Common Tones in the framework of the office?
2. What should the preparatory invocation "Deus in adjutorium" stimulate in the singer, at the beginning of the Office of Praise?
3. How many forms of preparatory invocation are there; and what principle of liturgical law decides their choice?
4. Observe accurately

the simple and
the amplified
forms of the preparatory invocation;

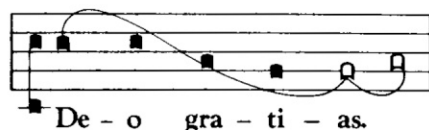
explain the manner in which they are similar, and the manner in which they differ. Then, memorize them once and for all.

The short Chapter

1. As the student well knows, the Chapter called "little" is only a short excerpt taken from longer readings which are used in other parts of the day's liturgy, either at the nocturn Vigil, or more frequently, at the eucharistic celebration. Chapters are reminders, as it were, of the thoughts which should linger in our minds during the day, and guide the course of our journey with Christ.

2. Usually, though not always, liturgical reading is prefaced with a blessing; but all instruction is responded with an expression of thanks. The "little" Chapter makes no exception. Thus, the choir eagerly proclaims the graces of illumination which the reading has brought to all, with a spontaneous and fervent "Deo gratias".

3. This response is found in the Liber Usualis, after the "Tonus lectionis". We may by-pass the latter, because it applies only to the Office of the Vigil, with which the book is seldom concerned. The response to the "little" Chapter requires almost no explanation, for it invariably uses the same musical pattern. However, it is not irrelevant to point out how it fits to perfection the objective seriousness of a spiritual reading. To this effect, the Chant makes use of a tone-group which may be regarded as the root of all the best melodies of the second mode. Here it is; observe its design, then sing it immediately.



At first hearing, it is striking and commanding. Starting, not on the tonic, but on the mediant-tone of the mode, it plunges towards the tonic itself, then makes another one-step turn downwards. Notice in this design the imperativeness of a strong stepping down, yet not devoid of suavity. As an experiment, change the sol to "sol#", which would give the root-formula of the modern minor. You will feel as looking to an horizon, first radiant, and now tormented by incoming darkness. This little device is perhaps the most efficient explanation of the beauty inherent in the response "Deo gratias". In order to avoid confusion, you should be warned that the notation of this response is probably a transposition a fifth higher than it would be in the original writing of the second mode. But whether you read do-la-sol-la or fa-re-do-re, the characteristic remains essentially the same.

1. In the vocabulary of modern devotion, the Versicles would be called "ejaculations"; and we know how ejaculations are popular in our day. This is not meant as a criticism, but rather as a warning that the liturgical Office originated, long ago, a form of prayer which we rightly cherish. As we have, for the sake of formal clarity, reserved the term "prayer" to the "collect" form either in the eucharistic celebration or at the end of each Hour in the divine Office, how shall the versicle be defined? The versicle is an invocation which, like the modern devout ejaculation, combines at the same time two precious qualities, namely, brevity and fervor. Shall we say that the fervor of the versicle is in reverse ratio (pardon this mathematical comparison in a spiritual subject) of its conciseness. It can be safely said that liturgical versicles owe a large part of their effectiveness to their being usually reduced to a single sentence. This is undoubtedly due to their consistent recourse to the scriptural sources selected for the Office. And their judicious choice is one among the many marvels, literary and spiritual, which abound in the sacred liturgy.

The versicles are composed in sentences of a "dual" character. Generally, two sentences are interwoven as two sections of a single one. Even though each one separately may convey a self-contained thought, the first receives from the second a complement which projects on the thought itself a new light. Thus, following the law of parallelism borrowed from the literature of the Old Testament, the vivacious versicles become an element of great spiritual illumination, if they are used with a real fervor.

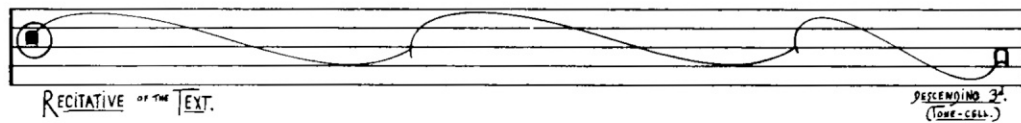
The liturgy, always fully responding to the needs of the christian soul, arouses this fervor by chanting the versicles in a musical and in an alternate manner. Once the student has experienced the gregorian form of the versicles, no doubt will be left in him in regard to the superiority of the chanting over a silent or even public recitation. Moreover, he will discover that, because of, and through the alternate response of the choir, the radiance of the versicles in his own soul will be considerably wider.

2. The foregoing considerations were necessary for the full appreciation of the beauty of the versicles. Their musical pattern is, in some way, the most achieved example of the ability of the Chant in amplifying a simple tone-group to the proportions of a "melos", that is, to a form of lyric effusion. We have met already with interesting ex-

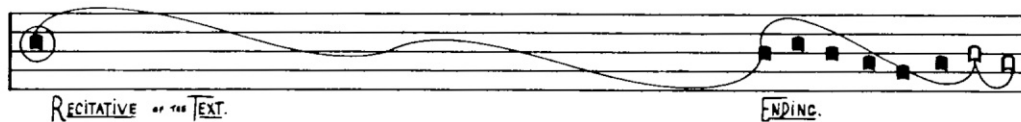
amples of this procedure in the response to the Preface and to the Pater, in the responses to eucharistic prayer, and also in the preparatory invocation to the divine Office. But the artistic discretion met with in these instances does not compare with the power of expansion of the versicles, which is short of astounding. It is an unmistakable sign that the musical setting of the versicles is fully adequate to their spiritual function.

Let us now look at this setting, and let this glance be followed immediately by experimental singing, if we are to appreciate it:

The Simple



The Ordinary

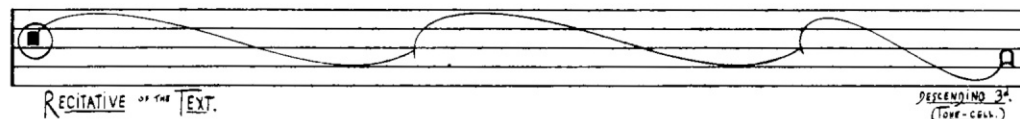


The Solemn



3. This whole setting is at the same time single and triple as well: single in its unique tone-interval, triple in its expansion. It all rests upon the descending minor third DO-LA, which has been met already in some of the common tones of the Eucharist. The Chant has a predilection for minor intervals; minor, not in the repressed or depressed mood with which it is often connected in classical tonality, but in the reverential and inner meaning it acquires in gregorian modality. Actual singing of the three forms of the versicle will amply prove their serenity which, in the solemn version, becomes almost triumphant. It is time now to analyze each one of these forms.

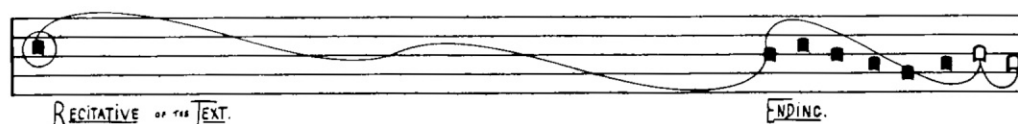
THE SIMPLE In this form, the versicle is concluded with the bare interval DO-LA without any sort of embellishment. Being definite and clear, even manly, it makes the mutual response vivid. On the singer, it reacts in the manner of an "innuendo", that means as a discreet insinuation, imparting to the text a slight radiance.



a. The simple form is used currently for the versicle after the final Antiphon to the Blessed Mary at the end of each Hour, regardless of the day or the feast. Also in all cases when versicles (One or several) are included in a ritual blessing, a ceremony, or a special devotional service.

b. One might argue that this form does not belong to the Office proper, and wonder, therefore, why we are studying first the simplest setting. The answer is that it is most important to view the three forms of versicles as a modal unit in which the successive settings are interdependent. It may be that, historically, the simpler ones are contractions of the elaborate form, or vice versa. We know as yet little about it. But, whether their evolution followed a process of contraction or of expansion, the principle remains unquestionable: their growth or their simplification is a variation of a single element, the minor third DO-LA.

THE ORDINARY This form is widely known, at least by those who have kept some tradition of the liturgical services. The care-free joyfulness of its expanse is manifest; and a student free from a wrong musical inhibition is likely to say that "there is nothing like it". He would be right, because nowhere would he find so much lyric enthusiasm contained in such a tiny flow of tones, and yet, its release remains discreet. A further searching glance will easily disclose how the first expansion is rooted in the original third do-la.



a. The ordinary form is to be used, according to the rubric, at all the Hours of the Office without distinction. Such a rule makes the participation to the versicles extremely simple for all choirs. One or two hearings will initiate anyone to master it.

b. The Liber Usualis, for some unknown reason, is at discrepancy with the Vatican edition of the Antiphonale for the melodic text. In the latter, the "ti" (second last note) is prolonged in the form of the neum called "pressus". While this slight difference does not affect fundamentally the tone-design, it has some influence on its flow. And this deserves to be noticed.

c. mention is made also of another version of the ordinary form called "juxta recentiore usum". Let us be thankful for the fact that it remains a matter of free choice, for this version is rather awkward. The interruption of the melodic line reminds the hearer of a group of singers suddenly short of breath, and the early accentuation of the fundamental third Do-La is a sort of pleonasm which hinders the expansion so characteristic of the versicles. Consequently, choirs are advised to forego once for all the use of this setting, and to adhere to the authentic one.

THE SOLEMN This last and most beautiful form is not listed among the common tones; maybe because it is not commonly used, but only on solemn feasts. The first Vespers of the feast of Christmas will serve as an example for reference. The solemn form should be classified in a sequence with the two preceding ones, in order that their mutual relationship may clearly appear. Successively, the three forms unfold the same tone-cell with a growing ethereal fluency. Hence, each one is better appreciated in comparison with the others. When we come to sing the last, namely, the solemn one, we feel irresistibly the glow of a radiant expansion without par. Although the generative cell is again the basic interval Do-La upon which the ordinary form was built, it is now enriched and diffused to the point of a supreme lusciousness. Yet, such immense growth in expression is reached through a simple procedure. The entire formula of the versicle is divided into two sections: the first is a new element, a sort of tense antecedent marked, if you wish, by the will to rise unto joy; the second acts as a consequent, using the ordinary form itself amplified. The marvel is that those two sections are linked together as a most natural unit while building up an entirely new setting.



a. The feasts on which the solemn form should conveniently be used are indicated in their respective places throughout the book. The expression "cantatur" does not necessarily indicate that this form is obligatory on those days; and one may reasonably infer that an ordinary choir, still lacking ease in handling the Chant, should be permitted to substitute the ordinary for the solemn form.

b. The rule prescribing its use at Vespers exclusively permits no doubt. It agrees definitely with the spirit of "solemn praise" which pervades the closing Hour of the liturgical day. At the beginning (first Vespers) and at the end (second Vespers) of the great feasts of the christian year, the need of rising to a "solemn" expression of piety is vivid in the souls of those who sing, with unrestrained exultation, the holy Eucharist.

c. as we conclude the comparative study of the three forms of the versicle, we should notice how the "neumatic" formula is affixed to the last syllable of the text. This is not without influence on the expressive power of the entire versicle. It reminds one of the days when we were watching the outburst of a skyrocket, an experience always fascinating. In like manner, but now in the realm of tone, the darting of the chanted text ends in melodic splendor.



PROJECT WORK

1. What are the two qualities of an "ejaculation," and what makes the versicles of the office the ideal ones?

2. Granted that the three forms of the versicle,

simple, ordinary, and solemn,

are the gradual amplification of a single tone-pattern, make a thorough analysis of them. Then, vocalize each form in the order of expansion, and memorize it.

3. Select at random one or two versicles, and speak them lyrically in two choirs. Then, apply to each of them the three melodic forms which are now well-known.
 4. Make a list of all of the Versicles at Vespers for the entire cycle of the liturgical seasons. As the seasons recur, memorize each one in turn and sing it from time to time before or after the lesson of Chant.
-

The Prayer or Collect

1. This general name implies all the prayers which are included in the liturgical Office. In the order of precedence, they are:

- a. Main Prayer, which repeats at all Hours the Collect of the Mass.
- b. Commemoration, recalling mysteries or saints not fully celebrated on that day.
- c. Suffrage, a supplication through the intercession of all Saints.
- d. Prayer after the final Antiphon to the Blessed Virgin.

The Prayers under

- | | |
|-------------|---|
| "a" and "d" | are present at all Hours |
| "b" and "c" | are present or absent according to the directions of the "Ordo divini Officii" for every day of the year. |

2. The musical settings provided for these prayers are in no way different from those of the Mass. Hence, the explanations heretofore given for the chanting of the eucharistic prayers are valid also for the prayers of the Office, and should be referred to by the student. But, in order to avoid confusion or doubt, it may be useful both to present again a short outline of the various settings, and to set the rules governing their application.

a. The common tones of prayer used in the Eucharist were classified in two groups which, in turn, contain two sections: the modern group including the festive and the ferial tones, and the ancient group comprising the solemn and the simple tones.

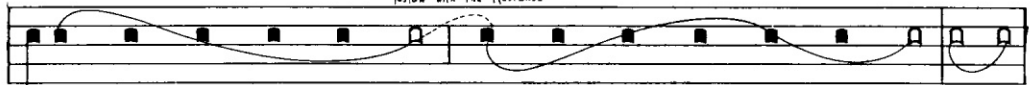
Both groups were presented with their notation, p.15. It was remarked at the time that, as far as the responses of the choir are concerned, there is no difference between the two settings of the modern group. The chanting of the celebrant alone, which is not the subject of our study, undergoes a change. Moreover, it should be emphasized once more how the use of either the modern or the ancient group is optional; and the student should be aware of their respective value in regard to the purest tradition of Chant. Not only are we permitted to select freely either one, but we are indirectly advised to return to the ancient form. The mind of the Vatican Edition is clear to anyone who reads the rubrics governing the common tones; it becomes more evident from the fact that the signs used both for the "flexa" and for the "metrum" in the chanting of the text, are prepared not for the modern but for the ancient group. There-

fore, the first step to be taken by the choir is to make a choice between the two groups and to adhere consistently to it.

b. Once the choice has been made, the rules to be followed may be set as follows:

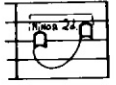
For the modern group: the response "recto tono" is used for all prayers of the Office without distinction, regardless of the feast, day, or hour. The sole exception to this rule will be in the concluding "Amen" after the final Antiphon to the Blessed Virgin. The latter is always responded with the semitone "ti-do".

FUSION WITH THE RESPONSE



■ Do - mi - nus vo - bis - cum. Et cum spi - ri - tu tu - o. A - men.

At the end of the Prayer after the final
Antiphon to the Blessed Virgin Mary.

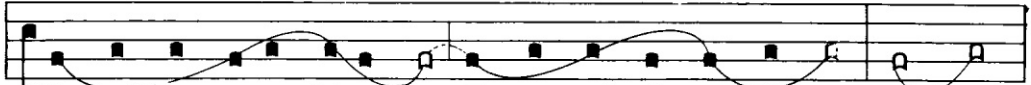


A - men.

For the ancient group: the festive or the simple tones are used according to the rubrics laid down by the Vatican Edition. A glance at the following table should make their observance easy:

the festive tone is used for the

{	Main prayer	(a)	
	Commemoration	(b)	at Matins, Lauds, Vespers.
	Suffrage	(c)	

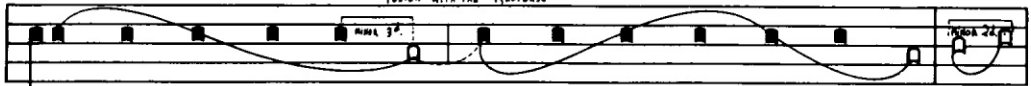


■ Do - mi - nus vo - bis - cum. Et cum spi - ri - tu tu - o. A - men.

the simple tone is used for the

{	Main prayer	(a)	at Prime, Terce, Sext, None.
	Prayer after the	(d)	at all Hours.
	Antiphon to the Bl. V.		

FUSION WITH THE RESPONSE



■ Do - mi - nus vo - bis - cum. Et cum spi - ri - tu tu - o. A - men.

It should be noted that the distinction made in the use of both tones is based mainly on the Hour of the Office, not on the degree of solemnity of the day. Thus the ancient Tones provide, for liturgical prayer, an ideal chanting: musically, it is supremely refined; liturgically, it brings forth the natural hierarchy of the Hours.

Note.— In using the common tones for the Main Prayer of the Office, when the latter is not presided by the priest, the text

Dominus vobiscum Et cum spiritu tuo
--

is to be replaced by the following

Domine exaudi orationem meam Et clamor meus ad te veniat.
--



The Benedicamus Domino

1. This element, the shortest of all, is the concluding word of praise at every Hour of the Office. The solemnity of its chanting is witness to its importance and indicates its particular function. Its being "final" does not suggest only a ritual ending; it impresses upon the choir a seal, the seal of thanksgiving. The liturgical procedure used in the Benedicamus Domino, is somewhat similar to that of a writer who, at the very end of a book, tries to sum up his message into a single last sentence.

Each Hour of the Office is but a stage in a never-ending current of praise. But, while to the Church prayer is primarily praise, so praise itself is thanksgiving. And, as one Hour is concluded, the Benedicamus spurs us on to the next Hour, so that we may live in the spirit of the "laus perennis", that is, the continuous praise of our lives themselves.

2. It may be noted, not without profit, that the Office always begins with the preparatory invocation "Deus in adjutorium". It was Saint Benedict who, in the chapter of his Rule which one might rightly call his ascetical theory of the liturgical Office, insisted upon the importance of this invocation. To him, the Office was a spiritual constructive enterprise whose achievement is beyond human adequacy, unless the grace of the divine presence should take hold of the soul of the chanter. Thus, we begin every Hour of the night and of the day with a fervent imploration, asking God's special help.

As we reach the conclusion of our chanting, we cannot but express our heartfelt gratitude. For, from the heights of divine praise, we have seen, as in a blissful vision, some part of the kingdom of God. Strengthened and comforted, we return to our interrupted toil. But the perspective of this toil is changed; for, it is a moment in the unseen journey towards the throne of the Father. Human realities, now engaged upon a divine plane, are made fruitful and happier. This is what the chanting of the Benedicamus should mean to the choir.

3. Like the Kyriale, the collection of Benedicamus Domino is an historical digest of many local traditions. Their liturgical appointment is thus formulated in the Vatican Edition: "cantatur - - - in uno ex tonis infra positis, prout qualitas diei vel festi requirit". The text referred to means primarily that the degree of solemnity should decide the choice of the particular musical setting. Is it necessary to conclude that the classification offered is compulsory, or may we presume that it does

not mean to be more than a suggestion? We are inclined to choose the second alternative. The reason is that, while a similar classification was attempted for the Kyriale, yet complete freedom is left in the making of an Ordinary of the Mass. It would be difficult not to see in the collection of *Benedicamus Dno* an identical situation; and it may be assumed that a similar liberty in their choice is not contrary to the mind of the Church. Not just to be different, but rather to assist in a better gregorian restoration, we would select only those chants which are musically superior and, at the same time, more accessible to the average choir, for whom the entire list is obviously too comprehensive.

4. If a discriminating plan is accepted as a lawful premise, some elimination must precede the final selection. A critical examination of all the formulas listed in the *Liber Usualis* will convince anyone that, among them, there is rich wheat and some chaff as well. In the latter class, one would mention the following:

- nos. 2. *Ad Laudes in Festis solemnibus*
- 4. *vel alio modo*
- 6. *Ad Laudes in duplicibus*

The student will feel a shock at our condemning the no. 2, which is about the only one known by many a Cantor or by the clergy in general. The high and universal reputation enjoyed by this formula is undeserved, because it is but a vulgar rambling in the modern scale, rather than a spiritual effusion of piety.

The no. 4 is, formally at least, more definitely gregorian; but musically, it is not much better. It begins fairly enough as a reverential pattern which should belong to the 8th rather than to the 5th mode; but, at the end, it weakens into an unexpected formula reminding again too openly the major scale.

The no. 6 is definitely more consistent as a modal form; but its tune-fullness borders, in a certain measure, on romantic sentimentality, and lacks the manliness associated with the best gregorian melodies.

5. Any planning of the remaining *Benedicamus Dno* should be based on their musical qualities and their fitness to a particular day or function.

a. In general, all the formulas retained from the complete list of the *Liber Usualis* are more or less compact; and yet, their solidity does not deprive them of a delightful expansive power. Thus, concision of form allied to rapid expansion, qualifies them as the solemn conclusion of the hour of praise.

b. A glance also reveals that some are original melodic creations, while others but repeat the theme of the Kyrie of the Mass, as the nos. 9, 10, and 12. This repetition manifests an intention of carrying into the chanting of the Office the atmosphere which prevailed in the celebration of the Eucharist. It is an attempt, many centuries before Wagner, to what musicology calls today the "leitmotiv". But, unlike Wagner who abused it, the Chant keeps it within the bounds of discretion.

6. We may now outline the liturgical appointment of the various Benedicamus Dno, having in mind the average choir. Presently, monastic choirs alone are equipped to make the fullest use of the Benedicamus Dno. To the ordinary choirs, not only in parishes but even in seminaries and religious houses, we suggest a limited repertoire. For, those who can but irregularly take part in the Office, will derive a greater profit from using parcimoniously the best examples of final thanksgiving.

Suggested Repertoire of Benedicamus Dno.

1. On Feast-Days

1st Vespers	no. 1
2d Vespers	no. 3

2. On Sundays throughout the year

at Vespers	no. 10
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3. According to the Seasons

in Advent and Lent	no. 11
during the paschal season	no. 12

4. In honor of Mary

at Vespers	no. 9
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5. On week-days

either by a rotation:

MO. - THUR.	no. 5
TUES. - FRI.	no. 7
WED. - SAT.	no. 8

or using at random anyone for all the days of the week.

The above repertoire is mainly applicable to Vespers, which should be first on our agenda in restoring the Office. The choirs chanting some of the Day-Hours will preferably limit themselves, for these hours, to using the simple Benedicamus found at Prime on Sundays,

PROJECT WORK

1. Once you have made your choice between the modern and the ancient group of responses, memorize the selected patterns once and for all. Sing with an amplified voice and a stately diction.
 2. With what sentiment should the "Benedicamus Domino" tend to pervade the daily course of our life?
 3. On what basis should we make our varied selection of the "Benedicamus Domino?"
 4. If you agree with our selection, write each example down on staff-paper. It is the easiest way to memorize all of them gradually. And, they should be memorized, in order that they may be sung more spontaneously.
-

1. This lesson is by no means a substitute for that most important part of a complete course in Chant, namely, the psalmody. The mastering of psalmody in regard to the formation of its modal formulas and their application to the text is a very desirable objective, but also a difficult one to attain. However, far from shunning this stern discipline, the student should submit to it, because a comprehensive analysis of the psalmody will soon reveal how the entire gregorian edifice rises from this most solid and enduring foundation.

Presently, we are concerned only with leading the beginner on the path to psalmody. It would be fatal that he should delay his experience until a full theory has been thoroughly assimilated. As soon as he opens the *Liber Usualis*, he should join the Church in the singing of the psalms, just as he learned on the knees of his mother how to whisper his native tongue. The formal simplicity of gregorian psalmody justifies an experimental approach before turning to theoretical analysis. History as well as daily experience fully confirm such general procedure.

To that end, we present only such remarks as will arouse in the student a spontaneous and genuine appreciation of the spiritual beauty of the chanted psalm. And we should formulate only such rules as may enlighten his first steps. He will soon acquire the ability of incorporating psalm-chanting to his prayer-life. Not only will he progress rapidly "towards loving the psalms" (to quote the well-known slogan of Fr. Martindale), but towards loving the psalmody, which is the true way in which psalms are meant to be prayed.

2. The strangeness of a chanted psalm may, at first hearing, somewhat startle the student. Musically speaking, a psalmic formula is not a melody; and yet, in some ways, it is. On the one hand, it is not, if by melody one understands a cell developed into the fullness of a song; on the other hand, it is melodic, insofar as it exhumes a tunefulness which would easily lend itself to further development. The proper name, perhaps, of a psalmic formula, would be "design". A design, in music, is one or several tone-cells linked together; they tend to suggest rather than to define, to outline rather than to assert. Hence, the first and the main characteristic of a chanted psalm is its power to stimulate in the pious singer a discreet emotion (do not be afraid of this word), and thus to make the praise contained in the text both more fluent and also more fervent.



This part of the *Liber Usualis* presents a neat classification of the various designs of gregorian psalmody. There are eight in all, one for each mode. Although some of them use similar melodic elements, all, however, possess a characteristic of their own which is unmistakable. So striking is this characteristic, that an attentive student could easily memorize in a few days all the psalmic formulas, as one whistles again a tune which he has incidentally overheard.

If the general melodic thread of each individual formula never changes, its endings are subject to a considerable variation. There may be, for one formula alone, from one to ten different endings; and again, several endings reposing upon the same identical tone are, here amplified, there more condensed. At first, the student will find the variety of endings an intricate matter. But, after a repeated experience in chanting, he will discover that the complication is but apparent. For, while endings are ever-changing, the general melodic line of each mode remains intact. This procedure is, in the realm of music, a supreme example of variety within unity: in repeating the same formula, it avoids monotony.

To assign an absolute reason for the choice of a particular ending would expose us to a glaring contradiction. At times, the ending prepares a return to the Antiphon which precedes and which follows the psalm; at other times, it rather seems suggested by the characteristic of the Antiphon. But, too many other cases do not permit to formulate a logical theory. The beauty of the various endings should be the first interest of the student. Aroused by his initial acquaintance, let him gradually learn to sing them with ease. He will thus enrich the expressive vocabulary of his prayer.

3. The Editors of the *Liber Usualis* have resorted, for the printing of the psalmody, to a system which temporarily dispenses the student from further analytical research; it provides him with a simple and fool-proof method in applying the tune to the text, regardless of the particular formula used in the chanting. Besides the regular type used for the text, two other types appear, namely, bold and italic. For the benefit of the singer, they actually mould the psalmic formula, whose application may slightly change with every verse.

Once the student knows how to interpret both the bold and the italic syllables, the intervening changes due to the flexibility demanded by the text, present no difficulty.

The following rules do not solve all the theoretical problems of the psalmody; but, they should provide a satisfactory clue for the practise of the beginner:

Bold Type.

a. Each half of the verse has one or two syllables in bold type, never more. These will be, accordingly,

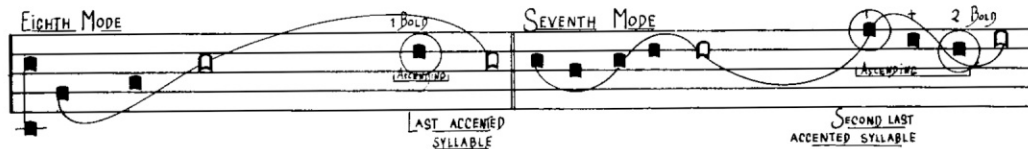
- { either the last accented syllable,
or,
both the last and the second last accented syllables.

For this reason, the Liber Usualis calls the tones in bold type "accents".

b. When syllables in bold type are not preceded by other syllables in italic,

- { the first of the two "accents" (if there are two)
or,
the single "accent"

indicate an ascending direction of the tone-cell.



Italic Type.

a. There may be one to three syllables printed in this type. In both cases, they are immediate "preparatory notes" preceding the accented syllable in bold type. It should be noticed that italic syllables are found only preceding a single "accent" in bold type.

b. Italic syllables always indicate a descending direction of the tone-cell.



General Rule.

A single practical rule sums up the whole application of psalmic formulas:

the syllable in bold type (at least the first, if there are two), moves upwards

the italic syllable (at least the first, if there are several), moves downwards

If the whole melodic formula has been previously learned and this rule is observed, the rest will automatically take care of itself.

Here is a diagram which may further clarify the foregoing rule:

Bold Type

Tenor of the text
on a single tone

2d last accented
syllable

last accented
syllable

2 bold types

2 bold types -----

1

2

1 bold type -----

1

Italic Type

one or several
Preparatory syll.

last accented
syllable.

4. Following the outline of the eight psalmic formulas with their notation and their various endings, the Liber Usualis offers a digest of psalms in bold and italic type, as they may occur in all the Vespers (and in some Lauds) contained in the whole book. This digest contains two sections:

a. The psalms used at the Sunday-Vespers (and also at certain feasts throughout the year.) These are:

1. Dixit Dominus	no. 109
2. Confitebor tibi Domine	no. 110
3. Beatus vir	no. 111
4. Laudate pueri	no. 112
5. In exitu Israel	no. 113

Of the five psalms, the first four may recur wholly or in part in the feasts commemorating the mysteries of the yearly cycle, and in the feasts of the Saints (whether they are taken from the Common or have a proper of their own.) This is the reason why they are noted in all the eight modes.

b. Other psalms, partly replacing or completing the series of the Sunday, are noted only in the modes in which they will actually be sung during the year. They are:

no. 115 Credidi	no. 137 Confitebor - - quoniam
no. 116 Laudate Dominum	no. 138 Domine probasti me
no. 121 Laetatus sum	no. 143 Benedictus Dominus (a)
no. 125 In convertendo	no. 143 Deus canticum (b)
no. 126 Nisi Dominus	no. 144 Exaltabo te (a)
no. 127 Beati omnes	no. 144 Miserator (b)
no. 129 De profundis	no. 144 Fidelis Dominus (c)
no. 131 Memento Domine	no. 147 Lauda Jerusalem

Thus, all the psalms which will possibly be needed in the use of the Liber Usualis are found with the application of the bold and italic types.

c. In the more recent editions of the Liber Usualis, the psalms of the Vespers on week-days are given as a supplement. Needless to say that the use of this group remains limited to the very few institutions in which Vespers is sung every day. At any rate, the fundamental rule in the application of the formula to the text undergoes no change whatsoever.

5. How shall the student know what psalm he is to sing, and according to what psalmic formula? Let him follow this simple routine:

a. turn to the page where the Vespers of the particular day are indicated. Either at the first Vespers, and more generally at the second Vespers, you will find, at the head of the Antiphons, the five psalms listed with

the number of their modal formula
the letter representing their particular ending
the page of the book where both are "noted"

b. look at the notation of the particular ending given in its entirety at the end of each antiphon, as a reminder.

c. turn to the page of the book as indicated for each psalm, and follow the rule heretofore explained regarding the use of the syllables both in bold and in italic type.

A consistent and alert experience of the chanting during a few months will put any choir at ease with the psalmody. Without perhaps knowing much about its complexities, the singers will succeed to make it the usual instrument of their loving praise.



PROJECT - WORK.

1. Learn to vocalize each one of the eight psalmic formulas:

a. with book in hand, sing each one in turn on such neutral syllables as Moo-Mee-Fo-Fay, watching on the smoothness of the flow of breath and on the tone-equality of the vowels.

b. memorize them as you would do with ordinary tunes; then recall them at will and make them gradually your own.

c. While doing this, select one ending only for each formula, deferring to a more advanced experience the remainder of the various endings listed in the Liber Usualis.

The following endings are suggested as the more characteristic:

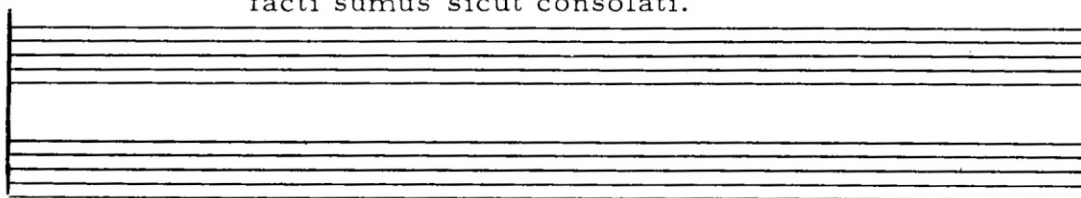
first mode	D2	fifth mode	A
second mode	F	sixth mode	F
third mode	g2	seventh mode	a or d
fourth mode	E	eighth mode	G

Sing softly and
sustain your breath.

2. Now apply each formula to a psalm-verse, and identify in your mind both text and tune as a definite phase of divine praise. It should be more interesting that you make your own choice of verses; but, the following suggested verses may help to experiment:

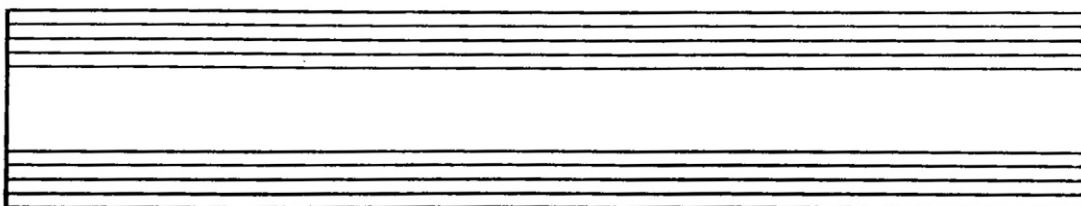
1. Psalm 125, v. 2

In convertendo Dominus captivitatem Sion:
facti sumus sicut consolati.



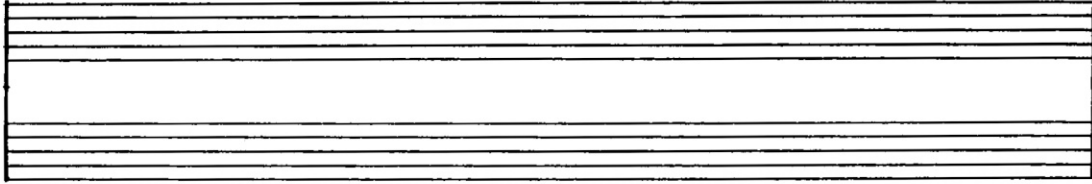
2. Psalm 109, v. 5:

Juravit Dominus et non paenitebit eum:
Tu es sacerdos in aeternum secundum ordinem Melchisedech.



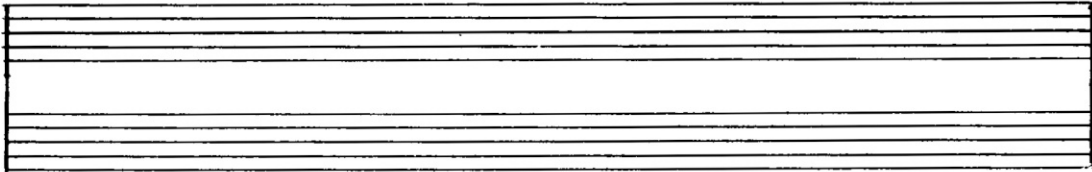
3. Psalm 115, v. 4:

Calicem salutaris accipiam:
et nomen Domini invocabo.



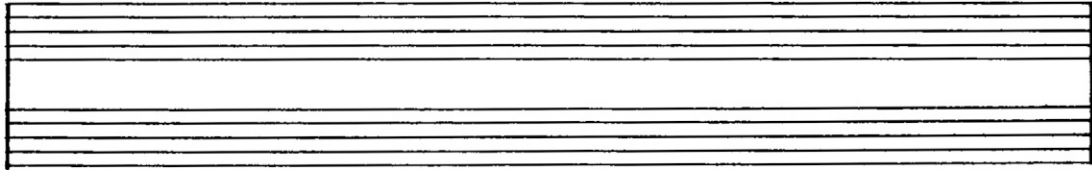
4. Psalm 136, v. 2:

Nisi Dominus custodierit civitatem:
frustra vigilat qui custodit eam.



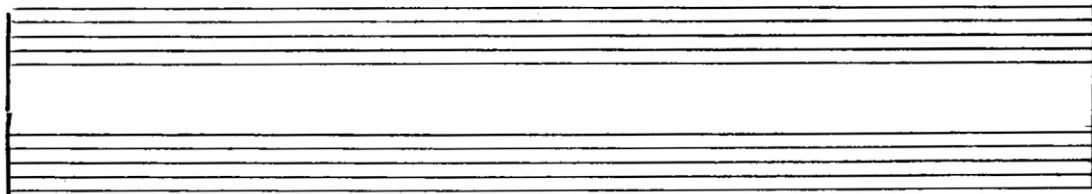
5. Psalm 112, v. 3:

A solis ortu usque ad occasum:
laudabile nomen Domini.



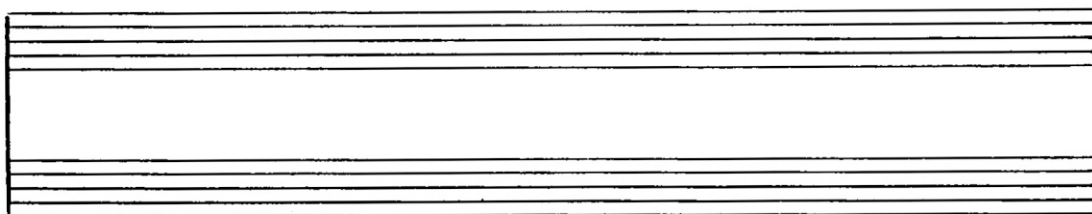
6. Psalm 110, v. 8:

Redemptionem misit populo suo:
mandavit in aeternum testamentum suum.



7. Psalm 137, v. 2.

In conspectu Angelorum psallam tibi
adorabo ad templum sanctum tuum,
et confitebor nomini tuo.



8. Psalm 121, v. 6:

Rogate quae ad pacem sunt Jerusalem:
et abundantia diligentibus te.

Write down the text under the
tune, with the proper appli-
cation of syllables.

3. Find, for the psalmic formula of each mode, an appropriate adjective which, to your mind, seems to represent fairly the expressive characteristic of the melodic design:

first mode -----	second mode -----
third mode -----	fourth mode -----
fifth mode -----	sixth mode -----
seventh mode -----	eighth mode -----

4. Select in due order, for the feast of Ascension, the psalms of Vespers, their respective formulas, and their corresponding endings:

	psalm 1.	psalm 2.	psalm 3.	psalm 4.	psalm 5.
No.	---	---	---	---	---
Mode.	--	--	--	--	--
Ending.	-	-	-	-	-

5. Make up five book-marks, one for each of the five psalms. If you feel some inspiration, illustrate them. Then, insert them in your book for use at the Office of Vespers.

THE YEARLY CYCLE AND THE CHRISTIAN DAY

The Eucharist in song

Extolling Christ's mysteries

Exulting on the Lord's Day

A ceaseless chanted Praise

The Evening sacrifice

A daily wreath of praise

Worship throughout the year

By far the greater part of the *Liber Usualis* is devoted to the liturgical year. This is not without a good reason; for, the gregorian experience of most choirs revolves around Sundays and Feast-days. So abundant are their riches that they bid us make a prolonged study. The benefits accrued from this work will be, of course, musical, but none the less profoundly spiritual. The student will then realize how the venerable melodies stimulate the life of prayer.

THE CYCLE AND THE DAY

The knowledge of the liturgical cycle is conveniently acquired in a course of liturgy, which no student of Chant is supposed to neglect. However, some characteristics of the cycle are themselves a potent factor in the choice and the disposition of the sacred melodies. The latter are more vividly appreciated when they appear as the radiance of a religious experience; an experience carried out throughout the whole year at such a dynamic pace, that it becomes imperative for the souls to express it in song.

1. Two cycles in one. The liturgical cycle is not a single but a double movement: a small order, incessantly repeated, is absorbed by and fused into a greater order. The small order we shall call "the christian week", and to the greater order we may give the name of "seasonal stages".

Of the formation of the seasons, it is hardly necessary to speak at length, because it is likely that the student is fairly acquainted with them in his religious practice. According to the vision of the psalm 18, seeing the course of the sun as that of a giant, we may describe the seasons as a broad arc traced in gigantic lines, first by our Lord Himself in his unfathomable mysteries, then incorporated into christian souls through the working forces of redemption. Nothing less than song, consecrated by the Church, could ever adequately express the greatness of a cycle into which our own life is fully absorbed.

This broad cycle of the year is riding over another one, the cycle of the week. The latter is based upon the Sunday, the "Dominica dies" of antiquity. Not only to observe but to celebrate the Lord's day as a memorial of Christ's resurrection and as an anticipation of our own immortality is the objective which gave birth to the solemn offering of the Eucharist and to public prayer on that holy day. The days of the week are but the prolongation of this celebration, imparting to human toil some of the sacredness of worship.

Of the two cycles, the week is the earliest. Patterned after the sequence of days as God made them, it is enriched by the reenactment of the redeeming sacrifice as well as by the corporate prayer of the christian community. Upon this framework, the cycle of the seasons greatly expanded the glory of a worship which, taking its roots in creation, looks forward to its ultimate achievement in the kingdom of the glorified Lamb. Hence, the two cycles are happily synchronized, the greater cycle unfolding the treasures which the lesser cycle can only outline. It may be said that, in the whole, this synchronizing in the Roman liturgy, is a masterwork.

2. The liturgical day. Let us glance rapidly at its early development. Then, the melodies which daily unfold the praise of God will appear in their proper focus.

a. the growth of the day. The liturgical day, as it stands today, is the outcome of successive stages: Gradually emancipating itself from the background of ancient Jewish worship, and, in spite of initial meanderings, christian praise shows forth a definite plan of prayer clearly evidenced by the practice of the first centuries.

* Morning and Evening are the main opposite poles, as christian piety has maintained them unto our own time. Both at the beginning and at the end of the day, the christian is invited to delve at length in prayer, thus bringing the whole day within its orbit.

The day is thus consecrated.

* Very early and quite generally, the need of prayer is reasserted through three shorter periods, appropriately called "hours of prayer" (hora orationis, Act. Apost.), The christian was thus indirectly led to consecrate his daily human toil.

The day was thus integrated.

* Meanwhile, prayer invades the night, especially in preparation of the solemn Eucharist on the Lord's day. It is then called the Vigil, as if the christian meant to "watch" with Christ, conversing with Him, while the whole creation is at rest. The vigil, which found a special favor with monastic institutions, is a sort of amplification of the day, and thus forms the circle of perpetual consecration.

* Here and there, this plan of prayer is further enlarged by one or two additions; and, when liturgical worship has reached the stage of its full development, these additions become permanent. This is especially true of an added prayer in the morning and in the evening.

b. the liturgical day in our time. The plan of prayer, as we know it today, may be found as early as the sixth century, in the rule of St. Benedict. It has undergone practically no essential change.

English	Latin	
Vigil	Matutinum	<u>extended</u> throughout the night
Lauds	Laudes	<u>Solemn</u> morning
Prime	Prima	} <u>added</u> before work
Terce	Tertia	
Sext	Sexta	
None	Nona	
		continued at certain hours
Vespers	Vesperae	<u>Solemn</u> evening
Compline	Completorium	<u>added</u> before the night

Following the rubrics of our day, the liturgical day has undergone a final change. It may begin (depending upon the rank of the various feasts and also their possible conflict in regard to precedence) on the eve of the day before, with the Vespers. Called then first Vespers, they are a sort of anticipation of the Vigil, although the latter remains intact in the full Office. Thus counted from the evening of the preceding day to the evening of the following day, the order of the liturgical day is the one actually followed in all liturgical books.

c. The liturgical day in the Liber Usualis. In general, the Liber Usualis follows the same order as the official books, but for a few variations. These are justified by the aim of the book, which is to be a practical and limited initiation. The difference is clearly illustrated in the following diagram:

Vespers I		
Vigil	entirely omitted, except on Christmas, Easter, Corpus Christi.	
Lauds	on Sundays and some feast-days only.	
Prime	planned mainly for Sundays and Feasts, not so readily for week-days.	→ <u>complete</u>
Terce		
Sext		
None		
Vespers II		
Compline		

Partly deprived of some of the richest parts of the Office, the cycle of prayer is somewhat truncated. Moreover, in choosing the days for a fuller Office, the Editors have not been fully consistent with liturgical tradition. Some days and feasts are given preference at the expense of others which are more deserving. Especially, in regard to the sequence of the Office, it might have been a better plan to keep the Lauds for every day and to sacrifice some of the Day-hours. Yet, as it stands, the order of the book sufficiently preserves the idea of continuous prayer.

3. A continuous praise.

a. Seen in its origins and in its development, the liturgical day is a day of prayer. Following the command of the Master, the Church established, along the route of the christian, frequent relays dedicated to prayer. So frequent indeed, that prayer might be, in the measure permitted by human conditions, continuous. To live in a spirit of uninterrupted praise is the ideal visioned by her for all christians, as well as the ideal of Catholic piety.

b. Because of an exaggerated emphasis on man's activity, modern life leaves little or no place to the current of incessant praise. Thus, we are exposed to lose from sight the desirable balance between prayer and work. Too often, a restless and all-embracing meddling condemns us to an incidental and furtive piety, deprived, alas!, of the riches contained in the prayer of the Spouse of Christ.

Fortunately, a hopeful trend is leading again many souls to seek anew in the Church's prayer not only a substantial nourishment, but the opportunity of a constant recollection in God. For, they are awakening to the realization of the fact that God's praise is the unifying factor between a deep inner life and a radiant apostolate.

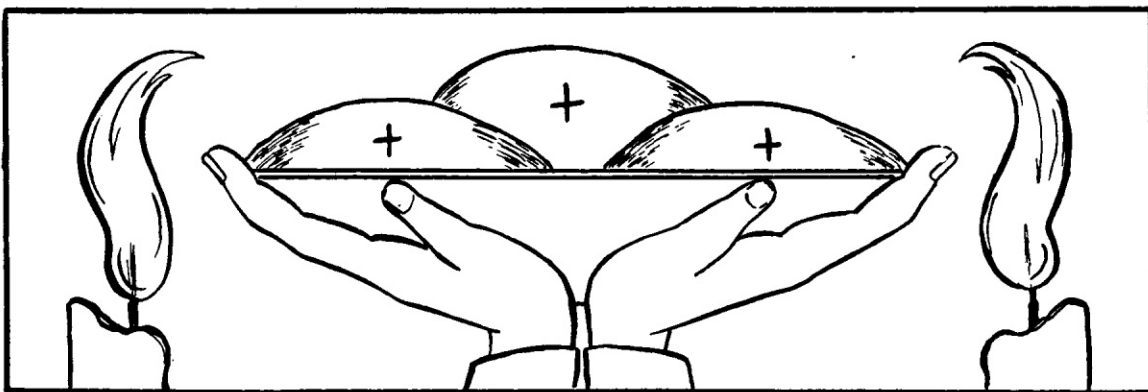
c. But the prayer of the Church is sung prayer, as a glance at the *Liber Usualis* will prove. Hence, the latter offers to all, clerics, religious and laity as well, the translation in song of the ideals of continuous praise. For, when sung in a spirit of piety, the sacred melodies linger in the soul long after their echo has vanished, making of life itself a continued prayer. Without questioning the sacredness of chanted prayer, one might doubt that it can be widely restored in our day. It belongs to the student of chant to prove to himself that it can be done. Is it futile to hope that clerical and religious institutions of learning may become, through the art of chanting some parts of the liturgical Office in common, schools of continuous prayer. The *Liber Usualis* is the book which offers this opportunity.



The Liber Usualis provides not only the five gregorian melodies proper to each Mass, but also all the other texts of the Eucharist, as the prayers and the instructions. Hence, it may be used as a missal, provided one is sufficiently familiar with the Latin language.

But, as it contains parts of the Office as well as the text of the entire Mass, where is the latter to be found? Invariably, after the Office of Terce. The Editors were aware of the rubric which prescribes that the High-Mass should follow this Hour of the Office, at least in places where the latter is a canonical institution. It is not disrespectful to note that the rule itself is somewhat a breach in the liturgical tradition. It was enacted at a time when a formal attitude, especially among houses of Canons and Chapters of Cathedrals afflicted the celebration of the sacred liturgy. Not a few monasteries have now, with the approbation of the Roman authority, replaced the Mass where it logically belongs, namely, after Lauds. Certainly, their example may be lawfully emulated by the many institutions wherein the Office has no canonical status, but is the free expansion of a dynamic piety. At any rate, the student should know that, in the Liber Usualis, the melodies of the proper of the Mass are always inserted after the Office of Terce.

As we have said, each Sunday of the year and each main Feast of the cycle of redemption have a proper, both text and melody. It is not possible to give, in these introductory lessons, a comprehensive outline of the selected texts, still less to attempt an exhaustive analysis of the numerous melodies which make up the proper of the seasons. For want of a full clearing of such a rich soil, we may at least set our foot on it. As he marvels at the beauty of the Proper, the student will be aroused to learn the Chant with a greater love; later on, he may wish to deepen his knowledge by a more searching study.



A. The Feasts of Redemption

They begin with the old Christmas and end with the more recent feast of the Most Sacred Heart of Jesus. Can we claim that the selection of the texts destined to the proper chants follows, in these feasts, a specific order? First, it may be assumed that there is a definite trend to recreate the historical background of each mystery and to suggest its mystical implications. Not that the liturgical texts necessarily recall the sequence of historical facts or that they outline theological interpretations. For, especially in its creative period, liturgical literature, shunning all logical schemes, showed a marked preference for delicate shadings over straight lines, and often substituted veiled suggestions for formal comments. Yet, the Chants of the Proper are the most living commentary on the mysteries of Christ; and through the unfolding of the gregorian melodies, they radiate an incomparable glow. It is no exaggeration to say that the sung Proper makes each mystery unforgettable to the singer.

Here is a comparative list of all the feast-texts. Let the student take pains to study this outline thoroughly. From comparing the texts with each other, the mysteries will appear in a clear light; and this light will be the objective basis of a fitting interpretation of the sacred melodies.

CHRISTMAS (I)

I. Dominus dixit ad me
G. Tecum principium
A. Dominus dixit ad me
O. Laetentur coeli
C. In splendoribus sanctorum

HOLY NAME

I. In nomine Jesu
G. Salvos fac nos, Domine
A. Laudem Domini
O. Confitebor tibi
C. Omnes gentes venient

(II)

I. Lux fulgebit hodie
G. Benedictus qui venit
A. Dominus regnavit
O. Deus enim firmavit
C. Exsulta filia Sion

EPIPHANY

I. Ecce advenit Dominator
G. Omnes de Saba venient
A. Vidimus stellam ejus
O. Reges Tharsis - - offerent
C. Vidimus stellam ejus

(III)

I. Puer natus est nobis
G. Viderunt omnes fines terrae
A. Dies sanctificatus
O. Tui sunt coeli
C. Viderunt omnes fines terrae

HOLY FAMILY

I. Exsultat gaudio
G. Unam petii a Domino
A. Vere tu es Rex
O. Tulerunt Jesum
C. Descendit Jesus

EASTER

I. Resurrexi
 G. Haec dies quam fecit Dnus
 A. Pascha nostrum
 O. Terra tremuit
 C. Pascha nostrum

ASCENSION

I. Viri Galilaei
 A. Ascendit Deus
 A. Dominus in Sina
 O. Ascendit Deus
 C. Psallite Domino

PENTECOST

I. Spiritus Domini
 A. Emitte Spiritum tuum
 A. Veni Sancte Spiritus
 O. Confirma hoc Deus
 C. Factus est - - de coelo sonus

BL. TRINITY

I. Benedicta sit Scta Trinitas
 G. Benedictus es Domine
 A. Benedictus es Domine
 O. Benedictus sit Deus
 C. Benedicimus Deum coeli

BL. SACRAMENT

I. Cibavit eos
 G. Oculi omnium
 A. Caro mea vere est cibus
 O. Sacerdotes Domini
 C. Quotiescumque manducabitis

SACRED HEART

I. Cogitationes Cordis
 G. Dulcis et rectus Dominus
 A. Tollite jugum meum
 O. Improperium exspectavit
 C. Unus militum

Remarks on the preceding outline.

1. It may be a matter of surprise to find that the texts of the Proper make relatively few historical references to the commemorated mysteries. Because they deal primarily with the mystery insofar as it is reenacted through the eucharistic sacrifice, they make no attempt to historical reconstruction, but rather use history as a background for our participation. The following examples illustrate this point:

Christmas (Intr.) Puer natus est nobis - - - cujus imperium
 (to see in the divine Infant the King of souls)
 Epiphany (Com.) Vidimus stellam - - et venimus adorare
 (the star is the symbol of faith through which Christ is
 made known)
 Holy Family (Com.) Descendit Jesus - - - et erat subditus
 (the Father's will is the whole meaning of Jesus' youth)
 Ascension (Int.) Viri Galilaei - - - - - sic veniet
 (Jesus' Ascension is the first phase of the universal pa-
 rousia)
 Pentecost (Com.) Factus est repente sonus - - loquentes
 (the Spirit is the source of the Church's apostolate)

2. More perhaps than the other texts, the Introit and the Communio are directly related to each individual mystery. The Introit always appears as the announcement of and, at times, the imperative introduction into the mystery itself. More subdued but no less enticing, the Communio tactfully suggests how the Eucharist is, in every soul, the mystical fulfillment of the historical event.

3. The meaning of the Gradual and the Alleluia is less precise perhaps, but broader. We should be grateful for their discretion. Being, as it were, a natural release prompted in the singer by the sacred reading, they do not impose an unnecessary limitation upon the response of the choir. The attitudes and the sentiments which they express are rather general; yet, the direction which they take lacks in no way clarity. And the piety of the singer who follows it docibly will be led mainly

to Adore,
to Thank,
to Offer.

Nothing could be more eucharistic, nothing could be closer to the mysteries of our redemption.

4. The Offertory, on the other hand, is often influenced by the function which it accompanies. Call it the lyrics of the Offering; for, it seems to labor, as it were, in order to elevate the procession of the gifts from a ceremonial to a spiritual giving.

Conclusion.

While the foregoing comments are safely objective, we presuppose exceptions which are compatible with the spontaneity of liturgical literature, or which are responsible to the infirmity of all human creative work.

The student should use them as an introduction to the gregorian melodies. Presently, he is mostly interested, not in a textual study (regardless of its primary value), but in seeing how the Chant translates the texts into a spiritual emotion. It is at this point that he will be awestricken before the extraordinary fecundity of the proper chants of the feasts. They establish an atmosphere adequate to the various mysteries as no other music has ever or ever will succeed to do.

B. The Sunday

Tradition bears witness to the fact that the Sunday is the frame of the whole edifice of christian worship, and that it has inspired to the sacred liturgy its most spontaneous expression. Hence, the student of Chant will regard the melodies which adorn the eucharistic celebration on Sunday as the main musical contribution to the solemn liturgy.

An all-embracing spirit of freedom caused the Sunday-Masses to shy away from relating exclusively their texts to a particular object. But behind a seemingly incoherence, there remains, in the background, solid and unchanged, the ever-recurring praise of the mystery of redemption. Thus, the Sunday-melodies are as the songs which arouse in us, on the path of life, a sense of victory.

The yearly cycle of the Sunday is really one; it runs from the first Sunday of Advent to the last Sunday after Pentecost; and it is as tight as the links of an unbreakable chain. However, one detects in it two trends: one is seasonal, the other a-seasonal. Some Sundays follow their natural course, others are brought strongly under the influence of the incoming season. It is to be expected that this factor will positively affect the character of the melodies. We thus have two series:

a-seasonal: the Sundays after Epiphany and Pentecost

seasonal: the Sundays in Advent, Septuagesima,
Lent, and Paschal Weeks.

In spite of marked differences, both series retain in good measure some common characteristics which preserve, between them, a basic unity. These characteristics are:

a. the choice of texts from the psalms in preference to all other sources for the proper chants. It may follow, at times, a numerical order; at other times, it may single out a particular psalm for an appropriate period. Invariably, the psalmic poetry is the preferred field of musical inspiration.

b. incidentally, excerpts are made from the prophetic books, and even from the New Testament, in particular, the Gospels.

c. whatever their source, the texts seem to delight in a sort of mystical aloofness rather than to emphasize a dogmatic precision.

The following tableaux should help the student to probe the unsuspected riches of the texts which gregorian melodies are called to "clothe" (to recall the word of Pius X), that is, to adorn with a luscious thread of tones.

Seasonal Group of Sundays.

ADVENT.

1. Psalmic sources: Pss. 18, 23, 24, 30, 49, 79, 84, 118, 121, 144.

Among them, the following are quoted more often:

no. 24: Confidence in God
no. 84: Freedom and Peace
no. 79: Call for mercy
no. 18: The gigantic course of Christ's redemption

2. Incidental sources:

Introit:	3d Su.	St. Paul	The joy of salvation
	4th Su.	Isaias	A new Spring
Offertory:	4th Su.	Luke	The Immaculate
Communio:	2d Su.	Baruch	Joy and Strength
	3d Su.	Isaias	Assurance
	4th Su.	Isaias	A Virgin-Mother

* The more recurring psalms make up the preferred theme of salvation.

* There are a few discreet allusions, both prophetic and fulfilled, concerning the virginal birth and the newness of life. These are sufficient to project on all psalmic texts the radiance of an ever-nearer redemption.

SEPTUAGESIMA

Psalmic sources: Pss. 9, 16, 17, 30, 42, 43, 59, 76, 77, 82, 91, 99, 118, 129.

Among them, only the psalms nos. 30 and 129 are quoted more than once.



LENT

* Save for the psalms nos. 30 and 129 which are quoted more than once, the others are used at random without any specific order.

* No other incidental texts illumine the poetry of the three Sundays of this preparatory period.

1. Psalmic sources: Pss. 9, 18, 21, 24, 29, 42, 56, 68, 72, 90, 105, 118, 121, 122, 124, 128, 134, 142.

Among them, a few receive a marked preference:

no. 90: (entirely quoted on the first Su.)

Divine grace

no. 24: (as it was also in Advent)

Security in God

no. 21: (especially for the Passion)

The Cross and Calvary

no. 118: (insisting on inner phase of Lent)

Spiritual Renovation

2. Incidental sources:

Introit:	4th Su.	Isaias	Joy in the City of God
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Communio:	Passion-Su.	St. Paul	The Eucharist
	Palm-Su.	Mathew	The Father's will.

* Again, some psalms, by their repetition, seem to indicate a special trend, adapting eucharistic piety to the spirit of the season.

* The Communios, if we include the daily Masses, follow fairly well a numerical order, interrupted only from the fourth Sunday on.

* The incidental texts unite into one great thought God's plan begun on Calvary and perpetuated on the Altar.

PASCHAL SUNDAYS.

1. Psalmic sources: Pss. 26, 32, 46, 48, 62, 65, 95, 97, 110, 117, 145.

Among them, a particular emphasis is given to

no. 65 Thanksgiving for liberation

no. 46 Victory of the Redeemer

2. Incidental sources:

Introit:	Low Su.	Peter	Reborn in Christ
Alleluia:	Low Su.	Mathew	The Day of His rising
	2d Su.	Luke	The breaking of the Bread
			The good Shepherd
	3d Su.	Luke	Entering His glory
	4th Su.	Paul (Rom)	Blessed immortality
	5th Su.	John	Returning to the Father
	after		
	Ascens.	John	Returning to us
Communio:	Low Su.	John	Loyal faith
	2d Su.	"	Shepherd and flock
	3d Su.	"	Going to the Father
	4th Su.	"	Coming of the Spirit
	after	"	
	Ascens.	"	Christ prays for those who are His.

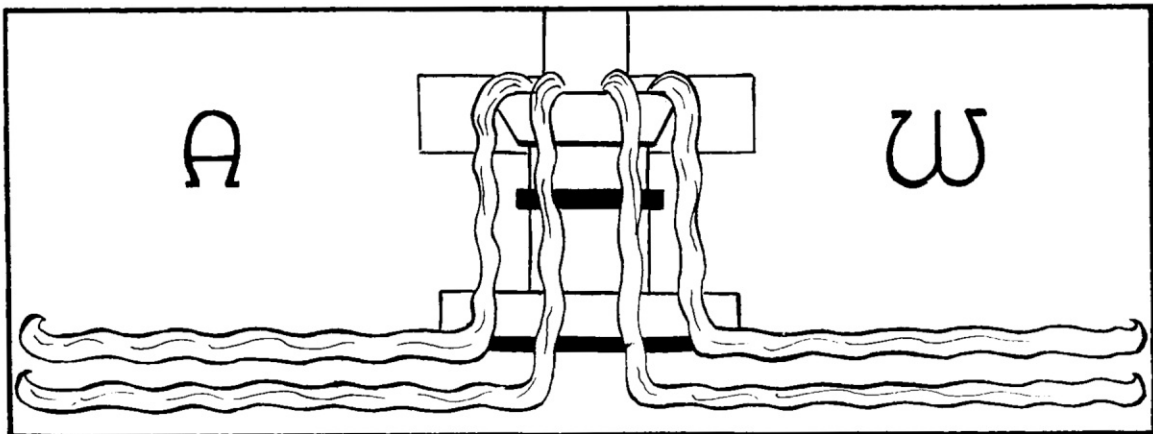
* The two particular psalms are ominous in their foreboding the glory of the Resurrection.

* The superabundance of evangelical texts, leaving no phase of the mystery untouched, imparts to the five Sundays a strong seasonal flavor:

Christ's immortality and return to the Father.

Christ, the Shepherd of the Church.

The Flock united in faith and in the Eucharist.



A - Seasonal Group of Sundays

AFTER EPIPHANY

1. Psalmic sources: Pss. 65, 71, 96, 99, 101, 106, 117.

2. Incidental sources:

Introit:	Su. Within Octave	Apocalypse	Christ's throne
Communio:	Su. within Octave	Luke	Christ's youth
	2d Su.	John	Wedding-feast
	3d Su.	Luke	Gospel's wonders

* No special emphasis is placed on any particular psalm, except on no. 65; but, the choice of some texts is visibly influenced by the glow of the feast of Epiphany: Christ is adored, and His manifestation arouses the awe of the Church.

* All Communios retrace the initial steps of Jesus on the road to His redemptive work. They do not proceed further than suggesting incomplete previews.

AFTER PENTECOST

Here is the complete list of all the psalms used for the proper chants:

Sunday	Introit	Gradual	Alleluia	Offertory	Communio
1	12	40	5	5	9
2	27	119	7	6	12
3	24	54	7	9	Luke
4	26	128	9	12	17
5	26	83	20	15	26
6	27	89	30	16	26
7	46	33	46	Daniel	30
8	47	30	47	17	33
9	53	8	58	18	John
10	54	16	64	24	50
11	67	27	80	29	Prov.
12	69	33	87	Exodus	103
13	73	73	89	30	Wisdom

<u>Sunday</u>	<u>Introit</u>	<u>Gradual</u>	<u>Alleluia</u>	<u>Offertory</u>	<u>Communion</u>
14	83	117	94	33	Mathew
15	85	91	94	39	John
16	85	101	97	39	70
17	118	32	101	Daniel	75
18	Eccles.	71	101	Exodus	95
19		140	104	137	118
20	Daniel	144	107	136	118
21	Esther	89	113	Job	118
22	129	132	113	Esther	16
23	Jerem.	43	129	129	Mark

* From this comparative tableau, it is obvious that the psalmic texts are selected mainly according to a numerical order. This order is followed absolutely in the Alleluiatic verse, and almost as closely in the Introit. The Offertory inserts several incidental texts from other sources, and the Communion takes more liberty still in quoting some Gospel-texts. The Gradual, being originally the privilege of a soloist, may presumably have been left to a more individual choice.

* Because there is no leading theme running through the successive Sundays, it is preferable to juxtapose to each other the five texts of each Sunday, in order to discover, not a synthetic thought, but the current of praise which, as a whole, they seem to follow.

* The incidental texts are suggested either by the epoch of the year or by the Gospel of the Mass.

CONCLUSIONS.

a. The foregoing outlines went to great length in classifying the texts set to music for the solemn celebration of the Eucharist. They should be regarded as an attempt, not to compile futile statistics, but rather to gather into a single view the elements which serve as a basis for musical inspiration.

There is immensely more to the composition of the Gregorian Proper than having adapted a more or less fitting melody to a prescribed text. For, if the texts establish the setting of the eucharistic mystery which is unfolded from Sunday to Sunday and from Feast to Feast, the melodies bring forth the full expression which the texts themselves somewhat conceal. To the Proper Chants belongs the privilege of determining the lyric atmosphere of the Mass.

b. Should the student have the ambition of singing the melodies of the Proper with intelligent appreciation, it is imperative that he should familiarize himself with the literature of texts. In the measure he will grasp their nuances, in the same measure he will become aware of the unexcelled religious lyricism of the melodies of the Proper. _____

c. The singing of the Proper needs to be protected against the ever-present danger of monotony. A study attentive to the lyric fusion between the text and the melody, will assure that protection and prevent a pitfall. Instead of the perfunctory singing which often makes all gregorian melodies to sound equally pale, there will arise an expressive performance of songs which vie with each other in projecting a new radiance upon a never-fading spiritual drama. Only when the student fully realizes the unity of the word and the music, can the Proper of the Mass become truly inseparable from his eucharistic piety. _____

d. Therefore, we could not be too insistent in advising the study of the text-outlines as a guidance. After a general glance at the whole year, let each Sunday be studied separately as well as in relation with other Sundays. And, as the psalms are the main source of the eucharistic chants, it would be a rewarding experience to read the selected psalms in their entirety. Their historical background and their psychological development will give a considerably enlarged meaning to the excerpts chosen for a particular Mass. _____

PROJECT WORK

1. Preparatory to each feast, glance at each one of the proper chants of the Mass, as one looks at a score of music. Although you may not as yet be advanced in gregorian reading, even a graphic view of the melodies will be sufficient to reveal some of their characteristics.
 2. Whether or not you belong to the group privileged to sing the proper, get acquainted with one or the other melody by actual "musing." When you hear it, it will begin to identify the feast in your mind as a song does in ordinary social life.
 3. Become aware of your first impressions, and do not hesitate to write them down; for, this will gradually develop your spontaneous appreciation of the chant as a form of musical expression.
 4. Make a list of the eucharistic chants which you like best, after actual singing or just hearing.
 5. You may also eventually venture into the criticism of one or the other melody, and formulate our thoughts to your teacher or in a discussion with your classmates.
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The Office of Vespers

The Liber Usualis contains only a digest of the divine Office; yet, it satisfies the participation of many choirs in the Church's praise. In this digest, Vespers is incontestably the Hour which is most likely to regain a universal usage. It was, for a long time, the solemn counterpart of the eucharistic celebration on the Lord's day; and, its restoration is one of the objectives cherished by the Holy See in our day. Therefore, it is with Vespers that our explanations should be mainly concerned. If the student follows these explanations step by step, the setting of the melodies which, to the beginner at least, appears rather disconcerting, will present no further difficulty.

1. The sequence of the Sunday-Vespers, being typical of this Hour of the Office, should be clearly grasped and even memorized.

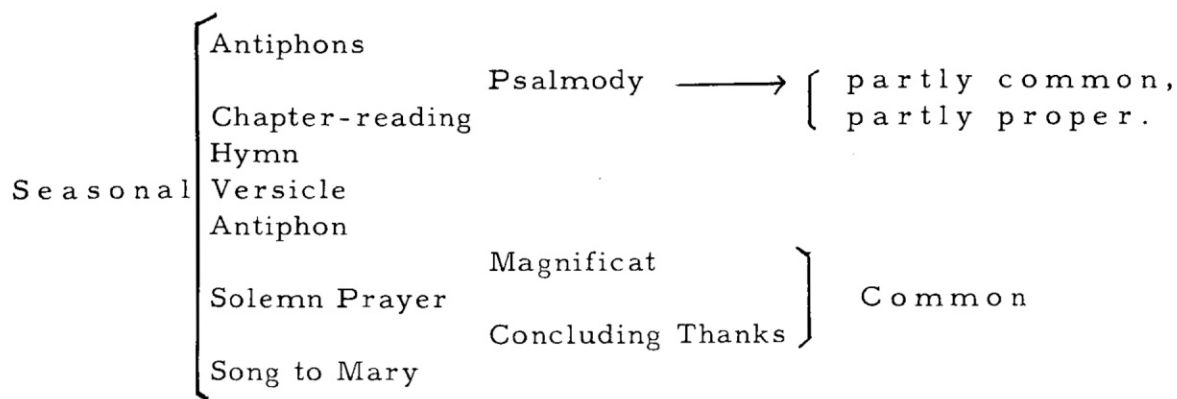
{	Psalmody with Antiphons	} → proper to	
	Reading of a short chapter		every Sunday
	Hymn		
	Versicle and Response		
	Magnificat-Canticle with Antiphon		
	Solemn Prayer		
	Concluding Thanks		
{	Song to Mary.		

a. Notice immediately that, even when the Sunday is not strongly affected by the current of the liturgical season, it is, however, enriched by some variety from week to week. This may be seen in the composition of a special Antiphon for the Magnificat and the selection of the Collect already used in the Mass.

b. As the seasons absorbed, in the celebration of the Eucharist, the early but simple cycle of the Sunday, so also a "seasonal" trend has gradually enriched Vespers. Some elements, at one time invariable, increasingly gave place to variable ones. The order in which this trend developed is quite clear:

psalmody	is the least affected by the incoming feasts	
chapter	accompanied by a versicle, is the first to be identified with the season	(Septuagesima)
hymn	follows in its footsteps	(Lent)
antiphons	become the most seasonal element	(Advent)

When the need of variety is fully satisfied, little if anything is left of the common fund of the ordinary Sunday-Vespers. Compared to the Sunday outline sketched above, the seasonal outline, when complete, is deeply transformed:



c. It is logical that we should study each melodic element of Vespers according to the measure in which it is influenced by the season. Hence the following order:

Psalmody			
	Antiphons		
		Other elements	
			Song to Mary

Digest of Psalms

* that the psalmody is the very core of Vespers is obvious; for, as every other Hour of the Office, Vespers is, originally and fundamentally, a digest of psalms which activates the current of divine praise and creates its spiritual atmosphere.

* As we have shown in the outline, the psalmody was the last to be affected by the season. This would indicate that it is less concerned with adapting itself directly to the diversity of seasonal characteristics, than with establishing a general motivation for each Hour. The particular motivation of Vespers is but a final thanksgiving culminating, as it were, the solemn celebration of the Eucharist. And, to project on this theme a vivid illumination, is all that the psalms are presumed to do.

* There are two groups of psalms used at Vespers:

Common fund:

Ps. 109	Dixit Dominus	Christ, King, Priest and Judge
Ps. 110	Confitebor tibi	The Covenant and the Redemption
Ps. 111	Beatus vir	Redemption and Happiness
Ps. 112	Laudate pueri	Thankful Praise
Ps. 113	In exitu Israel	The eternal Passover

Supplement: (designated for each particular feast)

Ps. 115	Credidi	Ps. 131	Memento Domine
Ps. 116	Laudate Dominum	Ps. 137	Confitebor tibi
Ps. 121	Laetatus sum	Ps. 138	Dne probasti me
Ps. 125	In convertendo Dnus	Ps. 143	Benedictus Dominus
Ps. 126	Nisi Dnus aedificaverit		(in 2 sections)
Ps. 127	Beati omnes	Ps. 144	Exaltabo te Deus
Ps. 129	De profundis		(in 3 sections)
		Ps. 147	Lauda Jerusalem

* As you go through the Vespers of the entire year, you will notice how the common fund is never completely superseded; two psalms, at least, remain unaffected by the season. The ps. "Dixit Dominus" always begins the Vespers, regardless of the Sunday or Feast; and, the "Laudate pueri" enjoys practically the same privilege. The general theme characteristic of Vespers is thus maintained throughout.

Garland of Antiphons

The antiphon modifies Vespers to a greater extent than any other element. Antiphons are, perhaps, the most poetical portion of the entire liturgical Office. The shorter they are, the more delicate are also the spiritual images which their sketchy lines suggest. Their number is little less than prodigious; and, even though some chaff is found among them, their golden wheat, when gathered, makes up a delightful treasure of "little songs".

The antiphons possess an incredible mastery in the art of nuance. The student should learn to detect, through the variety of shadings, the manifold phases of christian sentiment which they conceal. Then, he will easily pass beyond a purely mechanical singing into a discreetly lyric interpretation. The following outlines, if patiently studied, are the promise of spiritual and musical discoveries. But, to that effect, let the student keep several points in mind:

a. The tableau, including the Vespers of both the Sundays' and the Seasons' cycle, follows the course of the calendar of the year, week by week, from Advent to the last Sunday after Pentecost. For the sake of a practical approach rather than from a scholarly point of view, the entire year may thus be divided in three periods:

Christmas-cycle

pre-season	Advent
festivities	Nativity-Epiphany
post-season	Sundays after Epiph.

Easter-cycle

pre-preparation	Septuagesima
preparation	Lent-Passion
celebration	Holy week-Easter
post-celebration	Five weeks
culmination	Ascension-Pentecost

Post-Pentecostal season

towards the "parousia"	Sundays after Pentecost
------------------------	-------------------------

The three periods here mentioned constitute the traditional cycle. Other feasts, gradually introduced into the liturgy and now well incorporated into it, make up a sort of additional cycle. As the composition of the antiphons was greatly influenced by their origin, it is necessary to keep constantly in mind their "cyclic" plan. Thus, we shall be saved from the danger of monotony to which a superficial view would expose a choir seeing in antiphons nothing else than insignificant melodic sketches.

b. We classify the antiphons in two groups, liturgically and musically very different one from the other:

the psalmodic group, that is the 5 antiphons which precede and follow each of the five psalms;

the canticle-group, that is the 2 antiphons which adorn the singing of the Magnificat.

Each group has its particular objective, its definite pattern, and its individual characteristics.

c. The antiphons of the psalmodic group are a compact set. There may be one or two of these sets on a single day. There are always two antiphons for the Magnificat, one for the first, the other for the second Vespers.

d. In regard to the source of their spiritual inspiration, antiphons—
are conveniently classified as

prophetic	using prophetic texts from the Old Testament, foreboding some aspect of the feast or the mystery.
historical	reminding, in whole or just with sparse details, the events which are commemorated.
evangelical	repeating for our benefit the sayings of our Lord in the Gospel.
mystical	bringing into relief the deep spiritual implications of liturgical celebrations.
original	bits of christian poetry, born from the Church's rich experience through the centuries.

It is not difficult to imagine how such a wide field of literary inspiration should have aroused a tremendous musical fecundity.

(see general tables on the two next pages



CHRISTMAS

PSALMODIC-GROUP

<u>Cycle</u>		<u>No. of Sets</u>	<u>Characteristics</u>
Traditional pre-season of Advent	Additional		
		1. 1st Su.	Pro. Abundance of Joy in the Lord's coming.
		2d Su.	Pro. The new kingdom of God, city of souls.
		3d Su.	Pro. Our hope in the Manifestation of God .
festivities 1. Nativity		4th Su.	Pro. The Day of salvation.
		2. 1st V.	Pro. The Son and King long expected
		2d V.	Myst. Human and divine natures united in the work of redemption.
2. Circumcision		1.	Myst. The ineffable mystery of Incarnation in Mary's womb.
3. Epiphany		1.	Pro. The Apparition of God Hist. and the Myst. Offering of Man. (antiphon of the Sunday resumed)
post-season: after Epiph.		none.	
	H. Name	1.	Myst. Jesus' Name is our title to salvation.
	H. Family	2. 1st V:	Hist. The course of the Holy Family, eventful, and yet, uneventful.
		2d V.	Hist.

EASTER

Cycle

No. of Sets

Characteristics

Traditional	Additional			
<u>pre-preparation:</u> Septuagesima		none.		(antiphon of the Sunday resumed)
<u>preparation:</u> Lent and Passion		none.		
<u>celebration:</u> Holy Week and Easter		1.	Hist.	The Angel, silent witness of the Rising of Christ.
<u>post-celebration:</u>				(triple Alleluia replaces the antiphon on the five Sundays, before the first and after the last psalm)
<u>culmination:</u> 1. Ascension		1.	Hist.	Farewell of Christ to His disciples.
2. Pentecost		1.	Hist.	The infusion of the Spirit in the upper chamber.
	Bl. Trinity	1.	Orig.	Universal and awesome praise of the unfathomable mystery.
	Bl. Sacram.	1.	Myst.	Christ the High Priest.
	Sacr. Heart	2. 1st V.	Myst.	The Dispenser of divine mercy.
		2d V.	Myst.	Our laboring souls refreshed in the outpouring of His loving Heart.

When, after being confronted with the foregoing tables, the student turns to the Liber Usualis, page by page, he remarks that

* whenever no set of special antiphons is provided, that is, on the Sundays

after Epiphany
in Septuagesima, Lent, and Passion,
and in the post-Pentecostal season,

the ordinary antiphons of the Sunday-Vespers are resumed. There are five, each one using the text of a verse of the psalm which they adorn. It is useful to memorize their initials:

Dixit Dominus
Magna opera Domini
In mandatis
Sit nomen Domini
Nos qui vivimus

Exception is made during the five Sundays of the paschal season, when a triple Alleluia, sung only once for the five psalms, replaces the ordinary antiphons.

* usually, there is but a single set of antiphons, with the exception of the feasts of Christmas, Holy Family, and the most Sacred Heart of Jesus. And, in the Liber Usualis, this single set is invariably located with the second Vespers.

* not infrequently, a detailed study of the texts of the antiphons will disclose that the 4th antiphon is at variance with the general meaning of the others. It usually emphasizes the theme of praise connected with the canticle "Benedicite" of Lauds.

* being the effusion of a free lyric poetry, the various sets of five antiphons are reluctant to be, as it were, strictly "headlined" in a single title. Therefore, our table is but an approximate and feeble attempt to recapture only the general atmosphere of piety which should likely result from an enthusiastic chanting, and which should thereafter linger in our souls.

In the pre-season of Advent.

* the antiphons of Advent rotate between

portentous prophetic announcements (V.1)

and the two characters of Mary and John, who (V.2)
personify to the utmost the spirit of expectation.

* the "O" Antiphons are our ultimate and intense cry for salvation, and our seven-fold surrender before the coming of the Savior.

In the festivities of the Nativity.

* More than at any other season, we find in the Christmas-cycle an abundance of original texts, delving on the unfathomable phases of the mystery of Incarnation. These texts are remarkable for their daring appositions of contrasting thoughts presented in a metrical "cursus" of unexcelled imagery.

* Some antiphons quote the Gospel in relation with the events marking the birth and the childhood of Jesus.

* The 1st Vespers of the Sunday after Epiphany have no proper antiphon, but borrow the one ascribed to ordinary Saturdays. The antiphons of the 2d Vespers on all Sundays after Epiphany are historical excerpts from the Gospel, unrelated to the season of Christmas.

THE SEASON OF ADVENT.

<u>Cycle</u>		<u>Antiph.</u>	<u>Characteristics</u>
Traditional	Additional		
1st Sun.	M. 1 M. 2	Pro. Evang.	The effusion of Light from the fountain of the Godhead. Mary, the maiden, shall conceive.
2d Sun.	M. 1 M. 2	Pro. Evang.	The advent of Peace. Christ's message to John.
3d Sun.	M. 1 M. 2	Pro. Orig.	He will be God among men. God's work in the soul of Mary.
from Dec. 17th, the great O Antiphons.			Orig.
1.			The WISDOM leading in the new way of life.
2.			The GOD completing the Law in Redemption.
3.			The ROOT from which a spiritual nation will rise.
4.			The KEY who opens the door of eternity.
5.			The DAWN of the new and never-ending Day.
6.			The KING of a redeemed mankind.
7.			The EMMANUEL who fulfills all expectation.

THE FESTIVITIES OF CHRISTMAS

<u>Cycle</u>		<u>Antiphon</u>		<u>Characteristics</u>
Traditional	Additional			
Nativity		M. 1 M. 2	Orig. Orig.	The Bridegroom descends from the bosom of the Father Today He is born, and we sing with the Angels.
Sun. in Oct.		M. 1 M. 2	Orig. Hist.	Down from the throne of God. Jesus, a child.
Circumcision		M. 1 M. 2	Myst. Myst.	Incarnation, the supreme gift of divine love. The mystery of the Mother of God.
	H. Name	M. 1 M. 2	Evang. Evang.	Mary adores God's plan. Joseph names the Child.
Epiphany		M. 1 M. 2	Hist. Myst.	They come, following the sign. The 3 miracles of God's Apparition.
	H. Family	M. 1 M. 2	Hist. Hist.	Jesus is lost. The heart of the mother of God.
Su. in Oct.		M. 1	Hist.	Jesus is found again.
2d Sun.		M. 2	Hist.	Water becomes Wine.
3d Sun.		M. 2	Hist.	A leper is healed by confidence.
4th Sun.		M. 2	Hist.	Jesus calm in the storm.
5th Sun.		M. 2	Hist.	The Wheat and the Chaff.
6th Sun.		M. 2	Hist.	The fermentation of the Bread.

At Septuagesima.

* the antiphons of the 1st Vespers, borrowing their text from the Genesis, remind three stories fundamentally related to our spiritual conversion:

the tree of life	Sin, cause of universal fall.
the ark	Salvation in the Church.
the faith of Abraham	Faith, gift of salvation.

* the antiphons of the 2d Vespers, use three texts from the Gospel, with lessons which lead logically to the spiritual work of the Lent:

the laborers	life's work.
the good seed	fructifying grace.
the blind healed	Christ's guidance .

In Lent.

* All antiphons are evangelical, and directly related to the Gospel of the day.

In Passion-time.

* All antiphons bring Christ face to face with the world and forebode His struggle against universal sinfulness.

In the Paschal Season.

* all antiphons, related to the Gospel of the Sunday, make up a moving, but discreet picture of the new life of the Risen Lord, indirectly suggesting all that His resurrection implies in the life of the christian.

* the antiphons of Ascension and Pentecost follow, step by step, those two mysteries,

one which culminates Christ's course on earth,
the other which inaugurates the New Testament in the world.

* the newer feasts of the Blessed Trinity, the Blessed Sacrament and the Most Sacred Heart, relate their texts to the theological aspects of their respective object.

THE EASTER • CYCLE

<u>Cycle</u>		<u>Antiphons</u>	<u>Characteristics</u>
<u>Traditional</u>	<u>Additional</u>		
<u>pre - preparation</u>			
Septuagesima		M. 1 M. 2	The tree of good and evil. The laborers of the last hour.
Sexagesima		M. 1 M. 2	The ark, refuge from destruction. The knowledge of God's mysteries.
Quinquagesima		M. 1 M. 2	Abraham's sacrifice. The blind man healed by faith.
<u>preparation</u>			
Sun. 1		M. 1 M. 2	Prayer and God's presence. The time of good works.
Sun. 2		M. 1 M. 2	Rapture before Christ's transfiguration. The secret revealed to the 3 disciples.
Sun. 3		M. 1 M. 2	The prodigal son reinstalled. The vocation to the discipleship of Christ.
Sun. 4		M. 1 M. 2	The woman is forgiven. Jesus conversing with his friends.
Passion Sun.		M. 1 M. 2	The testimony of the Father. His day, the eternal day.
Palm Sun.		M. 1 M. 2	The world refuses to know Him. Passion and Resurrection.

Characteristics

Antiphons

Cycle

Traditional	Additional		
<u>celebration</u>			
Easter-Sun.		M. 1 M. 2	Evang. Evang.
post - season			
Low Sun.		M. 1 M. 2	Evang. Evang.
Sun. 2		M. 1 M. 2	Evang. Evang.
Sun. 3		M. 1 M. 2	Evang. Evang.
Sun. 4		M. 1 M. 2	Evang. Evang.
Sun. 5		M. 1 M. 2	Evang. Evang.
<u>culmination</u>			
Ascension		M. 1 M. 2	Evang. Origin.
Sun. in Oct.		M. 1 M. 2	Evang. Evang.
Pentecost		M. 1 M. 2	Evang. Origin.
	Bl. Trinity	M. 1 M. 2	Origin. Origin.
	Bl. Sacrament	M. 1 M. 2	Origin. Origin.
	Most S. Heart.	M. 1 M. 2	Evang. Hist.

The twilight of Resurrection and the women.
The stone.

Jesus appears.
He greets with peace.
The Shepherd and the true flock.
He gives his life for the Lambs.
A little while and again a little while.
Joy and sadness.
Where goest Thou?
He goes to the Father.
Asking and receiving.
Joy from the loving Father.

He prays the prayer of farewell.
We are not orphans, but children of the Spirit.
The Spirit will be sent.
Remaining steadfast in the promise.
The coming Joy.
Today, the birthday of the Church.
Thanksgiving to the Triune God.
Praise, Blessing, and Glory.
The gift of the Bread.
The Banquet, token of the eternal consummation.
The flame of divine fire.
The fountain flowing from a pierced heart.

80 Post-Pentecostal Season.

From the Sunday - Gospel

Sun. 3	The recovered drachma
Sun. 4	The miraculous fishing
Sun. 5	Charity above sacrifice
Sun. 6	Miracle of bread and fish
Sun. 7	Good tree and bad tree
Sun. 8	The clever steward
Sun. 9	He cries over the temple
Sun. 10	The pharisee and the publican
Sun. 11	The deaf is healed
Sun. 12	The good Samaritan
Sun. 13	The ten lepers
Sun. 14	The two masters
Sun. 15	The widow's son
Sun. 16	Pride of the pharisees
Sun. 17	They question Him
Sun. 18	Paralytic healed and forgiven
Sun. 19	The nuptial banquet of God
Sun. 20	A prince's son is healed
Sun. 21	The unforgiving servant
Sun. 22	The tribute to Caesar
Sun. 23	A girl risen from death, a woman healed on the way
Sun. 24	The end of the world

An inspiration for our singing.

Our greatness is to return to God through Christ.
 Our power and our achievements come from Christ.
 To love the brethren is the best and acceptable offering.
 Love of Christ for the masses, source of all apostolate.
 The tree is our life; its works are the fruit.
 We are but the Lord's stewards; are we storing up?
 Worship and life should be one.
 Humility or pride, which is ours?
 Christ, the healer of all our ills.
 Charity, humble and sincere, the counterpart of self-conceit.
 To be grateful, the best guarantee of our being healed.
 Earthly worrying or confidence in God.
 He can raise us, even from spiritual death.
 Taking our place in our own self.
 Who is He? this is the paramount issue.
 Sins are forgiven, ills of the soul are healed.
 We are clothed in the garment of grace.
 To believe, because He is the One who is.
 To forgive, and to be forgiven.
 To be in the world, but not of the world.
 Either from sleep or even from death, let us rise.

This world passes on; eternity begins never to end.

A few general observations remain to be made in regard to the Magnificat Antiphons:

a. the very length of the preceding tables is an indication of the amazing wealth of spiritual thought contained in the antiphons. In their poetical form, they present to us the continuous and loving guidance of Christ throughout the year. If the student is not expected to master at once their sequence, he should certainly take out the necessary time to make, with the help of the outlines, a general survey of all the texts. Let him use the tables, week by week, to refresh anew his appreciation of the melodies which embellish the "weekly" word of God.

b. while the antiphons of the psalmodic-group were concise and simple, the Magnificat-melodies are often more elaborate, and their stronger lyric impact entitles them to be the "song of the week". There is no saying to what depths of understanding and of piety they will lead the student.

c. the table of the post-pentecostal season mentions only the Magnificat-antiphon of the second Vespers on Sunday, not that of the first Vespers on Saturday. It is probable that very few choirs would, at that period of the year, sing Vespers on Saturday. But, those choirs who like to begin the celebration of the Lord's-day with the first Vespers, will be faced with a rubrical problem. This problem may surprise the student as an unexpected puzzle; yet, its solution is quite simple.



* the Magnificat-antiphons destined to the Saturday-Vespers for the entire post-pentecostal season are found together in a special section of the *Liber Usualis*, immediately after the Sunday in the Octave of the feast of the Sacred Heart of Jesus, under this title: "Antiphonae dicendae in Sabbatis post Pentecosten usque ad Adventum".

* from the 4th to, possibly, the 11th Sunday, according to the early or late date of Easter, the prescribed antiphon will coincide with the Sunday itself. But, from the beginning of the month of August until the end of November, the antiphon will cease to be related to the series of Sundays; it will follow a course of its own, the course of the month. Each month has five antiphons, which may be used wholly or in part, according to the fluctuations of the calendar. In order to find out which one is to be sung, the student must consult the *Ordo* of the divine Office and see, not only what Sunday after Pentecost is celebrated on that week, but also what Sunday of the month.

* there is a plausible explanation to this irregularity. During the aforesaid months, the Magnificat - antiphons of the Saturday - Vespers are related to the books of the Old Testament from which excerpts are read at the Vigil-office. Most of the texts are either historical or sapiential: the former recall some events which were landmarks in the providential course of the chosen people, while the latter repeat some of the proverbial lessons which are as the ascetical doctrine of the Old Covenant. One of them, on the first Sunday of November, is prophetic, recalling the vision of Daniel.

Other Elements

1. Psalmody and Antiphons, being the spiritual and musical core of the Vespers, deserved an extensive study. For, the more familiar we are with the profusion of their riches, the more also their chanting becomes an ever-enlarging experience. It leads, gradually but surely, to the full possession of a "poetry of praise" which has no equal, and through the appreciation of which alone Vespers can successfully be restored in christendom.

2. That is not to say that the other elements of Vespers present a lesser interest, but only that they do not create, in an equal measure, the atmosphere proper to Vespers. Furthermore, they do not demand as much clarification as the psalms and the antiphons; for, their general meaning has already been explained in the lessons devoted to the common tones of the Office.

3. A few final remarks about the Chapter and the Versicles will suffice to put the student at ease in using the Liber Usualis. Keep in mind the distinction previously made between the Sunday-cycle and the Seasonal-cycle; for, it normally decides both the choice and the designation of the texts to a particular place.

for the Sunday-cycle:

It includes the Sundays after Epiphany and Pentecost. Both the Chapter and the Versicles do not change, but remain identical every Sunday:

the Chapter is taken from the 2d epistle to the Corinthians (I. 3-4) Its very comforting thought lingers in our minds during the week, to maintain the optimism which no "tribulation" can overcome.

the text of the Versicle deserved to be memorized:

Vespertina oratio ascendat ad te, Domine:

Et descendat super nos misericordia tua.

This is an enticing image of christian life: a continuous exchange between God and ourselves. While we raise to Him the incessant homage of Prayer crowning our labors, He pours on our toil a boundless mercy.

for the Seasonal-Cycle:

all other Sundays are under the influence of the season; hence, chapter and versicles change with every period. There is, however, a difference between the chapter and the versicles in regard to their being subject to change. While a new chapter is assigned for every Sunday or Feast, the same proper versicles may be extended over a full Octave and even through a whole season.

From time to time, we may expect the seasonal influence to be lacking in regularity. Now and then, there will be found a mixture of seasonal elements with others belonging to the Sunday-cycle. In the Vespers of some recent feasts particularly, some older seasonal portions remain, mingling with the newer texts.

A comparative table is the best evidence of the spiritual charm contained in the Versicles. It may arouse in the student a desire to commit them to memory.

Advent:	Rorate coeli desuper, et nubes pluant justum. Aperiatur terra, et germinet Salvatorem.
Christmas:	Notum fecit Dominus, alleluia. Salutare suum, alleluia.
Epiphany:	Reges Tharsis et insulae munera offerent. Reges Arabum et Saba dona adducent.
Lent:	Angelis suis Deus mandavit de te. Ut custodiant te in omnibus viis tuis.
Passion:	Eripe me Domine ab homine malo. A viro iniquo eripe me.
Easter:	Mane nobiscum Domine, alleluia. Quoniam advesperascit, alleluia.
Ascension:	Ascendit Deus in jubilatione, alleluia. Et Dominus in voce tubae, alleluia.
Pentecost:	Loquebantur variis linguis Apostoli, alleluia. Magnalia Dei, alleluia.

Practical Rules for the preparation of Vespers.

At the end of this long series of lessons on the Proper of the seasons, the student might feel the fatigue of a long journey. Yet, a few rules will help him to handle his book with an increased interest.

We could not overemphasize the necessity of preparing one's book before every celebration. Because of the multiplicity of elements which succeed each other in this liturgical service, it is imperative that the singer comes fully prepared. Besides, the "preparation of pages" which, at first sight, appears unimportant, is the best way to enter into the spirit of prayer. The choir-loft is not the place to catch-up with the celebration, but rather to fulfill our anticipation.

Rule 1: Each Vespers, either the first or the second, contains respectively the full information regarding the sequence of its elements. It is there that one must look first.

Rule 2: When the day has but one set of antiphons (which is most usual), the latter are found at the second Vespers.

Rule 3: With each respective antiphon, there is:
(mentioned at the beginning):
 the Mode and the letter of the ending.
(noted at the end):
 the ending of the psalm-formula.

Rule 4: the psalms are notified, at the head of the group of antiphons,
by name and number, (example) 109. Dixit Dominus
by mode and ending " 8. G.
by page " p. 145

One could hardly miss them with this triple indication.

Rule 5: make use of the tables contained in these lessons as a guidance for each feast or Sunday. It will greatly help in developing a versatile interpretation of the melodies, and in making them a genuine expression of piety.

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1. In order to see how the seasons more or less absorb Vespers, look at three of them:

Ordinary Sunday,
Septuagesima Sunday,
Feast of Ascension;

notice which elements of the Office are made seasonal.

2. Meditatively read the Psalms of the Sunday Vespers, and try to see how they are related to the kingdom of Christ.
3. Gradually become acquainted with the psalms of the supplement as they occur, by reading them in advance.
4. In the course of the seasons, you should read the proper antiphons as an ensemble, in order to appreciate both their poetic vein of thought and the flow of their rhythm.
5. In each season, select the antiphon which seems best to embody its spirit and which, at the same time, is well suited musically. Then, memorize it.
6. The antiphons at the Magnificat will be more vividly appreciated if, as they occur, you have previously read the scriptural sources, especially the gospel stories, from which they are excerpted.
7. Among many texts to be memorized, the proper versicles of the successive seasons should under no circumstances be omitted.

The Day-Hours

1. In restoring the Office of Praise, the most immediate care must be given to re-establishing Vespers; and, no effort will be too great when compared with the immense benefits which will accrue from their being chanted. Yet, one may reasonably hope that, in the course of time and under propitious circumstances, the chanting may be extended to other Hours of the liturgical Office. The Liber Usualis offers the material necessary to carry out, wholly or in part, such a laudable plan.

2. It is probable that a generalized restoration of the Office is not yet in sight. But, while we should not encumber the student with a prolonged study of the Day-Hours, we may dispel a confusion apt to hamper initiative and, perhaps, to delay the hour when the continuous praise of God will be heard again among us.

What are the Day-Hours.

The desire of reintroducing at least some of the Day-Hours will naturally rise from an appreciation of their value as a prayer, and also of their simplicity.

a. In the framework of the liturgical praise, the Day-Hours are the prolongation of Lauds and also of the Eucharist. The elements of reading, chanting and praying which they use are, for the greater part, borrowed from the afore-mentioned sources. It is a delightful surprise to see how the "core" of liturgical texts is thus repeated with an uncanny assurance. Together, these minute quotations make up a discreet summary of all that one would wish to remember.

b. does not the student immediately realize how this procedure of tactful repetition and of brief summarizing establishes, for each Sunday or feast, a definite current of thought and devotion. A current, we say, because it does not impose but only suggests that we return with our minds and our hearts to the spiritual realities which are the object of the Church's contemplation. And thus, we can make them fully our own.

c. needless to add that the Day-Hours impart to christian devotion a sense of unity. For, through a constant "recalling," they fix our souls upon the single object of the day's celebration. Passing from one phase to the other, our eye never loses the vision of the entire mystery. And thereby, devotion, while reaching further, remains on firm ground.



Chanting the Day-Hours.

Many a student will be longing, at some time or other, that he might enjoy the blessedness contained in the Day-Hours. Especially in seminaries and in religious houses, he may wish that praying together some of these Hours on selected occasions may be a reality. Should this wish be granted, the following remarks will suffice in the use of the Liber Usualis.

a. It is not necessary that all the Hours be restored at once and for all time. With due consideration for actual conditions, let them be resumed first in part only. Circumstances should decide the plan to be adopted. The following remarks may be of some help:

* of all the days, Sunday is the formal day of divine praise. It is also the day leaving to all more leisure for prayer. Of course, feast-days deserve an equal consideration.

* Prime, as a prayer preparatory to work, and Compline, as a prayer disposing to holy rest, are most practical as forms of piety.

* Lastly, the day's work might be interrupted, once at least, and a short time given to one of the three other Hours, namely, Terce, Sext, and None.

b. It is self-evident that, whatever part of the Day-Hours is taken up, its dynamic value will considerably increase if a partial chanting is substituted for absolute recitation. If the contents remain identical in both cases, yet, their power of expression increases with chanting. We may at least sing the preparatory invocation, the hymn, and the versicles. And, let it be said, a light chanting will take hardly more time than a continuous recitation.

c. Generally, if there are proper antiphons, that antiphon which accompanies the psalmody of each Hour is taken from these of Lauds, according to the following order:

Prime: Antiphon 1

Terce: Antiphon 2

Sext: Antiphon 3

None: Antiphon 5

There are, however, exceptions. Now and then, the Day-Hours have their own antiphons. This happens, in particular, with feasts of more recent origin. But, even on some Sundays of the older cycle, an abundance of antiphons occur, as in Septuagesima and in Lent.

d. The Chapter and the Versicles are proper to each Hour; but, the solemn Prayer repeats invariably the Collect of the Mass.

Was there a reason for inserting the Common of the Saints at this particular place in the Liber Usualis? Whether the ascribed place be the result of a planned procedure or merely conformity to the custom followed in other liturgical publications, it seems the logical one. For, it permits a commensurate evaluation of the liturgical as well as the musical contents.

From the very beginning, the worship of the Saints, even in the festive commemoration of an individual hero, took on a collective aspect. While lavishing public honors upon some elect among her children, the Church seems to have looked upon sanctity as a testimony and also a contribution to her corporate holiness. By no means minimizing the personal achievement of those elevated upon the altar, she saw in it a gift shared by the whole mystical body. To her, the life of a saint appears as a moment in the extension of Christ's kingdom.

Thus, the early liturgy venerates the array of the Saints as the living witnesses of the apostolic message to which she is committed. Our Lord himself made sanctity a testimony to the mystery of redemption, when, on the day of farewell, He commanded to His disciples: "Ye shall be my witnesses to the ends of the earth" On the first day of his apostolic career, Peter voices the spiritual outlook of the Apostles' college, when he presents to the multitude his credentials in those well-known terms: "And, of this (i. e. Christ's mysteries) we are witnesses. The part of the liturgy, which we now classify as the "Common of the Saints", gives to the ideal of being a witness for Christ the form of worship.

1. Witnesses in word and blood. The gigantic struggle which faced the Church when she set foot on conquering the world, soon brought forward authentic witnesses in the Apostles and the Martyrs. Both had a single aim, namely, to stand up for Christ. While the Light diffused by the Apostles cast upon decaying civilizations a disturbing glare, the Life of those newly converted to christianism became increasingly to their environment an intolerable contradiction. The Master had foretold that the battle would be won by the shedding of blood; thus, Apostles and Martyrs authenticated their testimony with the seal of martyrdom.

There is no exaggeration in saying that the liturgy of both the Apostles and the Martyrs is an unsurpassed religious epic. The sense of final victory which urged these new conquerors even into surrendering life as the price for their testimony, offers to worship the most dynamic theme. For, after the manner of Christ's sacrifice, it was the first time that, in the history of mankind, life was won by death. Inspired by the formi-

THEIRS IS THE KINGDOM OF HEAVEN

Plantaverunt ecclesiam sanguine suo

Apostles, Light of the world

Chorus sacratus Martyrum

The triumphant Martyrs

Confessores lucidi

Radiant Confessors

Corona de virginitate candida

Choirs of Virgins chaste

Fortem virili pectore

Valiant Women

Fulgebunt justi sicut stellae in perpetuas aeternitates

dable paradox of such a theme, liturgical literature evidences several qualities:

a. spontaneity. Not infrequently and quite appropriately, the images of a rising Spring are adorning the texts. Resorting to a symbolism suggested by nature itself, they make us understand, nay, they make us feel how to die for Christ is truly entering a new life.

b. vigor. Because those who die also conquer, their surrender is hallowed by manliness. At an equal distance between pride and cowardice, they are invincible. For, their power of resistance is founded upon an irrevocable trust in Christ who has commissioned them.

c. Brilliance. The vision of the martyrs reached far beyond death, even unto the ultimate consummation of the Kingdom. To be first in testifying for the final "parousia" or "Apparition", was the privilege which sustained them until the end. Thus, the scene of their sacrifice is illumined by the radiance of heaven.

2. Witnesses of the Bridegroom. Simultaneously with the Apostles and the Martyrs, other witnesses appear who, for Christ's sake, embrace a new ideal universally despised by the pagan world and even undreamed of among the chosen people of old. These are the Virgins and also the Widows, whose dedication in chastity merited rapidly the universal favor of the christian community. To the natural union through which man shares in some measure the creative power of God, Virgins and Widows, of their own free choice, preferred to reserve both body and soul to an hitherto unknown bridegroom. Their life bears witness not only to Christ the Redeemer, but to Christ the Lover. Unhesitatingly, the Church throws their testimony as her most daring challenge before a world which has surrendered to the tyranny of the flesh.

In the liturgy, a new type of woman emerges, far above the glow which human poetry has always projected upon womanhood. After the prototype found in Mary, christian woman, because of her chastity, remains for ever a maiden, the "enclosed garden", whose fragrant flowers Christ alone may gather in. From being too often enslaved by the passions of man, her inner beauty is discreetly revealed by the eternal Bridegroom. This is the leading thread which inspires the celebration which the Church lavishes upon the memory of her chosen daughters. It possesses several qualities:

a. freshness. We should expect to find in the liturgy of women-saints all the delicate traits which God himself has drawn in the nature of woman. Nothing of the charm imparted to Eve that she might be to Adam the living image of God on earth is lost. It is transfigured and much closer to

the pattern of eternal beauty, because it is fully radiating for Christ alone.

b. virility. Virginitv and Widowhood are not a passive renouncement, but the pursuit of a free ideal. To fulfill her destiny on such a high level, woman needs a strong heart, a heart capable of renouncing in order to possess. In espousing Christ, she grows to be a hero of moral fortitude.

c. a new generation. Thus arises before our piety a new generation of women who, freed from the spirit of naturalism and in open resistance against its incessant inroads, ceases to be a tool of passion and becomes one of the most effective instruments of redemption. This is so true of the christian woman that Etienne Lamy, in his book "The woman of tomorrow", can claim that, since the advent of Christ, the world is always what woman herself has been.

3. Witnesses in fidelity. As the storm gradually abates, and the Church enjoys her newly-won freedom, witnesses continue to appear in large numbers. The testimony remains the same; the arena alone has changed.

Fully aware that, even in the midst of a christian civilization, the world at large stands against Christ, Confessors (for this is their appropriate name) watch over the Faith. Not as idle guards over a menaced fortress, but as leaders committed to expand the city. There are two distinct groups among them: the overseers who, through the power of the priesthood, dispense an ever richer participation to the life of Christ; then, the men whose personal elevation soars above christendom. Whether it be through the light projected by their quiet contemplation, whether it be again through the enlarged conquests of their apostolic action, they keep alive the testimony of faith without which christianism could not survive. They are the champions of christian fidelity.

The liturgy of the Confessors is reserved, almost stern. While its lapidary style proclaims the greatness of those whose testimony is written in their souls, it brings as well into strong relief two aspects of sanctity which every christian is called to emulate.

a. illumination. Their words and their deeds are as a beam of light which forever enlarges the dimensions of christian living. The road which leads to God through Christ is one of inexhaustible riches, before which unbelief appears a wandering in darkness.

b. virtue. None can bear witness, regardless of time and circumstances, unless he be strengthened by two virtues which are the basic force of a christian. These virtues are: to keep oneself pure and free from the contaminations of the kingdom of evil (this is the law of renouncement); then, to give oneself unreservedly to the welfare of God's kingdom (this is the law of charity).

c. wisdom. Christianity mingles with the flow and ebb of history. Now, it incorporates to redemption the best of passing civilizations; at other times, it is dangerously exposed to an ever-encroaching secularism. But, beyond the power of wealth and of personal achievement, above the just claims of the arts and of culture, the saints continue to proclaim that wisdom which makes sanctity the summit of human attainment.

* We would not claim that christian sanctity followed exclusively the historical pattern which we have hitherto described; for, at all epochs, the various types of Christ's witnesses are found. Yet, it seems quite clear that the history of sanctity is marked by a gradual emphasis corresponding to the sequence which we have outlined.

* Such a cursory glance at the history of sainthood brings forth the unique idea which runs through the whole Common of the Saints, namely, that holiness consists, for all times, in bearing witness to Christ.

* This seemingly lyric digression was a necessary introduction to a fruitful study of the Common of the Saints. As the student reads it over from time to time, he will realize that it sums up, in a somewhat crystallized form, the current of thought which is ever-present in the sanctoral liturgy. And, having understood through the sacred texts, how sanctity is the epic of souls afire for Christ, he will be ready to render the sacred melodies as the vivid expression of his own testimony.

The most blessed Virgin Mary.

It is superfluous to seek a reason for including the Marian liturgy in the Common of the Saints; for, Mary is truly the witness by excellence. Indeed, her testimony in behalf of her divine Son absorbs the testimony of all the Saints. In her own way, she is the most accredited apostle as well as the martyr of the heart; and, by a unique miracle, she unites in her person virginity and motherhood. But, her way is her own, because the whole mystery of her sanctity is confined to her loving heart. All that we know of her is her full consent to the mystery of redemption, at the time the Holy Spirit initiated it in her virginal bosom. There it remained, and there it was fully accomplished. St. Luke gives of Mary's holiness a final definition, when he comments that "she was keeping all these things in her heart." Through the centuries, it is to this almost unfathomable heart that the Church increasingly returns, discreetly unveiling for us all this abode of sanctity. And, when the student will be fully acquainted with the anthology of the Common of Mary, he will be ready to sing with a never-fading devotion the songs which Mary's sanctity has inspired.

The holy Temple.

It may be a surprise to many that the liturgy of the Dedication of a Church should close the Common of the Saints. Yet, it seems logical, because the commemoration of the Saints is centered in the eucharistic celebration, whence all holiness flows as from its source. While fully aware that christian worship is a worship of the "spirit," the Church also knows that our elevation into the invisible is normally accomplished through the visible. She infuses into the christian temple the holiness of a sacramental, in order that the Saints may be glorified on earth until the consummation of the Kingdom. Thereby, the celebration of their feasts gains considerably both in perspective and in efficacy. For, in the consecrated church, three phases of christian sanctity are increasingly growing:

- * the mysteries of Christ are reenacted as the vital force which, through the history of christianity, made the saints worthy of public veneration.

- * the church is the workshop wherein, through the efficacious operation of the sacraments, new saints are made while those of yore are offered to our imitation.

- * the sacramental through which even the material structure is consecrated, unites also the living stones which sacred worship carves into a fitting size, until the City of God will have become an eternal structure.

Thus, the Church is the authentic shrine wherein resounds the most glorious praise in honor of the Saints. And, in the gregorian melodies of the Dedication, there is an overtone of Joy and Victory which reechoes to perfection the Canticle which they now sing before the throne of the glorified Lamb.



The overall lay-out being similar to that followed in the Proper of the Seasons, no further clarification is necessary concerning the Common of the Saints. However, the knowledge of those characteristics which are common to the various groups of Saints should precede the study of each individual Common.

1. Accumulated riches.

a. More than any other part of the sung liturgy, the Common of the Saints is enriched by a superabundance of texts and of melodies. This may be explained by its "local" origins. Whereas the Seasons, finding in the mysteries of Christ a plan ready-made, rapidly grew into a universal tradition, the Saints, especially in earlier times, were first venerated in the places which were the scene of their life. As the cult of an individual saint was spread throughout christendom and its original liturgy became widely known, the latter was accepted as the form of worship for an entire group whose testimony was identical. Thus, multiplied local traditions gradually grew into a sort of "common" liturgical and musical anthologia.

b. Because of its local origins, the Common of Saints, as a whole, does not maintain itself on a uniform level. It was inevitable that, in company with masterworks from one source, lesser values from another source should be found. Yet, in spite of some weaknesses inherent in the liturgical and, especially, the musical structures, the Common of the Saints is a solid monument whose total beauty suffers but little from the defects of some of its parts.

c. Even the inequality of the Common of the Saints is not without some advantages. Once we are familiarized with its vast repertoire, it is possible for us to select discriminatingly the best melodies, and thus to form a reduced but adequate gregorian "sanctoral". With due respect for the fecundity of the ages which translated so profusely in song the glory of the Saints, we may perhaps desire a shorter repertoire more in agreement with the needs of our day.

While very few institutions are equipped today to take advantage of the full riches of the existing Common, countless others would welcome a Common retaining only those melodies upon which an objective analysis would put the seal of excellence. Such a Common, stronger in character and more accessible to many, would embody the ideal expression of the Church's devotion to her Saints. This plan is in agreement with the widespread movement which tends to simplify the sacred liturgy, that it may arouse again the universal participation of christendom. And, there are

daily new signs that the Holy See will, in a not too distant future, favor such a revision. The student should prepare himself for this eventuality by making a comprehensive study of all the melodies of the Common. For, in order to appreciate and to choose the best, we must learn to discriminate with a sure hand. The following lessons will lead in this direction.

2. Eucharistic melodies.

The Common of a single group of saints contains an ample variety, which invites a comparison of the many types of melodies offered.

a. On close examination and without forcing an artificial synthesis, the texts of each Mass seem to emphasize a particular aspect of sanctity which in turn exercises its impact upon the corresponding melodies. There are positively several facets in the celebration of, let us say, the martyrs or the confessors, or again the virgins. Of course, this difference of outlook considerably enriches the field of devotion, even though not all melodies are adequate in their power of expression. It is only through comparing them with a searching eye that we discover the total aspect of sanctity for each group of saints.

b. If the student is now looking for the melodies of the Mass which are particularly apt to foster a heartfelt devotion, we would recommend the Alleluia and the Communio. Of all eucharistic melodies, perhaps the Alleluia reminds us best of the fact that, while celebrating the Saints, we share in their glory. And, as our voices freely expand with the delicate flow of its jubilation, we mean to follow with joy in the footsteps of those to whom life was an anticipation of victory.

On the other hand, the devotion to the Saints culminates in the participation to the eucharistic banquet. For, at no time do we give them a fuller homage than when we are one with Christ. With a supreme freshness, the Communio-antiphons generally suggest how sanctity consists in our abiding with Him.

3. Vesper-antiphons.

Depending upon the richness of local traditions, each Common may have one or two sets of Antiphons. All of them should be learned, whether they are actually sung in divine services or not; for, it is through their poetry that the student will obtain the best spiritual imagery about the Saints.

To that end:

a. a well-selected digest of antiphons should be memorized, as memorizing alone makes melodies one's cherished possession. The design of the antiphons is generally so neat and so simple that it presents hardly any technical difficulty.

b. the Magnificat-antiphons deserve a more exhaustive study; for, they are, without a doubt, the most achieved examples in expressing dynamically the characteristic aspects of sanctity of each group of saints. And, when they are juxtaposed to each other, there emerges before us the broad view of what the Creed calls the "Holy Church".



PROJECT - WORK.

Read cursorily, one by one, the texts of all eucharistic chants in each Common, and make a note of the

words and expressions
which characterize the idea of
testimony.

Write them down, as you read, in the columns of the first table reserved to each group of saints. This needs not to be done hurriedly; for, it will take some time.

Later, after a gradual elimination, select those expressions which, to you, appear as the most characteristic, and list them in the second comparative table.

Such approach is the first and necessary step, in order to obtain a view of the general musical atmosphere of the Common of the Saints.

First comparative table:

The expressions characteristic of the
testimony, as found in the Common of

APOSTLES:

MARTYRS:

CONFESSORS :

VIRGINS:

HOLY WOMEN:

Second comparative table:

Glance over again at the texts, and presently forgetting the melodies, select those which seem the more expressive for each particular group.

Check the title (Int. -Grad. -All. -Affert. -Comm.), and write down the first words of the text to identify it.

	Title	Initial words
APOSTLES		
MARTYRS		
CONFESSORS		
VIRGINS		
HOLY WOMEN		

A. THE VIGIL, THE COMMON AND THE PROPER.

1. The Vigil. Owing to the falling into oblivion of the Apostles' feasts in modern piety, the Editors of the Liber Usualis did not include the Mass of the Vigil in their publication. We would, however, welcome it in future editions, with the fond hope that it may again be restored in parish-churches and, especially, in all institutions dedicated to the formation of Catholic youth. That the Church should honor the Apostles with a Vigil needs no apology; for, they are the exemplars of christian leadership. Presently, the student should consider the Apostles' feasts as the most deserving of being enhanced by sacred song.

2. A proper Mass. The Common of the Apostles offers a full Office, but no Mass, the latter being proper to each Apostle. On closer inspection, it appears that even the proper Masses are derived, for the greater part, from a common fund of texts and melodies, mingled with some original compositions of a personal or even a local character. This justifies our reducing to a single study both the Common and the Proper of the Apostles. If the student patiently pages through the Liber Usualis in order to confirm for himself our findings, the view of apostleship which he will gain may arouse him to sing with a deeper feeling the most radiant glories of the Church.

3. An Apostles' Calendar. To make up such calendar is no waste of time, but rather a saving from confusing research.

* Following the regular sequence of the liturgical year, the feasts of the Apostles appear in this order:

The Twelve: Dec. 21 S. Thomas Dec. 27 S. John Feb. 24 S. Mathias May 1 S. Philip S. James June 29 S. Peter	July 25 S. James (greater) Aug. 24 S. Bartholomew Sept. 21 S. Mathew Oct. 28 S. Simon S. Jude Nov. 30 S. Andrew
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The Apostle of the Gentiles: June 30 - S. Paul

The two Evangelists: Apr. 25 S. Mark
Oct. 18 S. Luke

The Companion: June 11 S. Barnabas

* Three, among the Apostles, are honored not only in their triumphant death, but about some life-events which bring into a powerful relief their mission in the nascent Church:

S. Peter: for his miraculous deliverance from prison, and
for establishing the primacy of his election both
at Antioch and at Rome.

S. Paul: for his stunning conversion to Christ whom he had
previously persecuted.

S. John: in his exile whereupon his prophetic spirit rose.

* Mark and Luke, the two evangelists not belonging to the apostolic college, are assimilated to the latter in the liturgical celebration. For, their evangelical message is a partial sharing in, and an instrument of the diffusion of the apostolic mission.

B. THE COMMON OFFICE.

Because our objective is primarily musical, the treasure of Antiphons retains mostly our attention.

1. Common Antiphons. A rich tradition has provided two sets of antiphons, one for the first Vespers, the other for the second Vespers. Both suggest, in the form of short slogans, those characteristics by which apostleship is definitely earmarked.

a. The first five (1st Vespers): It is likely that the choice of the texts was suggested by the gospel of the Mass of the Vigil. Read the latter in your missal. It relates the intimate interview in which Christ revealed to His first disciples the secret of their vocation. To the first messengers of the Gospel, to the founders of an ever-expanding Church, he gave to understand that, before working in the apostolate, one must "be" an apostle.

Let us list the five antiphons of the first set for identification:

Hoc est praeceptum meum	Charity is the basis
Majorem caritatem	Total gift of one's life
Vos amici mei estis	Uncompromising fidelity
Beati pacifici	A pure and peaceful heart
In patientia vestra	Unperturbed patience

b. The other five (2d Vespers): To one who recalls the discourse of St. Paul on the sacred priesthood, it is quite clear that the following antiphons reflect the early christian mentality in regard to this ineffable sacrament. After learning from the Master in person the virtues which form the soul of the apostle, we now hear the echoes of the christian

tradition vindicating, for all ages to come, the prestige of the Twelve. The selected psalm-texts project a new light upon the life of these "elect" of Christ, and at the same time, upon the promise of a world-wide redemption.

We list them again for further investigation:

Juravit Dominus et non poenitebit eum	
	Being elected, not self-appointed
Collocet eum Dominus cum principibus	
	God's men among men
Dirupisti Domine vincula mea	
	Ministering in the universal offering
Euntes ibant et flebant	
	Sowing God's seed and plowing
Confortatus est principatus eorum	
	Final crowning

c. At the Magnificat. Apostleship is the highest vocation; but, it demanded the most total sacrifice. The Apostles were set apart to give testimony, even unto the surrender of life. Through this sacrifice, the Twelve ascended upon the thrones which they now hold at the side of Him who associated them to the work of universal redemption. This is the single idea which runs through the two antiphons of the first and second Vespers. Their text as well as their melody admirably reflect the dazzling glory of Christ's Apostles:

Tradent enim vos - - - in testimonium	the testimony
Estote fortes - - - - - accipietis regnum	the crown

2. Proper Antiphons. The feast of five Apostles is enriched by proper antiphons, while other elements of the Office are borrowed from the Common.

St. Andrew: the texts which attest an early tradition, possess freshness and warmth of feeling. If their authenticity remains doubtful, it may be securely said that they bear witness both to the loveliness of soul of the brother of Peter and to the popular affection which surrounded him.

Ss. Philip and James: we find here the "repartee" of our Lord answering the questions of Philip. Incidentally, it unveils the mystery of the Blessed Trinity and, at the same time, gives us an insight into the patient ways used by the Master in the spiritual formation of His disciples.

Ss. Peter and Paul: the antiphons are mainly concerned with Peter first relating some enticing episodes of his early apostolate, namely, the healing of a paralytic at the gate of the temple, and his escape from prison; then, the bestowing upon him of the spiritual primacy.

St. Paul: on the anniversary of his conversion, his claims to apostleship are once more recalled. The impact of an extraordinary grace and the text of accumulated trials are the combination used by God to prepare him as the missionary of the pagan world.

St. Peter "in the chains": the circumstances which accompanied the escape of Peter from the plot of Herod are so charming that they become easily the theme of lovely songs.

C. THE EUCHARIST.

We have gathered all the eucharistic melodies of the feasts of the Apostles into a comparative table. This procedure is most helpful in tracing the leading ideas of the texts and, thereby, in determining the esthetic characteristics of the corresponding melodies. The accompanying remarks will make the reading of the outline easy; provided the student gives to it more than a superficial look, and uses the general table of texts for continuous reference, on page 104.

Paradoxical as it may appear, it is immediately evident that the eucharistic Proper of the Apostles is really more a Common than a Proper. A considerable number of the chants belong to a common fund, although borrowings from the latter are freely made and, oftentimes, only partial. To this fund, other chants proper to one or the other Apostle are added. We thus have truly a eucharistic Common colored with personal elements. Let us now look closely at the whole set-up of the five chants of the Mass.

<u>Introit:</u>	a. fundamental (6 times)	Mihi autem.
}	the frequent repetition of this text impresses upon our minds the supreme dignity of the election and the mission of the Apostles. Both are from Christ.	
	b. personal: St. Paul's conversion: life-trust in the Faith.	Scio cui credidi.
	St. Peter: freedom of the apostle.	Nunc scio vere.
	c. functional: St. Mathew: transmitting God's word.	Os justi.
	d. remote: Ss. Philip and James:	Exclamaverunt ad te.

Gradual: a. fundamental (5 times) Constitues eos.
 (2 times) Nimis honorati sunt.
 In omnem terram.
 the idea of "election" which inspired the Introit
 recurs in those three chants, and the foundation
 of christendom looms in the horizon.

b. personal: St. Paul Qui operatus est.
 the mission to call the whole world.

St. Mathew Os justi.
 the apostolate of "being" a man of God.

Alleluia: a. fundamental (2 times) Ego vos elegi.
 Nimis honorati sunt.
 the alleluiatic verse is obviously more personalized
 than the Gradual; and yet, the current of thought
 prevailing in the preceding chants is not abandoned.

(2 times) Te gloriosus apostolorum chorus.
 the final crowning.

b. personal: Ss. Philip and James Tanto tempore.
 seeing the Father in the Son.

St. Peter Tu es Petrus.
 Solve, jubente Deo, catenas.
 Thou bind and Thou free.

St. Paul Sancte Paule Apostole.
 Magnus sanctus Apostolus.
 the vase of predestination.

Offertory:

a. fundamental (4 times) Mihi autem.
 (2 times) Constitues eos.
 (3 times) In omnem terram.

it is very noticeable that all the chants are from
 the common fund. Those which recur oftener use
 the fundamental texts which are the leading theme
 of the Introit, the Gradual, and the Alleluia. Two
 only are taken from the Common of other Saints;
 and the choice seems justified by particular cir-
 cumstances.

- | | | |
|---|---|-------------------|
| { | b. incidental: | Confitebuntur |
| | to the coincidence of the paschal season. | Posuisti Domine.. |
| | from the liturgy of the Martyrs. | |

Communio: all texts are of evangelical origin.

- | | | |
|---|--|-----------------------|
| { | a. fundamental: (5 times) | Vos qui secuti estis. |
| | (once) | Amen dico vobis . |
| | the unexcelled example in the following of Christ. | |
| | b. personal: St. Andrew | Venite post me. |
| | Christ is calling Andrew's heart. | |
| | St. Thomas | Mitte manum tuam . |
| | a delayed but overwhelming profession of faith. | |
| | St. Philip and James | Tanto tempore. |
| | to the Father through Christ. | |
| | St. Peter | Tu es Petrus. |
| his authority is directly from God. | | |
| <p>of all the chants, they are the less "common". All are sayings of our Lord; and, four are echoes of the personal relationship of individual apostles with their Master. Through these chants, we seem to reach into the intimate friendship of Christ with those whom He had chosen as his immediate collaborators</p> | | |

From the foregoing survey, the liturgy of the Apostles emerges as a common fund, with a unique motivation, that is, the supreme elevation of the Twelve to the apostleship, a dignity which they share with no one else. The personal memories found in this rich treasure add a glow which vivifies before our eyes the portrait of one or the other Apostle, and illustrates his personal contribution to the work of redemption.

TABLE OF THE APOSTLES' PROPER.

<u>Name</u>	<u>Introit</u>	<u>Gradual</u>	<u>Alleluia</u>	<u>Offertory</u>	<u>Communio</u>	<u>Antiphons</u>
S. Andrew	Mihi autem (1)	Constitues (1)	Dilexit Andr.	Mihi autem (1)	Venite post me	Prop. (historical)
S. Thomas	Mihi autem (2)	Nimis honorati sunt (1)	Gaudete justi	In omnem terram (1)	Mitte manum tuam	Prop. at Magn. only
Ss. Mathias	Mihi autem (3)	Nimis honorati sunt (2)	Desiderium (Tract.)	Constitues (1)	Vos qui secuti estis (1)	Comm.
Ss. Philip and James	Exclamaverunt		Confitebuntur	Confitebuntur	Tanto tempore	Prop. (evangelical)
Ss. Peter and Paul	Nunc scio	Constitues (2)	Tanto tempore	Constitues (2)	Tu es Petrus	Prop. (historical)
S. Paul	Scio cui credidi	Qui operatus	Tu es Petrus	Mihi autem (2)	Amen dico	None.
S. James	Mihi autem (4)	Constitues (3)	S. Paule Apost.	In Omnem terram (2)	Vos qui secuti estis (2)	Comm.
S. Peter in chains			Ego vos elegi (1) Solve, jubente Deo			(Prop. (historical)
S. Bartholomew	Mihi autem (5)	Constitues (4)	Te gloriosus (1)	Mihi autem (3)	Vos qui secuti estis	Comm.
S. Mathew	Os justi	Beatus vir	Te gloriosus (2)	Posuisti	Magna est	Comm.
S. Luke	Mihi autem (6)	In omnem terram (1) Exiit sermo	Ego vos elegi (2) Hic est discipulus	Mihi autem (4)	Vos qui secuti estis (3) Exiit sermo	Comm.
S. John	In medio			Justus ut palma		Prop. (evangelical)
Ss. Simon and Jude	Mihi autem (7)	Constitues (5)	Nimis honorati (adapted)	In omnem terram (3)	Vos qui secuti estis (4)	Comm.
S. Barnabas	Mihi autem (8)	In omnem terram (2)	Ego vos elegi (3)	Constitues (3)	Vos qui secuti estis (5)	Comm.

S. Mark

(in paschal time: Mass "Protexisti" of the Martyrs)

PROJECT WORK

1. If you desire to obtain a full view of Apostleship as the liturgy sees it, read the main passages of the gospels wherein Christ is seen preparing His disciples for their vocation, especially, the few chapters from which the liturgical texts are excerpted.
2. Patiently make a thorough study of all the texts used in the common fund, for Vespers as well as for the Mass.
3. Single out the antiphon which, poetically and musically, possesses the greatest strength.
4. When your experience has sufficiently progressed, select from the common fund the three eucharistic chants which seem to stand out as the most characteristic ones.
5. You should enjoy memorizing the "jubilus" of the fundamental Alleluia "Ego vos elegi, " found in the feast of St. James on July 25th.

Apostles and Martyrs in paschal time

1. A paschal Common.

While, in the Common of the Confessors and the Virgins, the sole noticeable influence of Easter is the concluding Alleluia added to antiphons and versicles, the Common of the Apostles and the Martyrs undergoes at this time a considerable change. It is a truly "paschal" Common; and, with the exception of few elements, it is identical both for the Apostles and the Martyrs. At first, this identity is not apparent in the Liber Usualis, because a paschal Common is listed under separate headings for each group. This duplication was unnecessary. Not only would it have been simpler not to repeat twice the same elements; but, uniting into a single setting the Common of both Apostles and Martyrs, would have brought into sharper relief the paschal background of their joined Common.

2. Immersed in the paschal mystery.

If a proof would be needed of the fact that the mysteries of Christ, as celebrated in the sacred liturgy, are the source of a corresponding mystery reenacted in ourselves, we possess such a proof in the existence of the paschal Common. That is, a Common which reminds us incessantly that sanctity is a rising of the soul patterned after the resurrection of Christ. In a well-known passage of the letter to the Romans, Saint Paul lyrically explains how the christian dies to sin with Christ, and rises with Him unto the newness of life. In two particular ways, the life of the Apostles and the Martyrs was the most obvious illustration of this mystery: theirs was the mission of giving to the risen Christ a testimony whose impact would some day overcome the world; and, if necessary, to seal it in their own blood. Thus is fully realized in them the verse of the Passion-hymn: "Life did death endure, that death might life procure".

3. Absorbing the devotion to the Saints.

The fact that, during the paschal season, the mystery of the resurrection absorbs in large measure the liturgy of the Apostles and the Martyrs, strongly indicates the mind of the Church concerning the devotion to the Saints. This devotion has nothing to lose, but everything to gain by being christocentric, that is, directed towards showing in the saints a manifold radiation of the mysteries of Christ himself. Because the light of the resurrection is diffused through the paschal liturgy of the Apostles and the Martyrs, the latter possesses a freshness of inspiration and a beauty of expression which, perhaps, the other Commons do not have in the same degree.

Moreover, by applying the same identical songs to two groups respectively so different from each other in their manifestation of sanctity, the Church emphasizes once more a marked preference for the corporate character of the celebration which she lavishes upon the saints. For, she obviously delights in glorifying them with a single theme of praise, namely, the glory of being absorbed in the glory of Christ himself.

4. with a subtle discretion.

The attentive reading of the Liber Usualis will disclose in the paschal Common a marvelous sense of adaptation. Indeed, to unite into one celebration the resurrection of Christ and the glorification of His Apostles and Martyrs was no mean task. For, a happy medium had to be reached, whereby the radiance of the saints themselves would not suffer from being exposed to the dazzling brightness of the risen Lord. The paschal Common fully succeeds in this task, because it is not the product, as it were, of a theoretical essay, but the spontaneous expression of a piety born of the early christian consciousness. The age which saw the rise of the paschal liturgy, was an epoch when the idea of being a witness to Christ's resurrection was the basic element of all christian devotion.

Such atmosphere was especially propitious to a spontaneous musical development. Hence, the paschal melodies of the Apostles and Martyrs sparkle with a youthful vivacity which endears them even at first hearing. All in all, they are a precious treasure whose richness is unexcelled. It is now time to see them at close range.

A. THE COMMON OFFICE.

Following the order previously adopted, let us distinguish successively:

1. The five Antiphons. Their light and flowery symbolism suggests to mind a most charming picture of the bliss which was the final reward of Christ's witnesses. The choice of the texts, freely quoted from various scriptural sources, is strongly influenced by the "parousia", that is, the world prophetically described in the Apocalypse of Saint John. A single thread of thought visibly runs through them: eternal glory is the vindication and the crowning of those who died as witnesses for Christ. Comparing one antiphon to the other makes this point very clear.

Sancti tui flore bunt sicut lilium	as the rising of a new Spring
In coelestibus regnis habitatio	fixed in the eternal kingdom
In velamento clamabant	passing from the faith to the vision
Spiritus et animae	praising for ever
Fulgebunt iusti sicut sol	in the radiant light of God's throne

Whether it be budding as flowers, resting in eternal mansions, lording over the eternal landscape, or shining as the summer-sun, it is, for the saints, one and the same thing: sharing Christ's immortality with the badge of the "witness."

2. At the Magnificat. The two antiphons of the first and second Vespers respectively have a close affinity to the preceding set of five. The unique theme of the paschal liturgy is ever-present, and it grows deeper as it is either repeated or varied. Curiously, the text of the antiphon of the first Vespers is related to similar texts in the liturgy of the Dead; a similarity which should project upon the latter a very consoling light. We now juxtapose the two antiphons:

1st Vespers: Lux perpetua

Entering an eternity of light

2d Vespers: Sancti et iusti gaudent

Endless joy in the promised heritage

Can one imagine a simpler and more vivid picture of heaven than the one unfolding from the two antiphons combined? The reward is that we shall, as the saints, enter into a world of never-fading light and never-ending joy.

3. Symbolism influences melodies. This influence is most noticeable; it imparts to the paschal melodies an original "temperament". The particular symbolism of the paschal Common is easily seen through the words which are frequently repeated. These are, at random: light, eternity, mansion, repose, heritage, sunshine, fragrance. We do not need to force upon them an artificial interpretation, in order to find two main ideas: the first, a glorious immensity in the eternal world wherein all is indefectible light and undisturbed peacefulness; the second, a newness of life starting as a new Spring, in God's mansion, with a blaze of glory.

It is inevitable that the continuous repetition of this symbolism in the paschal Common, should create a powerful impulse, through which the thread of lyric melodies would be spontaneously woven. As we sing one by one the paschal antiphons, they immediately betray an unusual sprightliness, even though they should partly use melodic patterns found

in other melodies. But, their main merit resides in their flexibility to pass from an effusive sweetness to a vigorous acclaim, and again to retire into an elusive reserve, according to what the imagery of the individual text seems to demand.

4. Hymns are exchanged. While the texts of the antiphons are the same for both the Apostles and the Martyrs, that of the hymns is different. Let the following be clear:

a. a special paschal text is used respectively for the
Apostles and
several Martyrs,
while the ordinary text of the Common during the year is used for a
single Martyr.

b. here are the three texts:
Apostles: *Tristes erant Apostoli*

Recalling the apparitions of the risen Lord to the disciples, it suggests strongly how their vocation to bear testimony was then confirmed for the whole world. And, how they gained then the full consciousness of their calling, is well said in the verse
"almo beantur lumine".

Several Martyrs: *Rex gloriose Martyrum*

The Martyrs are the living trophies of the risen Christ; for, the banner of His victory rose as they surrendered in death. And this is powerfully intimated in the verse
"tu vincis in Martyribus".

One Martyr: *Deus tuorum militum*

(from the Common throughout the year)

c. The feasts of Apostles and Martyrs in paschal time use the same melody, although two different types are offered for selection in the *Liber Usualis*. Both of them are not without a definite affinity in the melodic line; and we suspect that both originate from a common fund. Whatever that may be, we definitely prefer the first of the two in regard to tonal clarity and rhythmic precision.

d. The text of the hymn for the Apostles has a sort of pre-doxology; we mean a doxology of its own preceding the general paschal doxology. Another indication of the constant effort of the paschal Common to relate closely the celebration of the Saints to the paschal mystery. The following text bears the evidence of this trend:

"A morte dira crimina
Vitae renatos libera".

B. THE EUCHARIST.

We have seen that the paschal Common joins into one celebration two groups of Saints, the Apostles and the Martyrs; and, the Martyrs themselves are subdivided, according as they are celebrated as a group or as an individual. The eucharistic liturgy follows this triple distinction; we thus have a different Mass, wholly or partly, for the

Apostles,
Several Martyrs,
One Martyr.

1. The Apostles. The student will look in vain in the Liber Usualis for a common Mass in paschal time. The reason is obvious. It has been explained previously how eucharistic songs, partly proper, partly borrowed from a common fund, are fixed for the feast of each Apostle. Apostles' feasts during the paschal season are too few to have given birth to a special paschal Mass. Let us now look at the calendar:

a. Ss. Philip and James: they are the sole Apostles whose name-feast occurs in this season. With the exception of the Offertory, the other melodies are proper; and, both the alleluiatic verse and the communion delve upon the warmhearted reproach of Jesus, who once complained to Philip of the slowness of the disciples in knowing Him for what He really is. The text of the Offertory is excerpted from the common Mass of the Martyrs, whose contents shall be presently elucidated.

b. St. John and St. Mark: on May 6, the exile of the apostle John is recalled, and, on April 25, the name-feast of the evangelist Mark is celebrated. Both feasts are of secondary importance, one being second to the patronal feast of St. John on December 27, the other having often to subside before the procession of Rogations. Falling within the confines of the paschal season, these two feasts borrow all or most of their melodies from the common mass for a single Martyr in paschal time. Again, this is a proof of the seasonal influence upon the commemoration of the Saints at this time of the year. The texts of this mass are herewith immediately explained.

2. One Martyr: the title of the Mass is *Protexisti me Deus*. This Mass is the most characteristic of the two masses sung in paschal time, because both texts and melodies reassert the leading ideas and the lyric sentiments so prominent in the paschal liturgy of the martyrs. In fact, its melodies are the culminant expression, in broader and more elated forms, of the fresh enthusiasm animating the antiphons. Its five songs are:

Introit: Protexisti me Deus.

It seems as if one heard a returning warrior proclaiming in no uncertain terms that power and victory were the reward of his having trusted in God alone. The melody obviously adopts a rising direction, and an urging accent of power.

Alleluia and

Offertory: Confitebuntur coeli mirabilia tua.

Twice repeated in the same mass, the text emphasizes one of the main aspects of the paschal eucharist in honor of the martyrs. The Church insists that, in the martyrs, the glory of God achieved one of its greatest manifestations. It will be a benefit to the student to compare the two melodies superposed to an identical text. Both are composed in the same mode, and have in common a general design prompted by a similar inspiration, that of an elated effusion. But, it will readily appear that, while the alleluiatic verse hardly departs from an intimate fluency, the Offertory has a surging power supported by the main lines of the melodic design.

Communio: Laetabitur justus in Domino.

Joy, and joy for ever, is the thought which surely haunted the composer of this song, a gem of freshness, if there was ever one. Here is a rapidly bouncing melodic line which at no time defaults in regard to firmness of structure. Thus a virile song rises, worthy of those who died that they might enter their glory.

3. Several Martyrs. It is difficult to account for the fact that the cult of the martyrs as a group which has inspired the liturgy to such lofty heights, does not seem to have provided a mass comparable to the preceding one, at least in musical value. We do not mean, however, to belittle a series of melodies which deserve our attention; for, they fittingly adorn texts typical of the paschal season:

a. we need not to resort to a fictitious classification in order to find a natural sequence which would divide the five texts in two units:

{	the Introit	Sancti tui benedicent te
	and the Alleluia	Sancti tui flore bunt
		delve on the ultimate achievement of martyrdom in the eternal bliss of heaven.
	the Offertory	Laetamini in Domino
	and the Communio	Gaudete justi
		echo the joy in which their souls for ever bathe, and which they invite us to share until we meet them.

b. This theme pervaded as well the preceding mass. But, if we listen to the songs, not in the same way. Whereas the melodies of the mass "Protexisti" leaned, in the joint glorification of Christ and His martyrs, towards a spectacular animation, those of the mass "Sancti tui" return to a more restrained mood. This is particularly true of the Introit and the Alleluia, while the Offertory and the Communio manifest more breadth in their design. Perhaps, one should not regret the contrast of expression between the two masses; for, in the assertive power of one and the reflected quietness of the other, a fully comprehensive homage is rendered to the heroes of Christ.

PROJECT WORK

1. It would be a rewarding study to compare the texts of this Common with other texts of the paschal season, especially, with the Sundays after Easter.
 2. You may also gain a broader understanding by reading a few chapters of the Apocalypse, particularly, those which depict the vision of the Throne, the final victory of Christ, and the foundation of the new Jerusalem.
 3. There is hardly any other time when antiphons call for enthusiasm in singing, as they do in this paschal Common. Do not miss this opportunity of feeling a sense of victory and of joy in your faith.
 4. Write down the most characteristic expressions of this Common.
 5. Make a discriminating choice of the eucharistic chants which are more expressive of triumph.
 6. If you like, you might memorize the "jubilus" of the Alleluia of the Mass of one Martyr, "Confitebuntur coeli."
-

All ye holy Martyrs

The Office and the Mass prescribed either for One or for Several Martyrs are quite different from each other. When several martyrs are united in one single celebration, it may be due to their having actually suffered together or in similar times; or it may be just the result of their being commemorated on the same day. Whatever the reason, the grouping affected in some way and in some measure the general tone of a liturgy which perpetuates their spiritual exploits. We should expect, on the other hand, that the liturgy which centers around an individual martyr shall show forth a somewhat different aspect of martyrdom. The two sections of the Common of the Martyrs contemplate an identical background from two separate angles.

Several Martyrs

A. THE SETTING OF THE OFFICE.

As usual, and, for the reasons mentioned more than once in the course of our lessons, we look mainly at the Antiphons:

1. The two sets of five. Again, the existence of two sets of antiphons for the first and the second Vespers respectively, attests to a rich tradition. The texts of both sets are among the purest literary gems of liturgical literature, combining with consummate artistry a poetry reminiscent of biblical lyricism and a vivacious rhythm of their own creation.

The first five (Vesp. I)

Omnes sancti quanta passi sunt	the astounding surrender
Cum palma perverunt ad regna	the price for the kingdom
Corpora - - - in pace sepulta	a loving memory
Martyres Domini	blessed among the blessed
Martyrum chorus	the new choir at the throne

If we juxtapose these antiphons as is done in the Office itself, we easily find between them a unifying thread. Is it not true that they bespeak a memorial eulogy which retraces, with a visible emotion, the gigantic steps of the Martyrs' career and, at the end, even casts a longing glance at their ultimate ascent into glory.

The second five (Vesp. II)

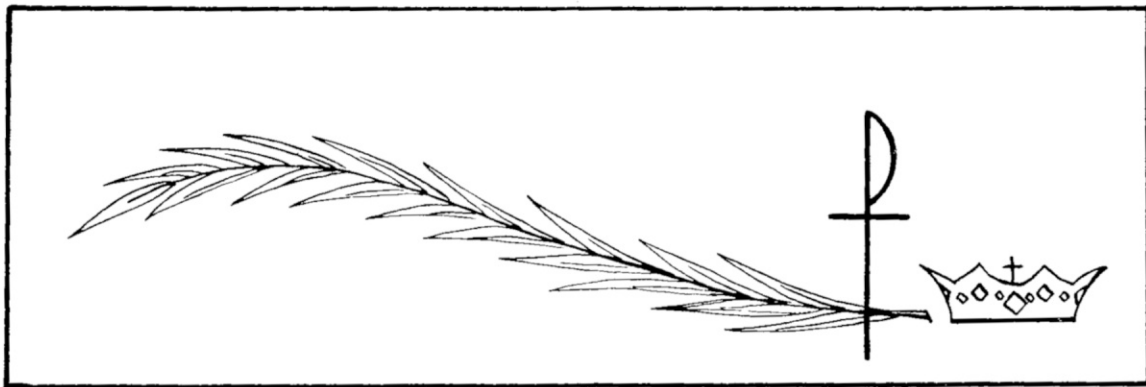
Isti sunt - - qui laverunt stolas	their blood purified by the Lamb
Sancti per fidem vicerunt regna	from the faith to the promise
Sanctorum juvenus renovabitur	eternal youthfulness
Absterget Deus - - -lacrimam	former things have passed away
In coelestibus regnis	in the heavenly kingdom

Read again as a sequence, these antiphons depict in bold strokes and in contrasting colors the final victory of those who seemingly culminated their life in failure. And, in their crowning, we may easily see the doom of the world opposing Christ. Further still, their glorification is a portent of Christ's final apparition.

2. At the Magnificat.

First Vespers: Istorum est enim Choosing between the two kingdoms.
Second Vespers: Gaudent in coelis With Christ at the eternal gates.

Reiterating the utterances of the two other sets, these antiphons, proclaim, with added emphasis, that martyrdom is, of all life-achievements, the most sublime.



B. THE EUCHARIST.

There is in the three masses prescribed for several Martyrs a versatility of aspect to which only a comparative glance can do justice. Such a glance is a preparatory step to an objective appraisal of the remarkable melodies which greatly enhance the worship of the martyrs.

(see table of eucharistic chants on next page

1. Listing the Proper Chants face to face.

Introit	Intret - - - gemitus compeditorum (ps. 78)	Sapientiam sanctorum narrent populi (Eccl. 44)	Salus justorum a Domino (ps. 36)
Gradual	Gloriosus - - in sanctis suis (Exodus)	Anima nostra erepta est (ps. 123)	Clamaverunt justi (ps. 33)
Alleluia	Corpora - - in pace sepulta sunt	Justi epulentur	Te Martyrum - - laudat exercitus (original)
Offertory	Mirabilis in sanctis suis (ps. 67)	Exsultabunt sancti (ps. 149)	Justorum animae in manu Dei (Wisdom, 3)
Communio	Et si tormenta passi sunt (Wisdom)	Dico vobis - - - ne terreamini (Luke)	Quod dico vobis - - dicite in lumine (Mathew)

COMMENTS.

A casual investigation into the textual sources should prove of great advantage, as it did in the study of the proper of the seasons.

a. the psalms from which excerpts are made are, in numerical order:

nos. 33, 36, 67, 78, 123, 149.

Again, the student is strongly advised to read them in their entirety; for, their historical background will widen the meaning which the Church attached to them by applying selected verses to christian martyrdom. The following remarks may guide his reading:

no. 33: is a prolonged thanksgiving of David for his deliverance from the treacherous Philistines.

no. 36: foresees, in the midst of persecution, the comfort and the enduring happiness which God's promise assures.

no. 67: sees, in the far away, the victory of God over the world, a victory which, according to St. Paul, was secured by Christ.

no. 78: is an emphatic recourse to God by the holy city in trial.

no. 123: is another effusion of thanksgiving for deliverance.

no. 149: celebrates the victories of the chosen people returning from captivity; it is generally interpreted as the anticipation of the triumph of Christ in His Saints.

Through a meditative reading, it becomes quite obvious that the liturgical use emphasises, with a deep sense of discrimination, the fulfillment of these psalms in the life of the martyrs.

b. we should mention two other sources sparingly used, one for a gradual, the other for an offertory, respectively, the books of Exodus and of Wisdom. Whether they look at the deliverance of the oppressed people of God, or at the spiritual stature of the great men of old, they complete the broad view of the Church on martyrdom.

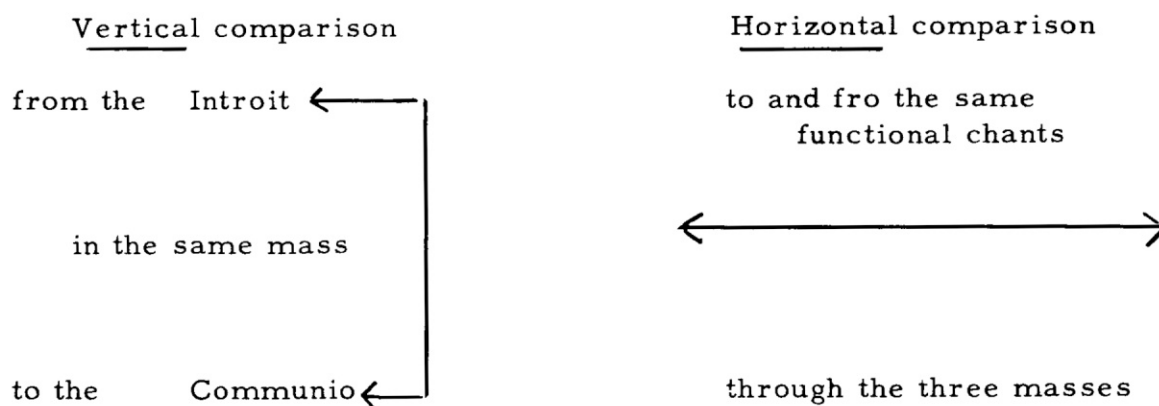
c. lastly, among the communions, two from the Gospel and one from the book of Wisdom, seem to insist on the moral strength which freed the martyrs from all temptation of cowardice.

2. Comparing the three Masses. A glance at the comparative table of the texts herewith presented brings forth the unique background of the three masses, that is, a single vision upon martyrdom.

Yet, the similarity of these sources does not cause them to be repetitious. Somehow, each one projects various hues of light from which, by comparison, the others receive a greater illumination. It is all benefit for our piety. Furthermore, their very difference betrays some inequality; and, although all are of a high caliber, one may be justly preferred to the other.

But, because they are of such excellence, it would be difficult to formulate a preference. If to prefer should be the issue, we would be inclined to cast a vote in favor of the third mass, "Salus autem". The sole reason for such a choice is the cumulative power of expression which the texts reach to a higher degree, when they are juxtaposed in a sequence as they are in the actual celebration.

From another angle, the comparison between the three masses is very illuminative. Instead of a vertical glancing at the sequence of each mass separately, look at the same chant in an horizontal way from one mass to the next; that is, look at all the Introits, the Graduals, the Alleluias, the Offertories, and the Communios. Then, it appears that the texts were seemingly chosen for their functional aptitude. Thus, there is an accrued influence of each chant upon the successive actions of the Eucharist.



3. Texts seen through the melodies. a. the melodies absorb, as it were, the meaning of the texts to such an extent that, through them, it becomes easier to cast upon one of the masses a justified preference. Indeed, it is the whole mass, music as well as text, which discloses its own adaptability to express the greatness of martyrdom.

b. looking from this vantage-point, it appears that each one of the masses possesses, as a whole, superior qualities of beauty. They contain one or several melodies whose inspiration does not fail the spiritual height of the text, but, on the contrary, climbs with it to the summit.

c. should the question arise of selecting one Mass as the most cohesive of the three, we would again choose the third. There is good reason to think that the compact solidity of its texts is fully matched by melodies fully adequate to their depth. In this sense, the third mass is a unified work of art.

C. SUMMING UP THE GLORY OF MARTYRDOM.

This is easily done by reducing the foregoing explanations to a few main ideas:

1. The line of thought which pervaded the paschal liturgy still prevails in the commemoration of several martyrs throughout the year, although the immediate glow of Christ's resurrection is no longer visible. It might be argued with reasonableness that the common liturgy of the martyrs is, in christian worship, the prolongation of the paschal spirit.

2. The liturgy of several martyrs derives its main characteristic from its "grouping". The fact of uniting several heroes in one celebration impresses upon the Common a corporate character. The spiritual perspective becomes broader; for, martyrdom is looked upon as the epic of the whole mystical body. Beyond the consummation of their individual lives, we perceive their leadership towards the objective of all christians, namely, to live and even to die in Christ and for Christ. Martyrdom sets forth, as it were, the case of christianity.

3. Martyrdom joins two aspects into a single one:

Struggle and Victory

Calling back to memory the texts of the Office and of the Mass heretofore classified, we may obtain a clear view of both aspects:

a. the struggle: To die for Christ

is the epic of supernatural strength;
the courage of the martyr is from God alone,
and his assurance rests on the divine promise.

b. the victory: Christ is the Victor of victors.

the martyrs' blood is the seed of christendom,
and their triumph proclaims Christ's final coming.
With them, we thank God for their crowning.

These are the ideas which must enkindle our singing, and thus make the feasts of the martyrs a soul-stirring experience, imparting to our lives the spirit which animated the martyrs. After offering to God a sincere and fervent homage for their victory, we should live with a constant courage and a joyful serenity.

A single Martyr

A. THE COMMON OFFICE.

1. The single set of five. Everyone of the antiphons is a saying of our Lord, a sort of slogan carved in sober and fiery words. Generally speaking, they are frank warnings to all followers of Christ; but, if heeded without compromise, they may lead to the surrender of martyrdom. We should read them and memorize them immediately:

Qui me confessus fuerit - - - -	confitebor eum	
		Christ and martyrs, mutual witnesses.
Qui sequitur me - - - - -	habebit lumen vitae	
		Forward in the light of life.
Qui mihi ministrat - - - - -	me sequatur	
		In Christ's footsteps.
Si quis mihi ministraverit - - -	honorificabit eum Pater	
		The seal of the Father's approval.
Volo Pater - - - - -	illic et minister meus erit	
		Christ's claim upon His own.

These five antiphons are as one in more than one way. Through their lapidary sentences, there runs the imperative and yet inviting tone of the voice of the Master. Five times, though in slightly different terms, He illumines the path of martyrdom with the glow of its supernatural destiny.

But, what does make the soul of a martyr? According to the antiphons, it is, as it were, the seal which Christ Himself and the Father imprint upon the "testimony" of the martyr's blood. Christ it is whom he follows in full consciousness, and whom he serves unto surrender; Christ it is for whom he testifies and sings his testimony with the shedding of his life. Then, the Father it is to whom Christ presents the martyr for the acceptance of a life-offering and for a final glorification.

These antiphons are particularly forceful. The words chosen by Christ to foretell martyrdom are direct and realistic:

confessus

sequitur

ministrat

The martyr is a servant, loyal unto the end, following his Master even at the price of his life. Moreover, the same thought is repeated over and over in almost identical terms. Such accumulation makes them the more imperative, and particularly expressive of the supreme moral energy evidenced by the martyr. The expressions

confitebor habebit lumen vitae illic minister erit

are no conveyors of defeatism or of passive resignation, but of blessed achievement.

2. At the Magnificat. The two antiphons not only follow the line of thought of the set of five; by a happy literary coincidence, they seem to sum it up, and they communicate to the whole office a perfect cohesion. This may be seen at a glance:

I. Iste Sanctus: the experience of martyrdom is most realistically expressed in the words

certavit non timuit fundatus

a battle won by a warrior of God.

The vivid coloring of this original liturgical text reflects the passages of the Gospel from which the five antiphons are excerpted. And, to the Gospel again, the antiphon of the second Vespers returns.

II. Qui vult venire. This is another saying of our Lord, similar in content to those sayings of the five antiphons. It sets forth, with more insistence, the reason of all christian mortification, and the motivation of martyrdom, namely, to follow and to gain Christ.

B. THE EUCHARIST.

There are four masses in all, divided in two pairs according to the qualification of the martyr as a Bishop or not a Bishop.

(following our customary procedure, we display the eucharistic chants of both groups in a general table which the student may use as a reference.

12 1. Outline of the Eucharistic Chants:

BISHOP		NOT A BISHOP		
Introit	Statuit (as for Conf)(Eccl.)	Sacerdotes Dei (Dan.)	In virtute tua (ps. 20)	Laetabitur justus (ps. 63)
Gradual	Inveni David (ps. 88)	Gloria et honore (ps. 8)	Beatus vir (ps. 111)	Justus cum ceciderit (ps. 36)
Alleluia	Tu es sacerdos (as for Conf.)(p. 109)	Hic est sacerdos (as for Conf.)	Posuisti Domine (ps. 20)	Qui sequitur me (John)
Offertory	Veritas mea (as for Conf.)(p. 88)	Inveni David (ps. 88)	Gloria et honore (ps. 8)	Posuisti Domine (ps. 20)
Communio	Semel juravi (ps. 88)	Posuisti Domine (ps. 20)	Qui vult venire (Mathew)	Qui mihi ministrat (John)

An examination of the sources will again clarify the actual meaning of the texts and broaden their scope, as martyrdom is looked upon by the Church as a supreme realization of the covenant of redemption.

Psalmic sources: nos. 8, 20, 36, 63, 88.

Among them, no. 20 and, especially, no. 88, captivated liturgical inspiration. Not without reason, however:

- ps. 8. the glory of man over all creation
- ps. 20. promises to David and blessings bestowed upon him.
- ps. 88. same promises seen in an immense vision.

The two other psalms throw upon martyrdom a different light:

- ps. 36. triumph of the just against impiety.
- ps. 63. God's protection in persecution.

Incidental sources:

- Ecclesiasticus: eulogy of the high-priesthood loyal to God.
- Daniel: from the canticle in the furnace
- Mathew and John: following Christ.

2. Comparing the Masses. a. It is clear, from the table, that, in spite of their grouping into two pairs, the four masses belong to a single literary tradition, and draw their contents from a similar background of thought. The wide use of two main psalms, and the frequent repetition of a few verses from other psalms, almost equally in the two groups, is a sufficient proof of this.

b. However, in spite of their drawing from the same well, there is a substantial difference between the masses of the two pairs:

in the pair for a Martyr-Bishop: the emphasis remains on the sacrament of the priesthood, whose offering is realized supremely in martyrdom, and which, on the other hand, projects upon the latter an incomparable glow. In the psalm-words as

inveni servum meum
veritas mea cum eo
juravi in sancto meo
posuisti coronam
in virtute tua laetabitur,

we no longer visualize David, ancestor of the Messiah; we are in awe before the High-Priest giving to Christ the ultimate testimony of his election to the priesthood, and begetting in his own blood the souls of the flock.

in the pair for a Martyr-not a Bishop: the emphasis turns to that grace, special in every respect, which prepares and fashions the soul, in order that she may be equal to the glorious surrender exacted from her by the love of Christ. Read in this sense the following expressions:

Beatus vir qui timet Dominum
Laetabitur justus
Justus - - non collidetur;

and again:

Qui vult venire - - - abneget
Qui ministrat - - - sequatur;

and also:

Gloria - - - coronasti
Posuisti - - - coronam.

In a paradox contrary to all human standards, the soul of the martyr while she renounces and surrenders, is strong and happy, nay, is glorified by God Himself.

3. Texts seen through melodies. a. for some reason, and, in spite of its richness of thought, the Eucharist for One Martyr does not seem to have inspired a gregorian proper comparable to that found in the masses for Several Martyrs. First, the repertoire, as a whole, is less homogenous, as some melodies are borrowed from the Common of the Confessors. Unless, (and this is possible), the melodies appointed for the Confessors were originally composed for the Martyrs. But, even if we take the second view, these melodies are not so strongly characteristic, in regard to their liturgical object, as we might desire. In this respect, many of them show a lack of directness and also of consistent solidity in their design. or of well-balanced proportion.

b. this criticism should not diminish our interest in the beauty of many individual melodies, which partly redeem the absence of an all-around excellence. We should mention a few for their remarkable adaptation to the lyricism of the texts which they illustrate:

two Introits:

In virtute tua.
which, by its well-controlled impulsiveness, is perhaps the closest of all to the ideal glorification of martyrdom in the liturgy.

Sacerdotes Dei.
a short melody, spontaneous and effusive in its flow, but strong in its tonal design.

two Offertories:

Gloria et honore.
interesting for the fluidity of a melodic line which remains assertive throughout.

Posuisti Domine.
somewhat akin to the preceding, but covering a wider range and spreading a greater radiance.

These four melodies incorporate into themselves, more obviously than all the others, the meaning of the texts. Happily, they respectively satisfy the two aspects of the consummated priesthood and the indefectible loyalty to Christ.

c. as the same text is used for several melodies, it is not without interest to compare the various musical versions of an identical thought. But, in making this illuminating comparison, the student will be wise to take into consideration the functional character of each song. It is likely that the latter influenced to some extent the musical interpretation given to the text.

d. lastly, all the Communios have the merit of being simple and well-wrought antiphons. Two of them are among the best of the entire gregorian repertoire:

Semel juravi .
a song of unsurpassed flexibility, in which the purest mysticism is discreetly diffused.

Qui mihi ministrat .
a melody moved by a powerful surge, almost modern in contours, and of absolute freshness.

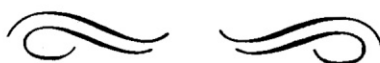
C. SUMMING UP.

1. It is easier to sum up the liturgy for One Martyr, by comparing it with the liturgy of Several Martyrs; for, one illumines the other. While the latter manifests a corporate character, the former presents more the individual or personal aspects of martyrdom. In the grouping of several martyrs, the scene grows to larger dimensions; indeed, martyrdom ineluctably appears as the royal way upon which the whole Church is proceeding, in gigantic strides, towards the conquest of the Kingdom. Therefore, the ensemble of the liturgy, both texts and melodies, expresses the invincible strength of the people of God, and, the radiance of their undisputed victory. Its quality is that of a great spiritual epic.

2. Shall we regret the fact that the liturgy of One Martyr does not evidence, surely not in an equal degree the same characteristics?

This would be a mistake. For, under the guise of a quieter and less exuberant setting, it permits us to get closer to the meaning of martyrdom as a christian vocation. Even for us, mediocre christians, it is a great privilege to get a glimpse of the soul which is called by Christ to perpetuate in christendom the necessary testimony of His resurrection. Unruffled serenity in crushing renouncement and unconquerable strength in the struggle against evil are two basic virtues for all christians. To see them practised unto heroism throughout the Church's history, to share in them by a reverent worship, is an incentive for living purer lives.

3. Thus combined into a single view, the sung liturgy of One and Several Martyrs is a constant opportunity to follow the admonition of Saint Augustine, in his 47th sermon on the Saints: "Truly do we celebrate the joys of the feasts of the martyrs, if we follow their example."



PROJECT WORK

1. As there is a variety of aspects in the liturgy of the martyrs, they are better understood by comparison. Thus, juxtapose both antiphons and eucharistic chants; then, make a list of the most appropriate expressions for each group of martyrs.
 2. Also select, in each group, one antiphon which is characteristic of the individual aspect of martyrdom which it personifies.
 3. Again make your choice of the outstanding eucharistic melodies.
 4. You might advantageously memorize the "jubilus" of the refreshing Alleluia "Te Martyrum candidatus," of the third Mass for several martyrs.
-

The Common of both the Confessor-Bishop and the Confessor-not a-Bishop gains to be viewed as one. For, their vocation is truly similar, namely, to give testimony by the dedication to a christ-like life.

A. THE SETTING OF THE OFFICE.

1. The five antiphons:

Bishop:

Ecce sacerdos - - placuit Deo	Inner justice, source of
Non est inventus similis illi	priestly perfection.
Ideo - - - fecit illum crescere	To be elected and invested
(Sacerdotes Dei)	over the Church.
Serve bone - intra in gaudium	The eternal reward.

Not-Bishop: Domine - - - talenta tradidisti Gifts of sanctity.

Euge serve bone,	
super multa te constituam	Fidelity and reward.
Fidelis servus	Example in the
quem constituit Dominus	christian community.
Beatus ille servus	
quem invenerit vigilantem	Vigilance and readiness.
Serve bone - - intra in gaudium	The end is everlasting
	Joy.

2. At the Magnificat:

Bishop:	Vesp. I: Sacerdos et Pontifex,	The temporal investiture
	pastor bone	over God's flock.
	Vesp. II: Amavit eum et ornavit	The eternal investiture
	eum stola gloriae	in the Father's mansion.

Not-Bishop:	Vesp. I: Similabo eum	
	viro sapienti	Building a spiritual home.
	Vesp. II: Hic vir despiciens	
	mundum, divitias	
	condidit	Gathering in true wealth.

Comparing the Antiphons.

a. Whether Bishops or not-Bishops, all Confessors have a single calling: to make of their life a profession of fidelity to Christ. This is discreetly indicated by the antiphon "Serve bone et fidelis" which is the

last of the five in each group. Is this just an occurrence? Or is it not more reasonable to see in it a suggestion or a reminder that the Confessor is, first and last, Christ's dedicated servant?

b. One can detect this unique line of thought even behind the antiphons which emphasise the characteristics of each one of the two groups.

for a Bishop: the chapter 45th of the book of the Ecclesiasticus provides the text for the five antiphons. A profoundly lyric eulogy of the great men who emerged from God's chosen people is applied to the christian hierarchy. Today, much more than in older times, the priesthood bears the seal of God's choice and, with it, the responsibility of being the man of God among the people of God. At the same time, the text insists upon the fact that personal holiness is a necessary factor in true spiritual leadership.

for not a - Bishop: taken from the gospel of St. Mathew, the antiphons repeat, in various ways, the parable of the talents. Obviously, we are but servants to whom God has entrusted a treasure of grace; and sanctity depends on the fruitful investment of these gratuitous riches. But again, the inner well of sanctity overflows in the midst of the Church as a radiating influence which, in itself, is an eminent leadership.

Thus compared to each other, the two groups of antiphons present, in an harmonious balance, the ideal of sanctity. On the one hand, the dignity of the priesthood imperatively demands the search for holiness; on the other hand, sanctity unmistakably exercises an indirect but powerful apostolate.

c. To see how those two aspects of the life of the Confessor complete each other, and are inseparable, we need only to juxtapose the antiphon of the first Vespers with that of the second Vespers:

for a Bishop: through his ordination, the shepherd espouses the salvation of the christian flock. He shall lead them in the measure he himself serves Christ. And, for this service alone, he shall receive the eternal crown.

for not a - Bishop: the leadership of the saints is made of a solid temper. Their own soul is the abode in which they live, dedicated to meditation and prayer; and, in their actions, they show forth the wisdom of the merchant. Never deceived by worldly appearances, they compute all values according to heaven's objectives. Thus, whether they are in contact with their fellowmen, or whether they extend to the world a helping hand, they only dispense the surplus of eternal riches.

B. THE EUCHARIST.

There are four Masses, again in two pairs, respectively for a Confessor-Bishop and for a Confessor not-a-Bishop. As we have consistently done in the study of all the sections of the Common of the Saints, let us classify the sources used for the texts of the proper Chants, and, thus obtain a deeper view of the meaning of the eucharistic sacrifice, when it is celebrated in honor of the Confessors.

Psalmic sources: nos. 20, 36, 88, 91, 109, 111, 131.

These psalms were not selected indifferently; for, some of them in particular, seem directly adaptable to one or the other group of Confessors.

for a Bishop:

a. two psalms, no. 20 and, especially, no. 88, were profusely used in the Common of the Martyrs-Bishops. This would indicate that they were chosen for their fittingness in regard to the priesthood. You will recall that the solemn promises made by God to King David are fully realized in the election and the ordination of the priest.

b. two other psalms, no. 109 and no. 131, often recur, bringing into light the holiness which the sacred office requires from the soul of him who, in holy ordination, becomes the special beneficiary of the promises of redemption.

for not-a-Bishop:

c. however, the meaning of these psalms is so broad that one or the other is also used for the Confessor not-a-Bishop. The frequent recurrence of no. 88 confirms our viewing the Confessors primarily as the witnesses of christian sanctity.

d. two psalms, no. 36 and no. 91, are preferred in the masses of a Confessor not-a-Bishop. They contain vivid images particularly apt to proclaim sanctity as the greatest achievement of life.

Incidental sources:

to complete the tableau of christian holiness, other sources are explored. They are:

Ecclesiasticus (ch. 44 and 45), especially for Bishops and Doctors.

Gospel, (Luke and Math), excerpts chanting God's service.

St. James, with one text praising moral fortitude.

1. Outlining the two groups of Masses:

CONFESSOR - BISHOP		CONFESSOR NOT-A-BISHOP		
Introit	Statuit ei Dnus (Eccl. 45)	Sacerdotes tui (ps. 131)	Os justi (ps. 36)	Justus ut palma (ps. 91)
Gradual	Ecce sacerdos (Eccl. 44)	Sacerdotes ejus (ps. 131)	Justus ut palma (ps. 91)	Os justi (ps. 36)
Alleluia	Tu es sacerdos (ps. 109)	Juravit Dominus (ps. 109)	Beatus - qui suffert (James)	Beatus - qui timet (ps. 111)
Offertory	Inveni David (ps. 88)	Veritas mea (ps. 88)	Veritas mea (ps. 88)	In virtute - laetabitur (ps. 20)
Communio	Fidelis servus (lu (Luke. 12)	Beatus servus	Beatus servus	Amen dico vobis (Mathew. 28)
DOCTORS:		ABBOTS:		
Intr.	In medio	(Eccl. 15)	Os justi	(ps. 36)
Grad.	Os justi	(ps. 36)	Domine praevenisti	(ps. 20)
Alle.	Amavit eum	(Eccl. 14)	Justus ut palma	(ps. 91)
Offert.	Justus ut palma	(ps. 91)	Desiderium animae	(ps. 20)
Comm.		Fidelis servus	(Luke. 12)	

2. Comparing the Masses.

a. It is most interesting to notice how the two pairs of masses, respectively for Confessors-Bishops and not-a-Bishop, use an identical text:

on the one side,	for the Offertory	Veritas mea
on the other side,	for the Communio	Beatus servus

This may be accepted again as an indication of the two-folded aspect of the Confessor's character: he is predestined to sanctity; and, fidelity in God's service, whatever the form the latter may assume, is his true greatness.

b. If we compare the other texts of the eucharistic proper, we bow in awe before the glories of the priesthood, and we respectfully lift up the veil which hides from the human sight that other glory of a hidden sanctity.

For a Bishop: in arresting words, the election of God and the sacramental imposition are repeatedly proclaimed:

{	Statuit eum	
	Juravit Dominus	
	Inveni servum meum	
	Tu es sacerdos.	

But the priesthood is not a ritual; it is a sacrament which transforms the soul of the chosen one, and makes it a consecrated soul:

{	oleo unxi eum	
	manus mea auxiliabitur ei	
	brachium meum confortabit eum.	

For not-a-Bishop: images abound to depict sanctity as the richest efflorescence of man's soul:

{	Justus ut palma	the budding tree
	Os justi meditabitur	wisdom of the heart
	Beatus - qui timet Dnum	living with God
	Beatus - - qui suffert	the price of temptation
{	Justus ut palma	the budding tree
	Os justi meditabitur	wisdom of the heart
	Beatus - qui timet Dnum	living with God
	Beatus - - qui suffert	the price of temptation
	In virtute - - laetabitur	There is joy in virtue

Thus is made the man of God.

3. Texts seen through melodies.

a. Taken as a whole, the eucharistic repertoire of the Common of the Confessors is of a high musical value. Applied to gregorian melodies, musical value should not mean exclusively esthetic characteristics; it should include as well a quality of adaptation to the particular meaning of the sacred text. In regard to either of these qualifications, the common of the Confessors is solid and consistent. More consistent, we think, than the common of one Martyr outside the paschal season and, equal if not superior, to the common of several Martyrs.

b. A comparative study of the four Masses will afford an objective proof of their superior quality. In general, the melodies possess

a distinctive and fresh originality
a vivacious spontaneity of design
a refined fluency of rhythm

which put them apart as a treasure of authentic song.

c. Perhaps, their most outstanding value resides in the closeness of their incorporation to the text. Not that they make a childish attempt to be pictorial; but, they often fit to perfection their sinuosities to the lyric meaning which the texts naturally evoke. Yet, when facing each other, they present a striking contrast which greatly broadens their individual expression. Thus, no aspect of sanctity is left unsung; and, its glowing light appears the richer.

PROJECT WORK

1. As you have done for the Martyrs, oppose the texts of the Confessor-Bishop, and not-a-Bishop; then, list the expressions which characterize each respective group more strikingly.
 2. Of course, as you learn the antiphons, there will be many particular aspects to reflect upon. The suggestions of our outlines may lead you into a deeper insight of the greatness of inner life, within or without the priesthood.
 3. Have one characteristic antiphon for each group.
 4. Continue your selection of outstanding eucharistic melodies.
 5. Of all the Alleluias to be memorized, the "jubilus" of the first Mass of a Confessor not a Bishop, "Beatus Vir," seems to deserve preference for its striking originality of invention and for its elegance of form.
-

There is a good reason for viewing the Common of both groups as a single one: for, in spite of their respective calling, Virgins and holy Women shared the same ideal, namely, to dedicate themselves to Christ. This new and exclusive privilege of christian womanhood is the motive of the Church's worship. Nevertheless, for the sake of clarity, the student will distinguish, as does the Liber Usualis, two pairs, themselves subdivided into two groups. Hence, every individual saint may appear under one or the other of four headings:

<u>Virgin</u> :	martyr	<u>Woman</u> :	martyr
	not a martyr		not a martyr

Women-saints are primarily classified according to their relationship to virginity or to marriage. But, in either state, martyrdom imprints upon their sanctity a special seal. Notice at once how martyrdom is an object for consideration in the Eucharistic liturgy only, not in the Office.

A. THE SETTING OF THE OFFICE.

1. Comparing two sets of five antiphons.

The antiphons, respectively for the Virgins and the holy Women, are better seen when placed in juxtaposition:

Virgins:

Women:

{	Haec est virgo sapiens
	Haec est virgo sapiens
	Haec est quae nescivit
	Veni electa mea
	Ista est speciosa

{	Dum esset Rex
	In odorem unguentorum
	Jam hiems transiit
	Veni electa mea
	Ista est speciosa

a. the literary sources used for the texts are: from the Gospel, the parable of the wise virgins; from the Canticle of Canticles, some images of the lovely maiden. When these texts are set up in a group of antiphons, an outline of thought is visible:

the three first antiphons are exclusive for each group:
for the Virgins, the parable of the gospel,
for the Women, the images of the canticle.

the fourth and fifth antiphons, identical for both groups, are taken again from the canticle.

But, whether sacred worship recalls the watch for the return of the Bridegroom or sings the eulogy of the Maiden, dedication in love is the preferred theme.

b. Is it just by haphazard that the two last antiphons of each set are identical in text? And, if haphazard there be, may we not presume that it is a happy one? For, Virgins or just Woman, all are "elect" of the same Bridegroom, who recognized in them the reflection of the "beauty" which he Himself had infused.

c. on the other hand, the three first antiphons characterize each group:

Virgins: short slogans, vividly reminiscent of the parable, designate them three times with an assertive "Haec est". The latter proclaims to the world how, under an impulse of supreme wisdom, they exchanged human love for an undivided union with Christ. This is a new vocation, elevating woman to spiritual heights which, before Mary's annunciation, were hardly conceivable or attainable.

Women: even the bliss of human love which, since the Fall, was often turned into an instrument of sinfulness, is restored in christian marriage. It is a new treasure; for, sacramental union is mysteriously sanctified. Henceforth, Christ takes place between man and woman as the living tie which alone can make love true.

2. Woman's sanctity summed up in Magnificat.

The dedication of her power to love which, in two seemingly opposing states of life, transforms woman into a saint, is summed up in the antiphons at the Magnificat. Christian piety could choose no more fitting homage to express the awesomeness which surrounds the memory of innumerable women, since Christ deeply altered the history of womanhood.

Virgins:

"Veni sponsa Christi
accipe coronam."

Melodies are different at the first and second Vespers, but the text is the same. The Church apparently wants to impress upon us the sublimity of virginity. The virgin, in God's kingdom, reigns as a queen loved by the celestial court. Adorned with the crown set upon her head by Christ, she radiates a charm which, having remained partly hidden here on earth, fascinates for ever myriads of heavenly admirers.

Women:

" Simile est - - negotiatory
quaerenti bonas margaritas
manum aperuit inopi "

Marriage in Christ is as precious as a rare gem and, as far as human values are concerned, the rarest of all. It is bought by a pact which makes Christ the master of wedlock; and, being bought, it is transfigured. Moreover, having been freed from possessive selfishness, it is dedicated to the welfare of christian society, either in the intimate cell of a creative family, or among the people of God which it embraces as Christ's household.

B. THE EUCHARIST.

There are six Masses in all; four for the Virgins, arranged in two groups, Martyr and not-a-Martyr; then, two for the holy Women, according to the same order.

1. Outline of the Eucharistic Chants.

As in the preceding Commons, the adopted procedure is very helpful to form a broad view of the musical resources which are put at the disposal of our devotion.

The table is found on page 138.

Psalmic sources: pss. no. 44, (45), 118.

With the exception of a single melody, the text of which is borrowed from the ps. 45, all the other chants, regardless of the particular group of women-saints, are excerpted from two psalms only. This is the most limited list we have met with in the formation of a Common; and, we are tempted to feel that the limitation was intentional. To be precise, let us say that the choice is not really limited, but rather concentrated. The psalms 44 and 118 are adequate to fully express the mystery of woman's sanctity. Perhaps, the Church sensed that their powerful impact might suffer from the profuse usage of other texts. At least, we like to think so.

Ps. 44: is well known as one of the greatest poetic encomiums chanting human love under the image of a glorious king choosing his beloved bride. Its meaning is so universal that the Church did not hesitate to apply it broadly, not only to the person of Christ, but to the Church at large and also to the individual soul. This psalm is generally recognized as the epithalamium of the union of Christ with His mystical body.

Ps. 118: is the delicate and infinitely varied effusion through which the soul strives to express how true religion, reaching far beyond allegiance to the law, is a search for the union of the soul with God. Its mystical language finds in christian sanctity the fulness of its expression. It is less concerned with passing realities, than with the experience of the soul itself.

(continued on page 139)

Outlining the Eucharistic Chants.VIRGINS.

Introit	Loquebar de testimoniis (ps. 118)	Me expectaverunt (ps. 118)
Gradual	Dilexisti justitiam (ps. 44)	Adjuvabit eam Deus (ps. 45)
Alleluia	Adducentur regi (ps. 44)	Haec est virgo (original)
Offertory	Afferentur regi (ps. 44)	Diffusa est gratia (ps. 44)
Communio	Confundantur superbi (ps. 118)	Feci iudicium (ps. 118)
<u>WOMEN.</u>		
Introit	Me expectaverunt (ps. 118)	
Gradual	Dilexisti justitiam (ps. 44)	
Alleluia	Specie tua et pulchritudine (ps. 44)	
Offertory	Diffusa est gratia (ps. 44)	
Communio	Principes persecuti sunt (ps. 118)	

(4 masses in 2 pairs)

Dilexisti justitiam (ps. 44)	Vultum tuum (ps. 44)
Specie tua et pulchritudine (p. 44)	Concupivit Rex (ps. 44)
Adducentur regi (ps. 44)	Haec est virgo (original)
Filiae regum (ps. 44)	Afferentur regi (ps. 44)
Quinque prudentes virgines (Math.)	Simile est regnum (Math.)
<u>(2 masses in 1 pair)</u>	
Cognovi, Domine (ps. 118)	
Diffusa est gratia (ps. 44)	
Specie tua et pulchritudine (p. 44)	
Diffusa est gratia (ps. 44)	
Dilexisti justitiam (ps. 44)	

Incidental sources:

- a. two parables taken from the gospel of St. Mathew:
 - the night-watch of the wise virgins
 - the buying of precious pearls
- b. the original text "Haec est virgo sapiens" met with already in the Vesper-antiphons.

2. Comparing the Masses.

a. Because they use not only identical sources, but also a similar pattern, the masses of the two groups of women-saints should be viewed as a single broad diptych. Visibly, the liturgy is more interested in the mystery which unites all women-saints than in the avocation which differentiates their lives. They are one, though in a different way, in the consecration of womanhood to Christ.

b. Again, we find a free exchange of similar texts between the masses for a Martyr and for not-a-Martyr. An indication that martyrdom is only second, in the life of women-saints, to the testimony which they gave to Christ by the total dedication of their heart. It is the latter that liturgical worship brings to the fore, whether the testimony remains hidden in the loving cell of the soul, or whether it is aflame in the shedding of one's blood.

c. Consequently, there is in the masses of women-saints a continuous trend to glorify, above everything else, the inner radiance of the soul of woman when, endowed by grace and virtue, she gives herself in homage to Christ who, in return, establishes in her an undisputed abode of divine charity.

d. the versatility manifested in the appointment of the two psalms nos. 44 and 118 to the various masses and to each proper chant in particular is worth noticing; for, the subtlety of the choice is illuminating.

Virgins:

martyr: { the proper chants may be rightly classified into two groups;
 the Introit and the
 Communio
 obviously emphasize the testimony of martyrdom;

 the Gradual-Alleluia and the
 Offertory
 rather accentuate the testimony of inner dedication.

not-a-martyr:

the Introit, Gradual,
Alleluia, and Offertory
these proper chants rely exclusively on the laudatory texts
of the ps. 44 to glorify the mystery of holy virginity.

the two Communions
taken from the gospel, with their pictures of the watch of
the wise virgins and the quest for precious pearls, only
tend to partly unveil the secret of this mystery, that is,

virginity in womanhood,
and womanhood in virginity.

Women:

martyr:

the grouping of the proper chants follows a pattern
wholly identical to that adopted for the virgin-martyr. It is a sort of balance between the external testimony and the inner consecration; the first being emphasized in the Introit and the Communion, the second in the three other texts, namely, the Gradual, the Alleluia, and the Offertory.

not-a martyr:

again, all the chants are now directed towards the
mystery of inner dedication, using texts already applied to virginity. Of course, their meaning is somewhat modified by the particular aspects implied in the vocation of holy Women and previously explained.

After comparing the six masses, we are impressed once more by the lofty idea which runs through the entire liturgy of women-saints: their surrender to the love of the Master, transcending marriage or even martyrdom, elevated them to the heights of sainthood.

Texts seen through the melodies.

a. Emphasis on a limited selection of texts in the composition of melodies holds in itself a danger of repetitiousness; yet, in capable hands, such emphasis may produce a unified work of art. The masses of women-saints are such a work. We could expect from gregorian tradition that it would not default in the illustration of the great spiritual theme running through their entire liturgy. As a whole, the masses possess

a strong and spontaneous inspiration

a vivid alertness in handling the melodic form

a cohesive power of expression.

b. As a consequence of the double aspect ever-present in the liturgy of women-saints, that is,

Virgin or Woman,

Martyr or not-a-Martyr,

one should anticipate a striking and frequent contrast in the musical expression. Indeed, two expressive trends are easily noticeable among the melodies of the eucharsitic repertoire: a charming freshness devoid, however, of sentimentality, and a virility not lacking in elegance.

To thus oppose constantly to each other two melodic currents, is one of the most effective procedures known in musical composition in order to create vividness of expression. In general, the two groups of melodies are models marred only by incidental flaws. It may be said, to their credit, that they extol woman, the spiritual woman, with a penetration unmatched by any other historical form of song.

c. It should be useful to single out several melodies, and thus to open a path leading the student to his first discovery. We divide them in two groups:

Loveliness

Strength

Virgin Martyr		Virgin Martyr	
Adducentur	All. (1st Mass)		1st Mass
Diffusa est	Offert. (2nd M.)	Loquebar	Introit
		Offerentur	Offertory
V. not a Martyr		Confundantur	Communion
	1st Mass		
Dilexisti	Introit		2nd Mass
Filiae regum	Offertory	Me expectav.	Introit
Quinque prudentes	Communion	Feci judicium	Communion
Vultum tuum			
	2nd Mass		
Vultum tuum	Introit		
Simile est	Communion		
Holy Women			
Dilexisti	Communion		

PROJECT WORK

1. Contrary to the procedure adopted for previous Commons, make a list of the texts which unite both Virgins and Holy Women in a single vocation.
 2. In the same manner, select one or two antiphons which are characteristic of each individual group.
 3. In the same manner, select one or two antiphons which are characteristic of this identity.
 4. As your experience grows, read again and meditate upon both the
description of woman in the epistle, "Mulierem fortem,"
and the
parable of the ten Virgins in the gospel.
 5. If you want to rejoice about christian womanhood, memorize the "jubilus" of the Alleluia, "Adducentur Regi," of the first Mass of a Virgin Martyr.
-

THE ABODE OF GOD AMONG MEN

The court of God

The living stones

The Dedication of a Church

It would seem that, in the Common of the Dedication, the Church had it in mind to consolidate the various Commons into a unique close. For, it is not in the sanctuary and through its organized worship that she tenders to the Saints the devotion of the faithful? If, however, such an explanation should appear more or less conjectural, the fact remains that the logical place for a Common used in the various feasts of Dedication throughout the year and for the consecration of a local church, is in the section of the Liber Usualis allotted to all "Commons." When compared with the other Commons, the perspective of the Dedication is unsurpassed by any of them; for, the depth which it reaches is in direct ratio to its simplicity of expression. As we will see, the most appropriate texts are matched only by melodies of faultless proportions.

A. The Office.

1. The set of five Antiphons.

Let them be called by their first words:

{ Domum tuam Domine
Domus mea
Haec est domus Domini
Bene fundata est domus Domini
Lapides pretiosi omnes muri tui

a. Various literary sources were used and freely adapted: psalm 92 for the first antiphon, the 21st chapter of St. Matthew for the second, and the same chapter of the Apocalypse for the fifth one. Quite naturally, the three stages of the covenant of redemption receive an exalted testimony from the high symbolism of the Church: the external covenant between God and mankind was

{ prepared in the temple of the Law,
fulfilled in the person of Christ,
and
will be consummated in the new Jerusalem.

The two remaining Antiphons are likely original texts inspired to liturgical tradition by the other three.

b. Obviously, liturgical literature is enraptured by a single image, namely, that of the "house." It was forcefully suggested by the glorious history of the temple of old which was often honored by the manifestations of God among the chosen people, and became more and more the center of its national as well as its religious unity. Later, in a daring gesture,

Christ reminded a priesthood fallen into religious hypocrisy that the temple itself would be an empty symbolism, unless worship prompted in the heart of man the spirit of prayer. Lastly, the apostle John visioned the eternal kingdom as a new city, whose Christ immortal is the living temple. Thus, in the symbol of the house, repeated through the five Antiphons, we visualize a worship begun with external sacrifices and culminating in the offering of Christ "who no longer dies."

c. In the New Testament, the house of God is consecrated through one of the most epic rites, and the five Antiphons are a distant echo of the prayers and songs which resound in the newly dedicated temple. To christendom, a church is the inviolable sanctuary of sanctity and of spiritual power. It has been thus since the foundation of christianity; and it will be so for every christian soul until the end of time. Within its consecrated walls, Christ alone reigns; and men's souls, safe from the spirit of the world, are gradually transformed by Him. As we recall this picture, often too familiar to us, we readily understand why the Antiphons increasingly repeat their unique refrain in honor of

God's House.

2. At the Magnificat.

a. The two respective antiphons for the first and the second Vespers continue the line of thought sketched in the set of five. As it often happens, while the motive is fundamentally the same, its expression has become more lyric. This is particularly true in the feast of the Dedication; even the literary sources of both texts greatly help to widen the horizon at the end of which stands God's house. The antiphon of the first Magnificat is excerpted from the book of Paralipomenon, that of the second goes back as far as Genesis. In the summary of the repeated Law as well as in the narrative of the planning of the first temple, the house of God appears with a halo of holiness whose diffusion grows as the horizon reaches, as it were, Heaven.

b. Each antiphon recalls a particular aspect of the consecration of a church: that of the first Vespers again brings to mind that a church is a tabernacle in which God is present, sacramentally or spiritually, and wherein His name is authentically worshipped; that of the second Vespers leads us to see in the consecrated church the gate which gradually opens to us the vision of God in Heaven. Thus, again, the whole history of the world and the history of souls is re-enacted in God's temple.



B. The Eucharist.

It is always a joy to behold when, in any form of vocal music, both text and melody not only stand on their own superior merits, but, by a mutual impregnation, attain a perfect unity of expression. The Eucharistic chants of the Dedication are such melodies. Let us look at the texts first:

1. The literary sources.

The books of Genesis and Paralipomenon on the one side, and the Gospel of St. Matthew on the other, not only provide direct quotations for three of the chants, but they form a background for texts. Here is the complete sequence:

Introit: Terribilis est locus iste	Genesis: 28
Gradual: Locus iste a Deo factus est	Original
Alleluia: Adorabo ad templum sanctum tuum	Original
Offertory: Dne, in simplicitate cordis mei	Paralipomenon: 29
Communion: Domus mea, domus orationis	Matthew: 21

a. The three scriptural texts recall events which are ominous of what the christian church ought to be. On his way to Haran, Jacob, in a vision presaging the one of John's Apocalypse, sees clearly the covenant of the promise as a temple leading mankind to eternal life. Later, in the national assembly of Israel, David, having gathered the materials for the building of the Temple, publicly acknowledges that "Heavy is the task to house God, not man," and that "It is the honest heart that God loveth." Lastly, Christ casts an indignant verdict upon all formalistic worship which, regardless of time and place, always "Makes of the house of prayer a den of thieves."

b. Clearly and unmistakably, these historical texts outline the meaning of a church: in its structural symbolism and through the sacramental dignity of its anointment, it is the place wherein God meets man, and Christ incorporates to Himself the souls of the redeemed. In this visible dwelling, the invisible city is born and gradually rises from its foundation. What a subject for musical inspiration! A subject which lends itself alternately to majestic power and to quiet innerness. The Chant will have reached the summit of artistic attainment if it succeeds to blend those two aspects into a melodic synthesis. As we shall see, the melodies themselves bear a fulgurous testimony to this achievement.

c. The Gradual and the Alleluia reminisce, with added imagery, the quoted scriptural texts. The church is again "the sacred precinct made by God," and "the Angels surround it as a choir." Definitely, it is "a

priceless sacrament" through which the people of God "adore, praise, and present their requests." The scriptural tradition has now broadened into a mystical doctrine; and upon this doctrine, Catholic worship will survive until the end of time. Then, as the Postcommunion of the Mass says so beautifully, the "living stones will be fully prepared to become an eternal dwelling."

2. The Church's sacrament in the melodies.

a. One must first embrace the five Eucharistic chants as an ensemble, in order to evaluate properly not only their artistic contribution to the mystery of the Dedication, but also the particular manner in which each individual melody achieves its objective. We mean to say that they blend, not through fusion, but through contrast. This needs a clear explanation. A general view of the texts has brought to the fore the two opposite aspects concealed in the great sacramental of a church: the majesty of God whom we worship and the humility of man who takes refuge in Christ's redemption. Christian worship is the anticipation of the kingdom of Heaven in the measure in which the presence of God is gratefully acknowledged and, at the same time, the soul of man rises unto Him. Wisely, the Chant does not attempt to include these two aspects in every single melody. Of course, each and every one is composed with, as it were, the ever-present subconsciousness of the fact that the two angles are somehow inseparable. Yet, each chant openly fosters one or the other as the motive of inspiration and as the law dictating the choice of a particular style. Bound together, the five make a tight symphony of contrasts and, in this very contrast, attain an incomparable unity. A short analysis of the successive melodies of the Mass will leave no further doubt.

b. Even in a musical ensemble of superior quality, there is always a reason for giving preference to a melody over another one. Presently, we are more inclined to bow before the spontaneity of the melodic vein and the compact solidity found in all of them, without exception.

Introit: A melody of the second mode, made up of three short and perfectly balanced members, united together as an indestructible thread. The tone patterns are classic in the chosen mode, and no effort was made to conceal their origin. But, nowhere will you find them so striking in their definition and so solidly wrought. It took a Beethoven to make do-mi-sol the final theme of his fifth symphony; it also took the golden age of gregorian composition to make a conventional second mode which is peerless. By a happy coincidence, the composer chose to emphasize, in the first processional of the Mass, the awesome majesty of the christian church, not forgetting, however, to spread over the whole melody a tint of warm color, because the house of God is also the house of man.

Gradual: A well-known melody of the fifth mode, not infrequently used throughout the year. Memorable examples are found in the "Christus factus est" of Holy Thursday and the "Ecce sacerdos magnus" of the Confessor-Bishops. It is brilliant, but not affected; it leans towards the spectacular, but with moderation. In the feast of the Dedication, it is of a purer quality and more restrained; and, its elegance gains considerably from a few original tone patterns of greater distinction than is found at other times. Again, but in a brighter hue than at the Introit, the majesty of the church is proclaimed, and its mystery is revealed.

Alleluia A jubilation of the seventh mode which, as a rendition of spiritual exaltation, is positively unsurpassed. Music seldom achieves, in a single piece, a perfect balance between subjective inspiration and objective construction. The Alleluia of the Dedication is one of those rare songs in which the melodic vein expands itself with perfect ease, and yet never trespasses the limits imposed by a form destined to endure. Its impact is irresistible; and one need not force the imagination in order to see in the spirals of its "jubilus" the soul of the entire christendom enthralled at the anticipation of the new Jerusalem to come.

Offertory Melodies of the sixth mode often run the risk of sounding undeveloped; or, if they do attempt to grow, they may fall into sentimentality. This is not true of the Offertory of the Dedication. The spiritual realities hidden behind the doors of the church accept no weakness. It is not a romantic heart but a soul animated by christian fortitude that the liturgy calls to join in the Eucharistic offering on this day. The people of God are themselves the temple which David, after accumulating the richest materials, visioned as the only one worthy for the building of the eternal structure. To the Eucharistic offering of the Dedication, they proceed laden with their sins and trials, but also with their faith and their hopes. Whoever wrote the melody of the Offertory seemingly knew that this was no place for rich expansion, but rather for voluntary moderation. There is a tone of formality, without lack of softness in the contours; there is an accent of realism, without lack of fervor.

Communio Progress in paleographic science will some day project the needed light on some anomalies met with in this melody of the fifth mode. As it stands, the ensemble, while not being the highlight of the Dedication, is nevertheless a very expressive Eucharistic song. If the text injects a note of cheerfulness into the prayer of the faithful at the sacred banquet, the melody has captured with discretion the sense of christian optimism. No more convincing illustration of its sensitiveness, in a very modern sense, could be found than to compare it with what we call a hymn today. The Communion, with

its fresh accents of serenity, will be the best deterrent against the dreariness often inherent in the modern form of hymnody.

Thus, paired in two groups, the five Eucharistic chants cover the entire range of the great sacramental of the christian church:'

In the Introit, Gradual and Alleluia:
the awesomeness of worship.

In the Offertory and Communion:
the formation of the mystic Jerusalem.

Truly, when the choir sings these Eucharistic gems, we hear, as it were, the echo of the second verse of the hymn of Lauds, which says:



O sacred and beloved city,
while ring around your walls
the strains of jubilation,
through your awesome praise
the Triune God is proclaimed.

VIRGIN ALL EXCELLING

Quicumque celebrant

tuam commemorationem

Common fund for the feasts

Et in capite corona

stellarum duodecim

Various feasts

She reigns with Christ for ever

The intimate part which Mary plays in the mystery of the universal redemption has fascinated the christian mind since the early centuries. Its many phases have been the subject of an exhaustive study through the centuries and are, by now, well known. Yet, a glance at the way the Church expresses, in her sung worship, the union of Mary with Christ should give perhaps the most authentic view upon the sanctity of her whom we call the Mediatrix.

While, in the study of the liturgy of the Apostles the Common of the Saints was included, now the Common of the Blessed Virgin will be treated as a part of the Proper of her feasts. This Common, for the most part, is probably a summary of liturgical elements originally composed for some or other festivity. Hence, there is a decided advantage to combine both Common and Proper into a single outline of the marial feasts. For, both remain at all times the unified expression of her sanctity.

The common Feast

* If, as it has been said, the whole marian liturgy sketches, as it were, the authentic portrait of Mary, the Common, in particular, excels in giving a clear definition of the Virgin's holiness. And, at whatever step of her life we shall meet her on the occasion of the various feasts, the ever-present common will make her resemblance always easy to recognize.

* On the other hand, the newer feasts are somewhat overlooking the view of this original picture. For, if they enrich our knowledge of some particular aspects of Mary's personality, they also partly lose sight of the mysteries of Christ in which the living face of Mary was incessantly bathed.

* The Common is divided into two sections:

1. that provided as a general fund for all feasts.
2. an expansion of that fund for the celebration of Saturday.



THE FUND OF TEXTS AND MELODIES

As the texts and melodies of this Common are widely used for the various feasts of Mary, they give us a complete view of the place of Mary in christian worship. This is the more important at a time when, disregarding authentic tradition, more recent forms of devotion tend to obscure our view of Mary as seen by the Church in her praise.

THE OFFICE

Following the pattern adopted for all Commons, let us group again the antiphons. They are delicate quotations from the 1st and the 2nd chapters of the Canticle of Canticles.

1. the set of five.

Dum esset Rex	In her soul, immaculate, is the beloved of
Laeva ejus	the Father; in the embrace of the Holy Spirit
Nigra sum	she becomes the virginal abode of the Son
Jam hiems	Incarnate.
Speciosa facta es	Hence, she is twice beautiful.

a. The choice of the antique poem for the antiphons permits no doubt as to what is the main prerogative of Mary: she, among all and above all, is God's beloved. Loved by God unto becoming His abode, she lovingly consecrates her womb to her Son. Henceforth, she lives in Christ for the world's redemption.

b. To express this most delicate mystery of the supernatural order, the church does not fear the daring images of a passionate human love. For, if they are justified in a lawful wedlock, they can symbolize, even though feebly, the mystical wedding which made the Redeemer inseparable from His Mother. Thus, we hear Mary singing the nuptial song of her King, and we learn of their mutual embrace on the morn of Annunciation. Mary can be conscious of the fullness of her feminine charm, because it is Christ's presence in her which makes her so lovable.

2. The Magnificat.

1st V.: Sancta Maria, succurre miseris. The Church is no sooner aware of Mary's transcendent beauty and power, that she laments at the sight of human misery. Before the celestial serenity of the Mother of God, she laments over the distress of the Church militant; and, in an outpouring of realistic devotion, she introduces to Mary, one by one, all the groups of the human caravan with a plea for a much needed help.

2nd V.: Beatam meditent. The twilight of the feast leads us back again to a brighter vision: to us, who struggle endlessly in "this valley of tears" Mary reveals her soul. In no uncertain terms, she makes no other claim to happiness than that of being incorporated into Christ's mysteries. For this, and for this alone, she accepts our veneration.

3. The Hymn

One could hardly overlook one of the most original songs of the Gregorian repertoire. The verse, probably written around the sixth century, is an example of strong yet tender poetry. The melody, perfectly adapted to the general meaning of the words, is an achieved model of controlled spontaneity.

The student will like, not without profit, to compare it with the many hymns to Mary which modern devotion is tenaciously inflicting upon us. Let a new favor be accorded to the "Ave Maris Stella;" then, "On This Day O Beautiful Mother," as well as its kin, will soon appear to be lacking the virility which was, from the very early days, the keynote of Catholic devotion to Mary.

The Liber Usualis gives us the choice of two other melodies besides the ordinary one; neither, however, compares favorably with the traditional one. They may be entirely disregarded in practice, for the latter is strong enough to bear successfully the test of frequent repetition.

THE EUCHARIST

1. Text-Sources:

Although the Mass texts are original literary compositions, one is immediately aware that they reflect the earliest and authentic marian theology of the Church. While tracing the many text-outlines found in the course of our lessons, we became aware of the main factors which usually guided the choice of texts:

a constant preference for scriptural quotations.

an incidental and partial transformation of these quotations.

In the texts of the marian Common, scriptural sources are no longer recognizable; yet, one cannot but sense that their wording is the literary flower of a scriptural and patristical mentality. It is a marvel of adaptation that the Church could pass through the sieve of its own terms an accumulated tradition whose original source goes as far back as the Old Testament.

These original texts show forth three qualities:

the terms which they use are strong throughout, leaving no way whatsoever to the sentimentality which the nature of "woman" might arouse.

yet, these terms are by no means lacking in poetical charm. Images abound, all of them reminiscent of scriptural tradition.

not the least of their value resides in the classic precision of their rhythm, which makes them somewhat similar to monumental inscriptions.

2. Their Contents:

The five eucharistic texts deserve to be quoted in their entirety; and the student should memorize them all as the universal form of devotion to Mary.

Introit: Salve, sancta parens, enixa puerpera Regem: qui caelum, terramque regit in saecula saeculorum.

Does this not sound as the summary of an epic? That epic of a woman, among our kind, becoming God's mother and, thereby, realizing the closest personal union with Him, a union such as could scarcely be imagined.

Gradual and Alleluia: Benedicta et venerabilis es, Virgo Maria; quae sine tactu pudoris inventa es mater Salvatoris. Virgo Dei Genitrix, quem totus non capit orbis, in tua se clausit viscera factus homo. (All., all.)

Post partum Virgo inviolata permansisti: Dei Genitrix, intercede pro nobis. (All.)

The unheard of miracle of divine wisdom is that motherhood, in Mary, was accomplished without loss of her virginity. Further, virginal dignity was enhanced by motherly fecundity.

Offertory: Ave, Maria, gratia plena: Dominus tecum: benedicta tu in mulieribus, et benedictus fructus ventris tui.

The Church could hardly resist the urge to greet Mary with the words with which the Angel had greeted her. Is it presumptuous to think that they were dictated by God Himself to the holy messenger?

Communion: Beata viscera Mariae Virginis, quae portaverunt aeterni Patris Filium.

What a consolation to welcome Christ in our hearts with the very love which fostered His initial stay in Mary's womb. It is the heart of Mary which we again open to Him rather than our infirm souls.

3. The melodies:

a. The modes in which the five melodies are composed are particularly apt to preclude all undesirable sentimentality; they rather favor virility of expression. By a happy paradox, the eucharistic songs of the common feast of Mary are, as it were, predominantly masculine in character. We are singing the greatness of the woman of all women; but, beyond her fascinating image, the silhouette of Christ ever looms in the background.

The selected modes are, in the eucharistic sequence, the 2nd, the 4th, the 8th and the 1st. The three other modes, the 3rd, 6th and 7th, are, if not intentionally, at least happily excluded. For, their luscious and quasi-romantic radiance does not lend itself so readily to accentuate, in the melodic line, the desirable strength.

b. Generally, the melodies possess a remarkable and uniform structural solidity. This is music of stone, now carved in a simple block, then again adorned with subdued gracefulness. That is to say that they are easily classified in two groups:

Short forms: (Introit and Communion)

* The apex of strength is reached in the Introit. Following closely the characteristic of the text, the initial theme is a perfect type of definition in the 2nd mode; and the successive intonations reinforce, one after another, with hardly any expansion, the initial sternness.

* the Communio possesses the same soberness of design; but the flexible direction of the melodic line adds a discreet note of flourishing which the text itself would suggest. Thus we have here, in two short lines, a song which links, with great ease, masculine strength and feminine elegance.

Elongated forms: (Gradual, Alleluia, Offertory)

Melodies developed by logical growth and considerable extension

* the Gradual and the Alleluia, composed in the 3rd mode, strike a note of mystical fervor without danger, however, to the strength which is the general earmark of all gregorian melodies in honor of Mary.

A close observation of the fundamental theme of both melodies soon reveals their identity; and this theme is developed according to an identical procedure, namely, that of rising towards and of maintaining itself within the summit of the modal range. There arises from this un-failing procedure a lusciousness which is contagious; while the frequent repetition of the same tone-pattern is inhibiting, but not to excess.

* of the five eucharistic melodies, the Offertory is perhaps the most formal. The composer avoided injecting into his "Ave Maria" a too personal note; and he wisely preferred to remain within the limits of a purely objective, yet deeply expressive, salutation to Mary. The design is wide, clear, urging and, as it were, in the "grand" style; but the gradual expansion of the form is at no time weakening in rising power. Hence, a processional of perfect proportions.

* the unique privilege by which Mary unites the dignity of both motherhood and virginity is a challenge to musical composition, which the chants of the Mass meet with success. Through the judicious choice of modes and forms alternately compact or effusive, they accentuate, now the virility of the mother standing by on the steep road leading to world-redemption, then the humility of the virgin wholly wrapped in the love of her Son. Thus, on the whole, the eucharistic chants of the common of Mary's feasts form an ensemble in which inspiration and form are contained in a perfect blend.

* If such is the excellence of the Common, the student will consider it a must in the formation of his gregorian taste. As he learns, in particular, the antiphons and the hymn of Vespers, the Introit and the Communion of the Mass, his appreciation will grow fuller through memorizing them. Among the musical losses which the Catholic Church has suffered in recent centuries, the obliteration of a music worthy of Mary is an appalling one. A student fully initiated to the beauty of the gregorian melodies will atone for this disgrace and contribute to the revival of the christian songs which, more than any other artistic form, radiate the stellar beauty of Mary.

VARIATIONS ON SATURDAY

When Saturday is free from the celebration of an individual saint, liturgical law suggests that the Mass be sung in honor of the Blessed Virgin. This devotion naturally blossomed around the 7th and 8th centuries, from a marian tradition seemingly going back to the Church's beginnings. It is now dear to all as a lovely weekly offering to Mary for her constant vigilance and protection upon christendom.

Because the Saturday Mass borrows its melodies almost entirely from the Common, further explanations are unnecessary. It will be sufficient to outline how these borrowings are made, in order that the appropriate Mass may be selected every week.

a. It is obvious that the Common previously studied in detail is the fund from which individual chants are selected for the weekly Mass. Therefore, there is between the feasts and the Saturday devotion a general unity of thought. It would thus appear that the weekly Eucharist in honor of Mary imparts to our devotion the continuity of a rhythm begun in and sustained by the celebration of the successive feasts. The marian liturgy entwines liturgical life as a discreet garland.

The student will notice that, in the use of the common fund on Saturdays, there is an attempt to adapt it to the incoming seasons. Differences are rather few; but they should be known. Five Masses are formally recounted as follows:

throughout the year, after Pentecost
in Advent
from Christmas to February 2nd
from Septuagesima to Easter
during the Paschal season

b. To an extensive borrowing from the common fund, several other melodies are added.

Four are taken from the proper of the incoming season:

Advent:	Introit, Rorate	4th Sunday
	Gradual, Tollite	Wed. of Ember days
	Communion, Ecce virgo	4th Sunday

This discreet selection is the logical outcome of the very large part which Mary obtains in the whole liturgy of Advent.

Christmas: Gradual, Speciosus	Sunday within Octave
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Many other instances, the Circumcision in particular, bear witness to the fact that the Church found a particular delight in lifting the veil which hides from us the full view of the union between the Divine Infant and His Mother.

Two are original compositions directly in honor of Mary:

Christmas season:	Offertory, Felix es
Paschal season:	Offertory, Beata es

COMPARATIVE OUTLINE OF THE SATURDAY-MASSES

<u>Season</u>	<u>Melody</u>	<u>From the fundamental feast</u>	<u>Proper</u>	<u>Source</u>
Advent	Introit Gradual Alleluia Offertory Communio	Ave Maria Ave Maria	Rorate coeli desuper Tollite portas	4th Sunday Wed. Ember D.
Christmas to Purification	Introit Gradual Alleluia Tract Offertory Communio	Post partum, Virgo Gaude, Maria Virgo Beata viscera	Ecce Virgo concipiet Vultum tuum deprecabuntur Speciosus forma Felix namque es	4th Sun. Common of Virg. Sun. in Octave
Purification to Easter	Introit Gradual Tract Offertory Communio	Salve sancta parens Benedicta et venerabilis es Gaude, Maria Virgo Beata viscera	Felix namque es	
In paschal time	Introit Alleluia Alleluia Offertory Communio	Salve sancta parens Virga Jesse floruit Ave Maria Beata viscera	Beata es, Virgo Maria	

From Pentecost to Advent: the Mass of the fundamental feast is resumed.

(some borrowings from other sources and even some proper melodies may have themselves originated from an early common fund)

The proper Feasts

* They may aptly be called the cycle of Mary. Originally, the earlier feasts, grafted upon the mysteries of Christ Himself, followed a correlative order. Newer feasts, however, intent either upon some personal characteristics of Mary which interest a christian mind, or upon historical events in which her helpful influence prompted the gratitude of the faithful, somewhat obscured the initial order.

* Our lessons, being first a musical initiation, should not attempt to solve the riddle of this historical complexity. They are concerned neither with the reciprocal influence of the East and the West in the formation of the early marian cycle, set forth the devotional trends which give to the circle of feasts, both old and new, their true characteristics. Hence, the two following sections.

A. The traditional cycle.

* It may be securely said that it had its root in the season of Advent. The whole spirit of expectation is, as it were, personalized in the Annunciation and the Visitation of Mary, both of which are raised, in the Ember week, to the rank of a celebration.

* The victory over the heresies which were denying to Mary the dignity of the Mother of God gave a new impetus to the celebration of her privileges in the East; and we find, around the 7th and 8th centuries, a tradition widely established.

* At that point, the obvious poles around which the cult of Mary is centered are the feasts of

PURIFICATION

ANNUNCIATION

ASSUMPTION

NATIVITY

We should take note of this early liturgical trend. Was it the motive which inspired the formation of an adequate gregorian repertoire? And, if such repertoire is found, does it manifest the ideal musical expression of the devotion to the Blessed Virgin?

* It was already stated that such an authentic repertoire exists in the Common. To us who are trying to recapture the beauty of marian melodies, it matters little whether these melodies were originally composed as a proper or whether they were, from the beginning, a common fund. It is of the utmost importance that, in either case, we are assured to be in possession of the early treasure of sacred music in honor of Mary.

* The feasts of the cycle which we call traditional should interest us in the measure in which they express the main idea which, since the beginning, encompassed the whole cult of Mary, namely, her incorporation into Christ's mysteries. In this respect, the feasts of Purification and Annunciation form the historical background of Catholic devotion.

a. Purification: there is perhaps no other feast in which Christ and Mary are so closely identified. It is a sort of magnificent "fusion" brightened with the symbol of the candle and a procession reminiscent of the journey of the Infant and his Mother to the Temple. Witnessing His initial consecration, Mary is, from the very outset, a part of the Savior's mysteries.

Texts: the five antiphons	quotations from the Gospel, outlining the history of the Presentation.
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the Magnificat-ant.	accentuates the role played by Mary in the act of "presenting" the Son to the Father.
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the Mass chants	with the exception of the Offertory, they are aware that Mary, in her offering, lovingly substitutes for Jesus Himself.
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Melodies: Being for the greater part proper to the feast, they possess a discreet emotional quality which is particularly evident in the Communio. Here, emotion is pent up behind a melodic line which is somewhat restrained; paradoxically, this seeming sternness tends to deepen emotion itself.

b. Annunciation: here again, as in the preceding feast, Christ and Mary are "fused" in a single celebration. To the Church, this day recalls the dawn of Mary's motherhood and, at the same time, the dawn of God made man. Thus, Incarnation appears as the background in front of which the humble acceptance of Mary looms the greater.

Texts: the five antiphons	quotations from the Gospel, recounting in slight touches both the story and, especially, the far-reaching promise of the Angel.
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the Magnificat-ants.

1st. Vesp. pointing out how the action of the Holy Spirit alone makes the mystery believable.

2nd. Vesp. there could be no better farewell to the feast than repeating once more the congratulatory salutation of the Angel himself.

Melodies: Strangely enough, they are a medley of chants from various sources: the Common of virgins and of holy women, and the Advent-season. The Offertory alone is directly "marian." Yet, from this medley, one gains a vivid expression of what the maiden Mary felt in the depths of her soul when listening to the unexpected message from above.



c. The other feasts: there are four other feasts in the cycle called "traditional," namely:

ASSUMPTION (7th century)

NATIVITY (8th century)

VISITATION (13th century)

PRESENTATION (16th century)

Their claim to a place in the cycle is not so much their antiquity, however; both the Visitation and the Presentation are of relatively recent date. It is rather their following, in smaller or greater measure, the early pattern which we have called "fusion." This means that, in each of these feasts, the privileges of Mary are celebrated in their relation to the mysteries of Christ Himself. Although this relation is not, at first, so obvious in her Assumption, the traditional liturgy of this feast tends to contemplate above all the final reunion of the Son and His Mother.

A succinct tableau of the texts of all the feasts will now make all the foregoing considerations clear.

COMPARATIVE OUTLINE OF THE FEASTS OF THE BLESSED VIRGIN.

1. The Feasts of the Traditional Cycle.

	<u>Melody</u>	<u>From the Common Fund</u>	<u>Proper</u>	
Purification (7th cent.)	Introit Gradual Alleluia Offertory Communion	Diffusa est gratia (from the Virg. Mart.)	Suscepimus Deus Suscepimus Deus Senex puerum portabat	mystery history
Annunciation (7th cent.)	Introit Gradual Tract Offertory Communion	Vultum tuum (Vir. Mart.) Diffusa est (H. Women) Audi filia (Vir. n. Mart) Ave Maria C. Ecce Virgo (4th Su. Adv.)	Responsum accepit	
Visitation (13th cent.)	Introit Gradual Alleluia Offertory Communion	Salve sancta parens C. Benedicta et venerabilis C. Beata es, Virgo Maria C. Beata viscera C.	Felix es, sacra Virgo	
Assumption (7th cent)	Introit Gradual Alleluia Offertory Communion			

Nativity (8th cent.)	Introit Gradual Alleluia Offertory Communio	Salve sancta parens Benedicta et venerab. Beata es, Virgo Maria Beata viscera	C. C. C. C.	Felix es, sacra Virgo
Presentation (16th cent.)	the whole Mass taken from the Common of the feasts.			

1. The Feasts unrelated to the traditional Cycle.

	<u>Melody</u>	From the <u>Common Fund</u>	<u>Proper</u>
Lady of the Snow	the whole Mass taken from the Common Feast.		
Lady of Ransom	the whole Mass taken from the Common Feast.		
N. D. of Mount Carmel	Introit Gradual Alleluia Offertory Communio	Gaudeamus (used in various feasts) Benedicta et venerabilis C.	Per te, Dei Genitrix Recordare, Virgo Mater (as in the feast of 7 Sorr.) Reina mundi dignissima

Holy Rosary	Introit	Gaudeamus (as in various feasts)
	Gradual	Propter veritatem (Assumpt., old Mass)
	Alleluia	Solemnitas gloriosae (adaptation from Bl. Sacr.)
	Offertory	In me gratia (adaptation from "Diffusa" of Vir. Mart.)
	Communio	Florete flores (adaptation from "Confundantur" of Virg. Mart.)
Motherhood	Introit	Ecce virgo concipiet
	Gradual	Egredietur (adaptation from "laetatus sum" 4th Su. Lent)
	Alleluia	Virgo Dei Genetrix
	Offertory	Cum esset desponsata
	Communio	C.
		Beata viscera

B. The more recent feasts.

* To divide the feasts of Mary into two cycles does not necessarily mean giving precedence to the traditional feasts over the more recent ones. We merely point out a different outlook in both groups. While, as we have seen, the general trend of the ancient feasts is to contemplate Mary in the midst of the mystery of redemption, the establishment of the more recent feasts was prompted by three motives of a different nature.

- recalling historical events in which Mary's intercession was particularly evident.
- celebrating the dedication of religious orders to her under new titles.
- commemorating local and miraculous apparitions of the Blessed Mother.

* that the new series of feasts lacks the unifying factor distinctive of the older ones is quite obvious. This fact alone is not objectionable; but even a cursive glance at their melodic repertoire authorizes some reserve. One may regret

that the selection of chants from other parts of the liturgy is not entirely satisfactory;

that melodic adaptations to new texts are more than once unbalanced and, now and then, awkward;

that original melodies often betray a lack of invention and the inability to write a well-knit form.

- * Yet, in spite of their liturgical and musical shortcomings, the newer feasts should be respectfully accepted as a normal development. And, by contrast, the traditional cycle, often neglected or even overshadowed in a more modern devotion, may gradually benefit of a renewed appreciation.

* Two feasts in particular enjoy a greater popularity. A brief comment should be accorded to each of them.

Immaculate Conception: As the belief in the Immaculate Conception of Mary is rooted in the beginnings of christianism, and also because, in the plan of God, this privilege is truly the beginning of her union with the mystery of redemption. This feast, therefore, of all the newer ones, was the most easily incorporated into the traditional cycle. One is gratified to notice that, in general, original melodies or adaptations are of good quality. All together, they make up a rather unified ensemble of glowing expression. The following table of the chants of the Mass may prompt the student to make some vivid comparisons for himself:

Adaptations from



Introit:	Gaudens gaudebo	(10th Sun. - Pent.)	Dum clamarem
Gradual:	Benedicta es tu	(SS. Peter & Paul)	Constituos eos
Alleluia:	(Tota pulchra es)		
Offertory:	Ave Maria		
Communio:	Gloriosa dicta sunt	(Assump. - old Mass)	Optimam partem

Immaculate Heart: It is regrettable that those appointed to choose the melodies of this feast did not take heed of the riches found in the older tradition; for, both original melodies and adaptations are a musical failure.

Original melodies:

Introit	There is hardly any excuse for pasting together tone
Offertory	patterns borrowed at random from existing melodies;
Communion	the result could only be poor music.

Adaptations:

Gradual	The choice of the most classic responsory of the 2nd mode was not judicious; for, this responsory is unmistakably related to a liturgical object having no relation to this feast.
Alleluia	One would not object to the choice of the melody of the 5th Sunday after Pentecost, except that it lacks the desirable intimacy suggested by the feast.



PROJECT WORK

1. Although it may appear insignificant, it would be to the advantage of the student to collect the various names given to Mary in the liturgy. They are lovely indications of the particular expression we should find in the chant melodies devoted to her.
 2. Do not hesitate to read the Canticle of Canticles, because it contains most of the images used in liturgical texts in honor of Mary. You will thus provide the proper background for a delicate interpretation of the sacred melodies.
 3. It is imperative that the student of Chant not only memorize the Magnificat, but that he acquire a perfect diction of the very words of Mary herself. We owe a most lyric interpretation to this canticle.
 4. Again, select one or two antiphons as the ideal songs honoring the Blessed Virgin; make a list of your preferred eucharistic melodies.
 5. Among the feasts which have a Proper, which one do you prefer? What are the reasons for your choice?
 6. You will experience a particular delight in memorizing the "jubilus" of the Alleluia "Virgo Jesse floruit" of the common feast in paschal time.
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From a Common to a Proper

The last section of the Liber Usualis is devoted to the individual saints, in a sequence synchronized with the liturgical seasons. This calendar begins on November 29th, with the Vigil of the apostle Saint Andrew. For obvious reasons the lessons covering this section are shorter: on the one hand, nothing can excel either the rich abundance or the organic strength of the liturgical year; on the other hand, the Common of the Saints is a much more vivid testimony of the Church's sanctity than the Proper could be. This latter statement, however, demands a fair explanation.

A. The story of an accumulation. The liturgy of the Saints is, in a certain sense, a paradox; and, it is to the advantage of our devotion that it be clearly understood.

1. A proper becoming Common. We have previously pointed out the fact that the early liturgy of the Saints grew from the celebration of individual saints. As these "individual" celebrations multiplied, a common "pattern" of worship, as it were, united the saints of a single group. Seemingly the Church, while acknowledging the personal virtues of her heroes, liked to see in each of them, first of all, either an Apostle, a Martyr, or a Confessor, or again, a Woman of Christ. We have seen in the study of the Common of the Saints, to what musical heights sanctity, thus seen in its corporate aspect, reached on the liturgical horizon.

2. The Proper coming into its own. A later trend gradually found its way into the Sanctoral Cycle. No longer fully satisfied with the initial and "common" current of worship, public devotion tended to give a larger part to the individual characteristics of each Saint. The result was that, in the measure the stress was placed upon individual aspects of sanctity, the wider view of corporate holiness was partly overshadowed. Shall we regard this development as an enrichment of the devotion to the Saints, and should the Proper of the Saints actually be considered as a final achievement? One can better answer this question by making a tableau of the Proper as it stands in today's liturgy. Objective analysis alone will bring into their right perspective and eventually justify the requests, now and then expressed in various circles, that the Proper of the Saints be corrected or simplified.

B. A comparative outline. A complete view of the trends of the Proper of the Saints as it stands in today's liturgical calendar would demand an outline, not only of the proper chants, but of the Prayers and Readings as well. Even when limited to the eucharistic melodies, a comparative table will indicate with a fair accuracy the presence as well as the direction of these trends.

THE MULTITUDE OF THE BLESSED

A Proper grows

How we ought to celebrate

The masses are divided into four sections: the first group is entirely based on the Common; the three other groups manifest a growing tendency towards making an independent Proper.

1. Those wholly taken from the Common.

Properly speaking, these Masses contain no texts or melodies of their own, but follow the older current entirely, which we have called "corporate." This they may do in two different ways, however:

a. by accepting in its entirety, without any substitution, one or the other Mass listed for the Common of a particular class of Saints.

b. by combining melodies excerpted from various places of the Common. In this case, although the source remains "common," one may notice a slight tendency to identify, in some measure, the selected texts with the individual character of the Saint. It is, as it were, a discreet attempt to make a sort of Proper.

2. Those partly borrowed from the Common.

a. the tendency towards a Proper, though not yet fully realized, is more manifest. On the one hand, some melodies are taken from the corresponding common; on the other hand, some others are "proper," with regard to both texts and melodies.

b. such proper chants may be, in some cases, the result of an historical tradition as old as the Common itself; in other cases, they were composed at a time when the trend towards Proper-making had become the prevailing current.

c. the proportion between common and proper melodies follows no rule; it is different in all individual cases.

3. Those mostly made of adaptations.

a. to adapt is to superimpose a new text upon a pre-existing melody excerpted for this purpose, either from the Common or from another feast. Here, the new or "proper" element is liturgical, not musical, namely, a text seemingly more apt to express the claims of a saint to an individual worship.

b. the literary setting of the chosen text may fit the form of the borrowed melody to perfection; but, more often, it will necessitate some melodic alterations, as expansions or contractions, neumatic transformations, and modifications of the modal range. Such changes are bound to affect the melody. While in one case its structure remains substantially unaltered, in another instance it will more or less lose its original solid-

ity. At the very best, musical adaptation is always a delicate, even a dangerous procedure. And, if some of the greatest composers did not hesitate to resort to this expedient, it has seldom fully satisfied esthetic demands. The same reserve is justified, with more reason perhaps, in regard to a large number of gregorian adaptations.

4. Those that are wholly Proper.

In these Masses, both texts and melodies are proper to the celebration of the individual saint, and all ties with the Common are severed. The trend has now reached its limit; individual qualifications frankly prevail upon corporate characteristics. Judged by their musical results, such Propers far from reach the expressive summits which abound in the highlands of the Common; nay, most of them are, in the whole gregorian repertoire, rather a chaff devoid of spontaneous vitality and of modal solidity.

Here is the tableau of the Proper of the Saints. From a repeated survey, the student may be able to add to our general appraisal new findings of his own, and thus gradually gain a clearer view of this part of the gregorian repertoire.

Excluded from the tableau are the feasts of:

- Our Lord
- Mary
- Joseph, John the Baptist
- The Angels, the Apostles
- The Dedication of individual Churches

It is quite natural that these feasts should have stimulated and inspired liturgical tradition to a point where a proper becomes its necessary expression. They are mentioned and explained elsewhere.

COMPARATIVE TABLE OF THE PROPER OF THE SAINTS.

Masses based on the Common.

	Single Martyr	Several Martyrs	Confessor Pontife	Confessor not-a-Pont.	Virgin Martyr	Virgin not-a-Mart.	Holy Women	Total
Entire Common	47	27	24	43	13	12	19	175
Combinations from various Commons	1	2	10	4		1	1	19
<u>Proper Masses.</u>								
Melodies added to the Common								
1 melody	2	3	3		2			10
2 melodies	3	6						9
3 melodies		3			1			4
Adaptations	2	4	1	4	2			13
Entire Proper	6	2	2	14		1		25
								255

Deductions from the

study of the foregoing tableau.

Although a final judgment of the Proper of the Saints would require extensive inquiries in the field of liturgical and gregorian history, yet the preceding outline suggests valuable conclusions:

1. It is gratifying to notice that, for the greater part, the Masses in honor of the Saints use the fund of the melodies of the Common. Thus, the Proper of the Sanctoral cycle adheres faithfully to the tradition from which the Common drew its inspiration. The tableau seems to show that the proportion is in favor of the Martyrs and Confessors especially. Yet, this advantage is lessened by the fact that the number of their feasts is far above that of the Virgins and Holy Women.

2. Proper chants, resulting from the introduction of new texts, present one or the other of the following forms:

- quasi-literal borrowing of pre-existing melodies
- adaptations of the common melodies to the needs of the text
- original compositions

In attempting an objective analysis of these procedures, one should bear in mind three criteria:

a. does the application of a melody to another text, or the alteration of such a melody, modify or leave intact its basic expression?

b. does the new text force upon the borrowed or altered melody a liturgical meaning foreign to its original expression?

c. how closely does an original composition approach the esthetic qualities in which traditional chant is unexcelled?

3. Insofar as a general evaluation is compatible with simple lessons in gregorian initiation, it may be regretted that the Proper of the Saints, as an ensemble, does not compare favorably with the Common. It is hard to see how music which is often inferior in quality to the latter could be considered as the enrichment of a wealth which had already reached a towering summit. And, today more than yesterday, we are conscious of the fact that the Proper, as a whole, puts undesirable obstacles in the way of a universal and practical restoration of the sung liturgy of the Saints. It would be far better to have fewer, but more beautiful, melodies. Only such carefully selected melodies stand a chance to become truly popular in christendom again.

Planning a Calendar

A Suggested Calendar.

Mindful above all of the importance of veneration of the Saints in Catholic piety, but conscious also of the need of preserving our true riches, we may now securely outline a practical calendar for the Sanctoral cycle.

The basic frame of such a calendar should include the feasts of our Lord, that is, those mysteries celebrated in the yearly cycle, for He is the Fountain of all sanctity. After Him, Mary follows as the Mediatrix; and, immediately after her, the Apostles, His first and incomparable witnesses. The angels who were the messengers of redemption, and are now the galaxy of the Kingdom merit an undisputed place. And, all feasts rally in the unique center of Catholic worship, the consecrated Church.

Hence, the basic calendar: (found in the 1st column of the table)

- Our Lord, the new Man
- Mary, our Mother
- The Apostles, our glory
- The Angels, His court
- The Church, His abode

The feasts of all other Saints are subordinate to these basic feasts. To establish among them an absolute preference is well nigh impossible. Looking at them without ever losing the view of the yearly cycle of the Lord, let us include, as in a secondary calendar, a large host of intercessors who may second all of us in the midst of our journey to the Kingdom.

Choose we must, because it is obvious that christendom at large is not in a position to celebrate, in song, all the feasts of the Saints. If actual circumstances force us to discriminate, what shall the criterion of a practical choice be?

a. following the healthy trend which has arisen in recent times, we give the first place in our calendar to the Saints of the patristic epoch. Do not interpret this as a desire to satisfy an archeologic hobby; rather, appreciate the immense spiritual benefit which christians may gain by pointing their devotion towards their ancestry; that is, towards those whose unique privilege it was to spread the radiance of the faith in Christ and to share in the early conquests of the Church.

b. on the other hand, a practical calendar should be fully aware of the needs of the various groups which make up the living christendom. Besides the feasts listed for all christians, others are assigned as particularly fitting for individual groups. Seminarians, candidates to the holy priesthood, deserve first attention; and youth in general, so vitally needed in the much hoped for christian restoration, should be the priceless pearl of our charity. Then, Communities of consecrated Nuns, who share with untold generosity the apostolate of the Church, should have a large share in the calendar.

3. Selective, not exclusive: In appraising the suggested calendar, take heed of the following:

a. it is not possible to keep the celebration of the feasts of the Saints within reasonable bounds and, at the same time, to give full recognition to the numerous religious groups whose prodigious growth the later centuries have seen. It goes without saying that they are at liberty to complete the calendar themselves, in order to give due respect to their history and to suit their spiritual orientation.

b. no feast is indicated for a particular group at the exclusion of other groups. This is the reason why, oftentimes, a celebration advised for young women in general is also suitable for Nuns. For, in the Church's tradition, whether in virginity or in matrimony, woman's sanctity consists primarily in her dedication to the love of Christ. By the same token, some feasts recommended for Seminaries should not be neglected by the laity who, in union with the holy priesthood, are the people of God.

4. Practical suggestions. In spite of our attempt to make an outline which is at the same time comprehensive and discreet, even our simplified calendar might appear too broad. There are two means to reduce it further, and thus to reconcile it with actual conditions as found in churches, chapels and institutions:

a. while the chanted Eucharist is the ideal way to give honor to the Saints, a commemoration using one or the other melody of the Mass may be substituted in its stead. In fact, some feasts listed in the calendar receive, in the Missal, only such a remembrance.

b. the main seasonal feasts, that is, those of Mary and the Apostles, could hardly be omitted. But all others may be celebrated according to a rotation, and possibly extended, depending on local circumstances, to several years, until the full cycle of feasts is completed.

SUGGESTED CALENDAR FOR THE CELEBRATION — OF THE PROPER OF THE SAINTS.

JANUARY

Date	For All	Seminaries	Women-Convents	Young Men	Young Women
14.		S. Hilary			
18.		Chair of S. Peter		Ss. Fabian and Sebastian	S. Prisca. (Common.)
20.					
21.		Ss. Vincent & Anastasius	S. Agnes		S. Agnes
22.		S. Timothy			
24.					
25.	Conversion of St. Paul	S. Polycarp			
26.		S. John Chrysostom			
27.					
FEBRUARY					
1.	S. Ignatius				
2.	Purification				
5.					
6.		S. Titus	S. Agatha		S. Agatha
9.		S. Cyril of Alexandria	S. Scholastica		S. Dorothy (Common.)
10.					
11.	N. D. of Lourdes				
18.			S. M. Bernard Soubirous		
24.	St. Matthias				
MARCH					
6.					
7.					
9.		S. Thomas Aquinas	Ss. Perpetua & Felicitas (Comm.)		Ss. Perpetua & Felicitas (Comm.)
10.			S. Frances of Rome (Comm.)		
12.					
19.	S. Gregory the Great				
21.	S. Joseph				
25.	Annunciation	S. Benedict		Forty Holy Martyrs (Comm.)	

APRIL

11. 14.	S. Leo the Great	S. Anselm	S. Catherine of Sienna	Ss. Tiburtius, Valerian, and Maximus (Comm.)	
21. 23. 25. 30.	S. Mark			S. George	
3d Wedn. aft. Easter	S. Joseph				
MAY					
1. 2. 3.	Ss. Philip & James Finding of the Holy Cross	S. Athanasius	S. Monica		S. Monica
5. 6.	S. John before the Latin gate			Ss. Nereus, Achilleus, Domitilla & Pancras	S. Pudentiana (Comm.)
12. 19. 25. 28. 31.		S. Gregory the VIIth. S. Augustine of Canterbury			S. Petronilla (Comm.)
JUNE					
9. 11. 14. 15.	S. Barnabas	S. Basil the Great		Ss. Primus and Felician	
24. 26. 28. 29. 30.	S. John the Baptist Ss. John and Paul Ss. Peter and Paul Comm. of St. Paul	St. Irenaeus		Ss. Vitus, Modestus and Crescentia	

JULY

1.	Most Precious Blood				
2.	Visitation of the Bl. V.				
8.					S. Elizabeth
10.					
16.	N. D. of Mount Carmel				
19.	S. Vincent de Paul				
21.					
22.	S. Mary Magdalen				
25.	S. James				
26.	S. Anne				
31.					
AUGUST					
1.	S. Peter's Chains				
2.					
4.					
5.	Our Lady of the Snow				
6.	Transfiguration of our Lord				
9.					
10.	S. Laurence				
11.					
12.					
15.	Assumption of our Lady				
20.					
21.					
24.	S. Bartholomew				
28.	S. Augustine				
SEPTEMBER					
8.	Nativity of Mary				
12.	Most Holy Name of Mary				

14.	Exaltation of the Holy Cross	Ss. Cornelius and Cyprian	S. Thecla (Comm.)	Ss. Cornelius and Cyprian	S. Thecla (Comm.)
15.	The Seven Sorrows				
16.					
21.	S. Matthew				
22.					
23.					
24.	Our Lady of Ransom				
27.	Ss. Cosmas & Damian				
29.	Dedication of S. Michael				
30.		S. Jerome			
OCTOBER					
2.	Holy Guardian Angels				S. Teresa
3.					
4.					
7.	Most Holy Rosary	S. Francis of Assisi			
8.				S. Bridget	
11.	Maternity of the Bl. V.				
14.					
15.		S. Callistus		S. Teresa of Avila S. Margaret Mary	
17.					
18.	S. Luke				
28.	Ss. Simon and Jude				
last Su. of October	Christ the King				
NOVEMBER					
1.	All Saints				
2.	All Souls				
4.					
9.	Dedication of the Bas. of S. Saviour	S. Charles Borromeo			
11.					
16.		S. Martin			S. Gertrude

18.	Dedication of the			
19.	Bas. of S. Peter			S. Elizabeth of Hungary
22.				S. Cecilia
23.				
30.	S. Andrew	S. Clement	S. Elizabeth of Hungary S. Cecilia	
DECEMBER				
2.				
3.				
7.	S. Ambrose	S. Francis Xavier		S. Bibiana
8.	. Immaculate	S. Ambrose		
	Conception of Bl. V.			
13.				S. Lucy
21.	S. Thomas			
26.	S. Stephen			
27.	S. John			
28.	Holy Innocents			

PROJECT WORK

1. If you are actually singing some proper melodies, write down your reactions in two columns, in the following manner:

if you like them, keep them in a selective list in the 1st column
if you do not like them, discard them in the other column

2. After going over the suggested calendar of Saints, make one of your own which you deem more adapted to the present needs of

a parish, or a busy convent.

Now and then, a simple chanted Commemoration may be substituted for the sung Mass.

While sketching these lessons, the writer had in
mind, at all times, youth, who desire to praise

Christ

with the songs of His Spouse,

the Church.

And, he will have received the full reward of a
fascinating labor if, after studying these lessons
diligently, seminarians ascending to the priest-
hood, aspirants to holy virginity, and Catholic
students in general, have made sacred song the
vital expression of their inner life, and are thus

prepared to lead christendom

to

pray in beauty.

