

4. Practically at the same time that we are singing this phrase, clouds of incense are ascending at the altar during a solemn high Mass. Thus song and liturgical action are joined. The melody graphically describes how the sweet-smelling incense is wafted upward, how at the top of the canopy the clouds disperse and slowly settle, only to be borne aloft again by new clouds. From the angel's golden censer came rays of heat and the glow of fire. In a similar manner the soul of the creative or imitative artist must glow. That which proceeds from the soul must ascend upward to the presence of God, must seek to glorify Him. Only then will our chant lift the hearts of the faithful aloft to God. May the sentiment of the hymn for Terce be verified in us: *Flamméscat igne caritas, accéndat ardor próximos*—"Let love light up our mortal frame, till others catch the living flame."

Over *ascéndit* the *pressus* on *c, c, f, a*, form the points between which the melody undulates. A *crescendo* should develop here which reaches its summit in the last group before *-dit*. The following are to be sung in two-note groups: *ég, ác, ác, áa, ga, f*. *Fumus* resembles *aram*, while *arómatum* is like *templi*.

5. The second group of *allelúia* reminds us of the motive over *templi*.

The fact that it has nine members ending on the tonic and not one on the dominant (*a*) detracts somewhat from the possibilities of the piece.

Today's Offertory gives the impression that it belongs to the second (plagal) mode.

This melody is also sung on the feast of All Saints to the text *Ius-tórum ánimae*, and, with the same text, in the third Mass for several Martyrs; likewise in the Mass for Deliverance in Time of Pestilence to the text *Stetit pón-tífex*, and its first half on the feast of St. Peter's Chair at Rome (January 18) to the text *Tu es Petrus*. In some places it is sung on the feast of St. Vincent de Paul (July 19) to the text *Inclínet*.

The angel stood very near to the altar. Formerly that also was the place assigned to the singers. If in many instances they are now physically distant from the altar, they should strive the more to be very near it in spirit.

COMMUNION (Dan. 3: 58)

1. *Benedicite omnes Angeli Domini: 2. hymnum dicite, et superexaltate eum in saecula.*

1. *All ye Angels of the Lord, bless the Lord: 2. sing a hymn, and exalt him above all forever.*

The Communion repeats the mode and content of the Introit and the Gradual. Again and again the choirs of angels are exhorted to the praise of God. A single summons does not suffice. The prophet is not content simply to say, "Praise the Lord," but he cries, "Sing a song and exalt him above all forever." Today this *superexaltâtes* contains a special signification. Lucifer had cried, "I will ascend into heaven, I will exalt my throne above the stars of God" (Isa. 14: 13); but today the angels sing, "How art thou fallen, O Lucifer, who didst arise in the morning. . . . Thou wast brought down to hell, into the depth of the pit" (Isa. 14: 12, 15). And without ceasing they proclaim with Michael: "Who is like God!"

The melody, indeed, is not inspired by this thought; it manifests a dignified reserve. *Benedicite* begins with a reverential awe and descends to low *d* before the following interval of a fourth. The same occurred twice in the foregoing Gradual. After this, however, a greater energy manifests itself. *Hymnum dicite* repeats the melody of *omnes Angeli*. At the close, the significant *in saecula* is well accented and receives a melody florid as no other. It has, nevertheless, the same range, the same intervals, and above all the same solemn spirit as the beginning.

The fact that our Lord deigned to make us partakers of the Bread of Angels in Holy Communion, should impart special consolation to us when exhorting the angelic spirits to continue their never-ending *Sanctus, Sanctus!*

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THE HOLY GUARDIAN ANGELS

(October 2; in many churches on the Sunday
nearest September 1)

This feast was extended to the universal Church in 1670.

The INTROIT and COMMUNION are identical with those of the feast of St. Michael; the GRADUAL, with that of the first Sunday in Lent.

ALLELUIA VERSE (Ps. 102: 21)

<p>1. <i>Benedicite Domino omnes virtutes ejus: 2. ministri ejus, 3. qui facitis voluntatem ejus.</i></p>	<p>1. <i>Bless the Lord, all ye his hosts: 2. you ministers of his 3. that do his will.</i></p>
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In four different instances the angels are exhorted today to praise the Lord. The Alleluia-verse uses as its means the typical melody of the fourth mode, which we heard for the first time on the third Sunday of Advent.

In the text the angels are addressed as a heavenly host, as servants of God. But in His infinite goodness, God has appointed those who always serve Him to be our servants also, surely a signal honor and distinction. To each of us He addresses the words of today's Lesson: "I will send My Angel, who shall go before thee, and keep thee in thy journey, and bring thee into the place that I have prepared." In union with our guardian angels and all the choirs of angels, we join in offering a hymn of thanksgiving for this signal grace. With what alacrity they fulfill the *Benedicite Dómino* we address to them! And what solicitude they manifest to see that we arrive at that goal which God intended for us when he said: "I go to prepare a place for you." They make it their concern that we, like themselves, should become servants of God, prepared to carry out His every behest; that we, like themselves, should lead a spotless life, singing to God a pure song, so that one day we be allowed to join with them in an unending Alleluia. Their protection is our glory and our hope. For they belong to a victorious host (*virtútes*), fighting the battles of God; against them all the forces of hell cannot prevail.

OFFERTORY (Ps. 102: 20, 21)

1. *Benedicite Dominum omnes Angeli ejus: 2. ministri ejus, qui facitis verbum ejus, 3. ad audientiam vocem sermonum ejus.*

1. *Bless the Lord, all ye his angels: 2. you ministers of his that execute his word, 3. hearkening to the voice of his orders.*

The Offertory has almost the same text as the Introit and the Alleluia-verse. The melody of the first two members is practically identical with that of the Offertory *Benedicam Dóminum* for Monday after the second Sunday in Lent. The rest, however, adheres faithfully to the Offertory of Passion Sunday; today's shorter text has been adapted to the original with extreme cleverness. The whole demands a lively, energetic rendition.

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THE MOST HOLY ROSARY OF THE BLESSED VIRGIN MARY

(October 7)

The INTROIT and the GRADUAL have been taken from the feast of the Assumption, except that in the Introit the word *Assumptiōne* is replaced by *Solemnitáte*.

ALLELUIA VERSE

1. *Solemnitas gloriosae Virginis Mariae, ex semine Abrahæ, 2. or-tae de tribu Juda, 3. clara ex stirpe David.*

1. *This is the solemnity of the glorious Virgin Mary, of the race of Abraham, 2. of the tribe of Juda, 3. of the illustrious family of David.*

Here, in a most abbreviated form, is adduced the genealogy of the "Queen" of the Most Holy Rosary. Compare it with the Alleluia-verse for the feast of St. Joachim and the Communion for the solemnity of St. Joseph.

The energetic melody was explained on the feast of Corpus Christi. Used here, it can embellish the text, but not interpret it.

OFFERTORY (Ecclus. 24: 25, 38, 17)

1. *In me gratia omnis viae et veritatis, 2. in me omnis spes vitae et virtutis: 3. ego quasi rosa plantata super rivos aquarum fructificavi.*

1. *In me is all grace of the way and of truth, 2. in me is all hope of life and virtue: 3. as a rose planted by the water-brooks have I budded forth.*

The melody of the first and second phrases is taken from the feast of the Purification, due perhaps to the word *grátia*, which occurs in both Offertories. In content also the two texts are closely related. *Diffusa est* seems to be the theme which is developed in the Offertory *In me*. It tells us wherein the plenitude of blessings which has been poured out upon Mary consists. The adaptation of the melody is extremely ingenious. Textually *omnis* in the first phrase belongs to the preceding *grátia*, just as in the second phrase we have *omnis spes*. The melody, however, would combine *omnis* and *viae*. Mary can indeed say of herself: In me is all grace of life; but also: In me is the grace of full, of entire life.

The third phrase has a construction proper to itself, even though it bears some resemblance to already existing melodies. The leading thought of the feast receives here a marvellous development. The Offertory of Palm Sunday with *dedérunt* and *acéto* served most probably as a model for the two final phrase-members.

Mary possesses "all grace." The mysteries of the Rosary further us on the "way of truth," the ideal of moral perfection, and offer us the means of realizing this ideal. We can, therefore, in truth say that Mary