

**The effectiveness and relevance of post-Vatican II Irish liturgical works in the context of
Musica Sacra in twenty-first century Irish Catholic liturgy**

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requirements for the degree Doctor in Music Performance**

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Declaration

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of Doctor of Music Performance, is entirely my own work, and that I have exercised reasonable care to ensure that the work is original, and does not to the best of my knowledge breach any law of copyright, and has not been taken from the work of others save and to the extent that such work has been cited and acknowledged within the text of my work.

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Abstract

Musicam Sacram and its effects on twenty-first-century Irish Catholic Church liturgies are discussed with particular reference to Irish liturgical works composed after Vatican II by Fintan P. O'Carroll, Margaret Daly-Denton, Liam Lawton and Bernard Sexton. This study discusses the absence of congregational participation in the liturgy through singing despite accessible liturgical works by these composers. Congregational singing was one of the aspirations in the guidelines and instructions of *Musicam Sacram* that would encourage active participation of the assembly. This aspiration has not succeeded as most congregations do not sing and liturgies are robotic and lifeless when they should be awe-inspiring, uplifting and joyful.

Documents on church music from Pope Pius X to Pope Francis and hymnals used in Irish Catholic churches before and after Vatican II give an insight into the prevailing attitudes of Popes and the hymns that were sung by choirs. After Vatican II new settings of Masses in the vernacular were composed for the Irish church by Irish composers resulting in the overexposure of one or two to the detriment of others. This corpus has been dominated by male composers and, although females contribute more than their male counterparts in every area of church life, as composers they are in the minority. As women constitute the majority of the membership of church choirs and are the main conduit through which composers perform their works, this study shines a light on their diminished status both as church members and composers.

While choirs play their part in the liturgy the constituents of this elusive solution for non-engagement of congregations lie within the Catholic Church community where from the home to the school to the parish, incremental faith and liturgical formation of clergy and laity must be on-going. In line with this sentiment, this study examines the musical content of the religious programme 'Grow in Love' designed for National Schools that aims to facilitate an intergenerational progression towards active participation for young and old alike. It has to be properly taught and must be embraced by the three islands of the school, the home and the parish for it to work successfully.

To discuss this objective of *Musicam Sacram* specific works and their accessibility are examined from the perspective of preparation and performance by choir and congregation and addresses the subject of how active participation of the assembly can be achieved. This study contributes new insights and knowledge of these selected works that are specifically composed for congregational participation from an analytical, critical and pedagogical perspective. This constitutes the core of this work that is undertaken with optimism and hope that it can inspire and add to the body of knowledge already in existence on this subject.

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Chapter One: Introduction

1.1: Background to the study

As a ‘child of Vatican II’ and with a lifelong association with church music, both as conductor, organist, and choir director, I have observed for many years the changes and attitudes on many fronts regarding church music, choirs, presiders and assemblies. Active participation by the congregation, especially through singing, was the aspiration of *Musicam Sacram*¹ and that ‘pastors of souls will therefore do all they can to achieve this form of celebration’.² Congregations in general are reluctant to sing despite having heard accessible congregational-friendly liturgical music since Vatican II. The reality is resistance and the reasons are many. The faithful, that is the congregation attending the celebration of the Mass, must understand and be informed of what is happening in the liturgy. Pope Francis stated that formation must be accessible to all and is not a ‘specialisation for a few experts, but of an interior disposition of all the people of God’.³ The liturgical reform and church renewal were the objectives of *Sacrosanctum Concilium* with active participation by all especially through song and the Council had to address how to make this possible.

In 1968, one year after the publication of *Musicam Sacram*, Gerard Gillen stated that ‘one of the greatest problems we have to face in church music in Ireland today is the very real shortage of trained musicians able to take charge and lead the music of our parishes and many of our cathedral churches’. He also says that the ‘first and most obvious requirement is competent musical leadership in our churches, a *desideratum* stressed by the Council when it

¹ *Musicam Sacram* is an instruction on Roman Catholic Sacred music issued by the Sacred Congregation of Rites on 5 March 1967 in conjunction with *Sacrosanctum Concilium*. See Appendix A, 169.

² Ibid., Article 5, See Appendix A, 169.

³ Pope Francis, ‘Without Liturgical Reform there is no Reform in the Church’.

<<https://adoremus.org/2024/03/pope-francis-without-liturgical-reform-there-is-no-reform-of-the-church/>> [accessed 9 August 2024].

urges that ‘great importance is to be attached to the teaching and practice of music in seminaries, novitiates ... houses of study ... and other Catholic Institutions and schools’.⁴ Gillen also commented on the need for the establishment of an institution for training church musicians. This is essential he said, ‘if we are to raise ourselves out of the musical doldrums to respond to the challenges of the renewed liturgy’.⁵ The absence of understanding on the part of the clergy, as well as the poor quality of instruments, is a factor that will not attract qualified liturgical musicians where inadequate remuneration also compounds the problem. Gerard Gillen, at the time of writing his article, referred to the disbandment of church choirs where clergy and lay-folk were ‘under the widespread misapprehension that the days of music in the church have come to an end’. He states that this was not the case and quoted article 113 of the ‘Constitution on the Sacred Liturgy’ that ‘liturgical action is given a more noble form when the sacred rites are solemnised in song’ and article 5 of ‘The Instruction on Music in the Sacred Liturgy’ which states that ‘pastors of souls will therefore do all they can to achieve this form of celebration’.⁶ He considers that the role of the choir has ‘become something of yet greater importance and weight ... and that its duty is, in effect, to ensure the proper performance of the parts which belong to it ... and to encourage the active participation of the faithful in the singing’.⁷ The role of the choir must be supportive and must ‘appreciate that the singing of the congregation is the first musical aim to be considered above all else’.⁸ In reality congregations will not sing unless the choir or the presiders will lead and this only happens when it is a familiar hymn (not liturgical), for example, ‘Hail Queen of Heaven’ even though it is non-liturgical.

⁴ Gerard Gillen, ‘Training Organists and Choirmasters: ... A Need for Aggiornamento’, *The Furrow*, 19 (1968), 17-18.

⁵ Ibid., 21.

⁶ Ibid., 17.

⁷ Ibid., 18.

⁸ National Centre for Liturgy, *Singing the Mystery of Faith: A Guide to Liturgical Music* (Dublin: Veritas Publications, 2015), 39.

It is the responsibility of the pastor to ensure music ministers who are liturgically informed are part of the liturgical group for the celebration of the Eucharist. His own specific role and appreciation of how integral music is to a good liturgy can determine the level of congregational participation. The singing role specific to him includes dialogues with the people, representing a liturgical and pastoral opportunity even if the celebrant is not a confident singer. ‘What matters is not volume, quality of tone or even singing in tune but the encouragement from seeing the priest join in like everyone else’.⁹ The Psalmist leads the congregation from the ambo in the refrain of the Psalm and the Gospel Acclamation while the cantor is positioned in a place other than the ambo where he/she is easily seen by all. The role of the cantor is to foster and encourage the singing of the choir and congregation with simple gestures of invitation and singing with them while not detracting from them. The expertise and sensitivity of the cantor enables him/her to judge the ability of the congregation and to withdraw from singing when not needed. The different roles of musicians, choirs and their stipendiaries, music repertoire mandates and all the resources pertaining to cathedrals are in stark contrast to the often casual conditions in rural and urban churches, yet it is these churches that are cited as the measure and barometer when discussing standards in liturgical music, congregation numbers and if there is active participation or not. The responsibility of the priest is of paramount importance and must appreciate the many needs of church musicians as well as his own liturgical formation, leadership qualities and musical ability. Since Gillen’s article was written,¹⁰ courses and degrees including theology and liturgical music have been introduced into the higher institutions in Ireland and particularly in Maynooth University. This bodes well for a future where well-qualified people in liturgy and music can be the pillars and facilitators of awe-inspiring liturgies.

⁹ Ibid., 37.

¹⁰ See fn 4 p.2.

1.2: Aims

The thesis discusses the position of music in Irish Catholic Churches in the twenty-first century and its relevance and development since Vatican II.¹¹ It examines specific works of four contemporary Irish liturgical composers within the context of what was instructed in *Musicam Sacram*, that congregations should actively take part especially through singing in the liturgy. The chosen composers for this thesis are Fintan P. O'Carroll, Margaret Daly-Denton, Liam Lawton and Bernard Sexton. It discusses the merits and limitations of their work and the many allied components of clergy, choir and congregations in the preparation and performance of these works in the liturgies. Liturgical formation of congregations and clergy should be the informative element that is necessary to achieve active participation and interested assemblies who understand how they should sing and why they should sing such responses, for example, 'Alleluia' and 'Amen', what would inspire and help them to sing and how the celebration of the liturgy must relate to the twenty-first century without losing its central meaning.

1.3: Rationale

Little research has taken place on the works of Irish liturgical composers and how their music evolved within the context of *Musicam Sacram* in the Irish Catholic Church. Liturgical formation did not go hand in hand with the changes introduced by Vatican II such as the introduction of the vernacular, and the presider facing his congregation and as early as 1969 Frank O'Leary claimed that, in relation to the liturgy, 'people are physically present but they are still not part of the action and there is no celebration'.¹² The rationale for this research stems from this reality and how to encourage assemblies to actively engage in singing is discussed.

¹¹ Urban and rural churches are the loci for this particular area of study.

¹² Frank O'Leary, 'Signs of the Times: Whatever Happened to the Liturgy?', *The Furrow*, 20 (1969), 572.

On the occasions of the Eucharistic Congresses of 1932 and 2012 held in Dublin and the visits to Ireland of Pope John Paul II in 1979 and Pope Francis in 2018 a congregational involvement was present to a degree. For the visit of Pope Francis, choirs were gleaned from many parishes and preparations consisted of rehearsals at both parish, diocesan and national level. With approximately 3,000 choristers placed near the altar facing the gathered assembly in the Phoenix Park, it was an experience, to a degree, of Roman Catholic congregational singing for the choir members at least, because of the large numbers specifically gathered to sing. The physical placing of the choir once again militated against the intended inclusion of the congregation due to the logistics that an open-air venue demands.

There are some occasions of devotion where there is a modicum of congregational participation. During Novenas,¹³ for example, there is congregational hymn singing as these assemblies are people committed to a specific Novena such as ‘The Sacred Heart’ where relevant hymns like ‘Sweet Heart of Jesus’ are sung each day usually intoned by the group themselves. Other para-liturgical devotions such as the Rosary, Benediction, Stations of the Cross and the Corpus Christi processions have been occasions where participation occurred and still does to a certain extent. The Marian Year of 1954¹⁴ spawned a widespread devotion to Mary the Mother of God where hymns such as ‘Hail Queen of Heaven’ and ‘I’ll sing a Hymn to Mary’ were sung at Rosary and Benediction, devotions that were somewhat neglected after Vatican II. This neglect ‘generated a profound vacuum in the devotional lives of many ordinary people and damaged the traditional devotional framework within which most Roman Catholics had been reared’.¹⁵ The Latin Mass (pre-Vatican II) was not

¹³ A Novena is a prayer or Mass, public or private, that is said or attended for nine consecutive days. The word ‘Novena’ comes from the Latin meaning ‘nine each’ and originated from the Scriptures (Acts 1:4-5) where there are nine days of prayer before Pentecost. The word Novena also relates to the nine months gestation of the birth of Jesus. They are usually prayed for special graces and intentions. The Novenas to the Sacred Heart and to The Divine Mercy are among the more popular prayers.

¹⁴ The Marian Year 1954 was called by Pope Pius XII following the encyclical *Fulgens Corona* (1953).

¹⁵ Donal Flanagan, ‘A People in Search of Devotions’, *The Furrow*, 9 (1990), 491.

understood by everyone and little preparation was made for the subsequent rapid changes of the introduction of the vernacular and the presider facing the people. These devotions, overseen by the Church were ‘designed to foster affective religious involvement by the use of familiar prayers and hymns ... and the repetition of the familiar’.¹⁶ The language of the prayers and hymns (in the vernacular) was understood and facilitated a personal spirituality that meant more than the Mass. The post-conciliar Mass has not resonated with the multitudes and a search for spiritual fulfilment has taken many routes independent of organised religion.

Occasionally if these hymns are included as entrance or recessional to the liturgy there is some participation especially among the older members for reasons of nostalgia and familiarity. The parish missions and retreats held every two or three years are usually well attended and these congregations sing because of their own faith beliefs, a familiar music repertoire and the presence of a leader in song. They comprise sermons and spiritual reflections outside of the liturgy and the novelty of guest facilitators is attractive.

Congregational singing is a reality during the liturgies held each day at the annual Irish Church Music Association’s Summer School where the members of the gathered fraternity are liturgically involved in ministries in their own parish, understand the rite and have musical ability. Each liturgy held during the week is a true experience of congregational singing that is in dialogue with the celebrant, is organic, spontaneous and prayerful. The necessary resources are available during this week when all ministries are in full collaboration and should be the case in every parish. As this work addresses the absence of active participation in urban and rural parishes in the Irish Catholic church in singing the liturgical responses as distinct from

¹⁶ Ibid., 493.

singing hymns that are surplus to liturgical requirements, a ten step strategy for the process of improving congregational singing is outlined by the National Centre of Liturgy.¹⁷

1.4: Methodology

The methodology includes a review of pre-and post-Vatican II Papal documents and their statements on and discussions of music, an outline of international and Irish hymnals pre-and post-Vatican II and a selective literature review relative to the Irish Catholic Church. The main instructions of *Musicam Sacram* are discussed and specific works of Fintan P. O'Carroll, Margaret Daly-Denton, Liam Lawton and Bernard Sexton are examined to determine if their work is an effective vehicle to enable active participation in twenty-first-century Irish Catholic Church liturgies where congregations are dwindling and are resistant to singing. The quality and content of this music and how it is prepared for performance by choir and congregation constitute the main part of this study and discusses the need for liturgical formation that is necessary to understand the liturgy and encourage congregations to sing as aspired to in *Musicam Sacram*. Appendices add to the body of work when discussing papal documents, the progression and contents of Irish and International hymnals, female composers, musical aids to assist musical literacy and photos and bibliographies of the four composers.

1.5: Literature Review

Works on church music in Ireland before Vatican II such as Denise Neary's 'Music in late Seventeenth and Eighteenth Century Dublin Churches'¹⁸ and Mary Regina Deacy's thesis

¹⁷ National Centre for Liturgy, *Singing the Mystery of Faith: A Guide to Liturgical Music*, (Dublin: Veritas Publications, 2015), 44; see Appendix D, 248.

¹⁸ Denise Neary, 'Music in late Seventeenth- and Eighteenth-Century Dublin Churches' (MA dissertation, St Patrick's College, Maynooth, 1995).

‘Continental Organists and Catholic Music in Ireland, 1868-1960’¹⁹ give valuable insights into the state of church music in Ireland in the last four centuries. This theme is supported in *Irish Musical Studies 2: Music and the Church*, where Harry White claims that the development of church music after Emancipation was problematic. The reason for this was ‘the impoverished condition of Roman Catholics in Ireland between 1500 and 1800 ... that excluded the possibility of a high culture of sacred music’ for reasons both ecclesiastical and political’.²⁰ In continuity with the development of church music Edward Schaefer’s review of *Renewal and Resistance: Catholic Church Music from 1850 to Vatican II* edited by Paul Collins states that Collins’s choice of essays on the liturgical reform movement from the mid-nineteenth century through to the mid-twentieth century detail the progression from the concerted Mass to Cecilianism to the work of the Solesmes monks. The intentions of Pope Pius X were to stem the flow of secular humanism, liberalism and modernism and church music was one of the many facets of this time.²¹

While various commentaries are informative there is a marked absence of references as to why there is very little congregational singing and how this can be achieved. *Sacred Music and Liturgy Reform after Vatican II* by Johannes Overath²² recounts the proceedings of the Fifth International Church Music Congress held in Milwaukee Wisconsin, USA in 1966 immediately after Vatican II. It is informative of the prevailing plans and opinions of the time. Austin Flannery’s book, *Vatican Council II: The Conciliar and Post Conciliar Documents*²³ attempts to meet the needs of the average priest, religious or lay person with detailed

¹⁹ Mary Regina Deacy, ‘Continental Organists and Catholic Church Music in Ireland 1860-1960’, (M Litt dissertation, Maynooth University, 2005).

²⁰ Harry White (ed.), *Irish Musical Studies: Music and the Church* (Dublin: Irish Academic Press, 1993), 333.

²¹ Edward Schaeffer, Review: *Renewal and Resistance: Catholic Church Music from 1850 to Vatican II*, Paul Collins (ed.), *Journal of the Society for Musicology in Ireland*, 7 (2011-12), 77.

²² Johannes Overath, *Sacred Music and Liturgy Reform after Vatican II* (Minnesota: North Central Publishing Company, 1969).

²³ Austin Flannery, *Vatican Council II, The Conciliar and Post Conciliar Documents* (Dublin: Talbot Press, 1975).

translations of all sixteen documents both conciliar and post conciliar and was aimed specifically at the Irish Church and its laity.

Many contributions in *The Furrow*²⁴ from the late 1960s commented on developments in church music. For example, Cathal O'Callaghan wrote 'that the state of church music in Ireland summoned neither praise nor optimism'.²⁵ Editions of *The Furrow* in the 1970s featured articles such as Odrán Doyle's account of the newly-formed Irish Church Music Association²⁶ and James Scott's 'Religion and Society' comments that the church must come into the real world from its static institutionalised state of pre-Vatican II.²⁷ 'In Search of a New Chord' by Kevin Egan extols the virtues of the emergence of the 'folk' choirs²⁸ and Seán Swayne suggests that the promotion of church music has been unsuccessful since Vatican II in his article 'Music in the Liturgy'.²⁹

The 1980s editions of *The Furrow* commented on lost opportunities following the excitement and positivity of Pope John Paul II's visit to Ireland in 1979. Laurence Ryan stated in 'Communication in the Local Church' that he was hopeful that the visit would spark a fresh growth of Christian faith in the Irish church.³⁰ In *The Furrow* during the 1990s, a concentration by church authorities on the music performed at weddings was high on the agenda and Eamonn Martin in his article 'Music for your Wedding' commented that 'music at weddings had been the subject of many a liturgical horror story'.³¹ From 2000 onwards references to church music in *The Furrow* included an article by Giovanna Feeley entitled

²⁴ *The Furrow* is a monthly journal founded in 1950 by the late J. G. McGarry in St Patrick's College Maynooth, Kildare, Ireland.

²⁵ Cathal O'Callaghan et al., 'The Instruction on Music in the Liturgy', *The Furrow*, 19 (1968), 5.

²⁶ Odrán Doyle, 'Irish Church Music Association Summer School', *The Furrow*, 22 (1971), 579-582.

²⁷ James Scott, 'Religion and Society', *The Furrow*, 21 (1970), 110.

²⁸ Kevin Egan, 'In Search of a New Chord', *The Furrow*, 26 (1975), 763.

²⁹ Seán Swayne, 'Music in the Liturgy', *The Furrow*, 27 (1976), 560-561.

³⁰ Laurence Ryan, 'Communication in the Local Church', *The Furrow*, 31 (1980), 451-459.

³¹ Eamonn Martin, 'Music for your wedding', *The Furrow*, 42 (1991), 462-463.

‘Then Sings My Soul’³² raising many issues relative to church music in Ireland such as the understanding of music ministry, availability and promotion of composers’ works, the commitment by one’s local church, best practice and professionalism in church music and the encouragement of congregational participation. She considers ‘the Sunday Roman Rite that is the Eucharist, as the locus of parochial liturgical music-making’ and that it must be a ‘collaborative ministry’ within the celebration of the liturgy in particular’.³³ The promotion and availability of works by certain composers, for example, Marty Haugen or David Haas is determined by the publishing houses of the United States, such as the Oregon Catholic Press (OCP) and the Gregorian Institute of America (GIA). Giovanna Feeley asks, ‘is their soundworld ours?’ and states ‘that we need to develop and have access to indigenous liturgical music’ that gives a sense of ‘rootedness’.³⁴ The dissemination of the native composer’s work needs to be supported by the local and national Church in creating more structures and opportunities for its access, exposure and use. She also questions the absence of ‘commissioning’ of the music ministry and how a professional attitude on the part of the clergy and musicians should be the norm and not ‘where servitude is more highly prized than competency’³⁵ as is the reality especially in the parochial churches. Feeley comments on the demeanour and attitude of the presider and claims that with ‘all the basic supports in place for congregational singing a congregation will not sing if their leader in worship does not’.³⁶

In 2017 *The Masses of Seán and Peadar Ó Riada* by John O’Keeffe was published.³⁷ Frank Laurence states in the foreword of O’Keeffe’s publication that ‘this book is a very important contribution to liturgical musicology in the Catholic tradition’ and proposes a fresh and

³² Giovanna Feeley, ‘Then Sings My Soul: Perspectives on Parish Liturgical Music’, *The Furrow*, 59 (2008), 131-144.

³³ *Ibid.*, 132.

³⁴ *Ibid.*, 133.

³⁵ *Ibid.*, 140.

³⁶ *Ibid.*, 141.

³⁷ John O’Keeffe, *The Masses of Seán and Peadar Ó Riada: Explorations in vernacular chant* (Cork: Cork University Press, 2017).

liberating definition of ‘vernacular chant’.³⁸ In the same decade a pertinent publication, *Serving Liturgical Renewal: Pastoral and Theological Questions: Essays in Honour of Patrick Jones*³⁹ included an essay by Moira Bergin where she claims ‘that the setting up of an Institute for Pastoral Liturgy in 1974 was key to fostering liturgical renewal in Ireland. She refers to Jones, priest and scholar, as one who continuously emphasised ‘the need to invest in liturgical formation in order to train the trainers.’⁴⁰

American writer and liturgical musician, Thomas Day wrote an account of American Catholics who, he says, ‘barely sing any of the music’ in the liturgy. His book, *Why Catholics Can’t sing: The Culture of Catholicism and the Triumph of Bad Taste*,⁴¹ suggests that most Catholics, while in favour of the changes from Vatican II, did not ratify them in song and this sullen resistance was evident in almost every parish in the United States at the time of writing his book.

Helen Phelan’s thesis, ‘*Laus Perennis*: The emergence of a theology of music with reference to post-Vatican II Irish Catholicism’⁴² proposes the sourcing of a theology of music with reference to liturgical music developments in the Irish Catholic church since the Second Vatican Council. In doing so, it is confronted by two primary challenges: ‘the complex relationship between music and liturgy and the equally complex historical relationship of Catholicism with Ireland’.⁴³ She concludes by proposing that the Irish experience of music

³⁸ Frank Lawrence, ‘Foreword’ in John O’Keeffe’s, *The Masses of Seán and Peadar Ó Riada: Explorations in Vernacular Chant* (Cork: Cork University Press, 2017), vi, viii.

³⁹ Thomas R. Whelan and Liam Tracey (eds), *Serving Liturgical Renewal: Pastoral and Theological Questions Essays in Honour of Patrick Jones* (Dublin: Veritas Publications, 2015).

⁴⁰ Moira Bergin, ‘The work of Liturgical Renewal in Ireland and Patrick Jones’ in Thomas R. Whelan and Liam Tracey (eds), *Serving Liturgical Renewal: Pastoral and Theological Questions: Essays in Honour of Patrick Jones* (Dublin: Veritas Publications, 2015), 374.

⁴¹ Thomas Day, *Why Catholics Can’t Sing: The Culture of Catholicism and the Triumph of Bad Taste* (New York: The Crossroad Publishing Company, 1990).

⁴² Helen Phelan, ‘*Laus Perennis*: The Emergence of a Theology of Music with reference to post-Vatican II Irish Catholicism’ (PhD dissertation, University of Limerick, 2000).

⁴³ *Ibid.*, vi.

and liturgy has unique contributions and needs within its own journey both historically and culturally. Phelan claims that one's own experience with Catholic ritual and musical expression is the responsibility of oneself within his or her own cultural community. She further explores the importance of music in 'Borrowed Space, Embodied Sound: The Sonic Potential of the New Ritual Communities in Ireland'⁴⁴ and brings the reader to a whole new level of awareness of the importance of music. In this article Phelan proposes a unique role for ritual song in the changing identity of Catholicism in Ireland and its new ritual communities and considers it 'an exaggeration to say that there are indications of recognition of this potential of 'sonic ritual authority' within the hierarchy of the Irish Catholic Church'.⁴⁵ In 2017 Helen Phelan published *Singing the Rite to Belong: Ritual, Music and the New Irish*. In this work she claims that her experience of ritual and singing 'came into close contact with "the new Irish" in the 1990s, a phenomenon that would challenge and eventually sever the Siamese twins of Irishness and Catholicism'.⁴⁶

Gary Carville's thesis, 'Ireland and Vatican II: Aspects of episcopal engagement with and reception of a Church Council 1959-1977',⁴⁷ informs the reader of the reception or otherwise of Vatican II in Ireland with reference to collegiality and Communion, the modernisation of Irish society, ecumenism and literature. It discusses how the Irish Catholic Church responded to Vatican II and the state of preparation by the Irish bishops for the impending changes. His thesis concludes that there was a 'huge deficit in Ireland of theological formation of both clergy and laity'.⁴⁸ He claims that the challenge remains because of a stilted church bereft of dialogue, an ill-informed stymied laity and a culture of clericalism. Further compounding

⁴⁴ Helen Phelan, 'Borrowed Space, Embodied Sound: The Sonic Potential of the New Ritual Communities in Ireland', *Journal of Ritual Studies*, 20 (2006), 19-32.

⁴⁵ *Ibid.*, 29.

⁴⁶ Helen Phelan, *Singing the Rite to Belong: Ritual, Music and the New Irish* (New York: Oxford University Press, 2017), 3.

⁴⁷ Gary Carville, 'Ireland and Vatican II: Aspects of episcopal engagement with and reception of a Church Council, 1959-1977' (PhD dissertation, Dublin City University, 2019).

⁴⁸ *Ibid.*, 5.

Gary Carville's research Derek Scally's *The Best Catholics in the World; The Irish, the Church and the End of a Special Relationship* writes of the dark days of Irish Catholicism. He compares Irish Catholicism to a leaning tower of piety that implodes and is left in ruins⁴⁹ while the question of women in the church is contextualised in Sharon Tighe-Mooney's *What About Me? Women and the Catholic Church*.⁵⁰ She traces and supports the place and role of women in the church and the need for their acceptance and eventual ordination to the priesthood.

Fergus Ryan contributed a paper called '*Musicam Sacram*: The reception of the document in the context of liturgical renewal' at a conference in Rome in 2017 entitled 'Music and Church: Cult and Culture, 50 years after *Musicam Sacram*'. In his paper Ryan stated that *Musicam Sacram* responded to the initial liturgical reforms and renewal as dictated by the first document *Inter Oecumenici* (1964), the latter intended to be only temporary. It outlines the different opinions between liturgical reformers and traditional musicians on the use of music in the liturgy. He states that the ongoing changes in liturgical texts between 1964 and 1970 rendered *Musicam Sacram* 'out of date' and remains 'somewhat at odds with the liturgical books and discipline that followed'.⁵¹ While *Musicam Sacram* is still the only authoritative set of instructions on church music, Fergus Ryan considers it is time for a new one to achieve more clarity and harmonisation for liturgical activity of the congregations. On the other hand Anthony Ruff says that *Musicam Sacram* 'succeeds admirably ... [and] stands as one of the hallmark documents of liturgical reform'.⁵²

⁴⁹ Derek Scally, *The Best Catholics in the World: The Irish, the Church and the End of a Special Relationship* (Sandycove: Penguin Random House, 2021).

⁵⁰ Sharon Tighe-Mooney, *What About Me? Women and the Catholic Church* (Cork: Mercier Press, 2018).

⁵¹ Fergus Ryan, '*Musicam Sacram*: The reception of the document in the context of liturgical renewal', <https://www.academia.edu/33837556/Musicam_sacram_The_reception_of_the_document_in_the_context_of_liturgical_renewal> [accessed 10 March 2023].

⁵² Anthony Ruff, *Musicam Sacram*: On Music in the Liturgy [1967]: Overview (Archdiocese of Chicago: Liturgy Training Publications, 2013).

Chapter 2: A Retrospection

2.1: Contributions of Popes pre-Vatican II

Various Popes had their input in dictating the boundaries for proper liturgical music that has been defined as a ‘symbol of unity in a worshipping community’.¹ In the early twentieth century there was a fear that church music was being abused by ‘profane and theatrical art’.² Pope Pius X’s *Motu Proprio* 1903 *Tra Le Sollecitudini*, stated that music should contribute ‘to the decorum and the splendour of the ecclesiastical ceremonies ... in order that through it the faithful may be more easily moved to devotion’. This document demanded the use of Gregorian chant, accompaniment on the organ and male singers only.³ *Divini Cultus* (1928) of Pius XI stated that congregations were not to be ‘strangers or silent spectators’⁴ and Pope Pius XII’s document *Musicae Sacrae* (1955) made the first reference to the inclusion of women singers and to the continuity of Pius X legal code of Sacred Music.⁵ His *De Musica Sacra et Sacra Liturgia* (1958) allowed for a greater interpretation of sacred music and a greater emphasis on participation by the faithful.⁶ These sentiments and use of translations of texts were a foretelling of the next event in the Catholic Church which was Vatican II (1962-1965) called by Pope John XXIII.

2.2: Contributions of Popes post-Vatican II

The decree on the Constitution on Sacred Liturgy, *Sacrosanctam Concilium* (1963), stated that ‘the faithful should be led to that full, conscious and active participation in liturgical

¹ Liam Lawton, Interview, ‘The Role of music in worship’, CatholicIreland.net (30 November 1999), <<https://www.catholicireland.net/the-role-of-music-in-worship>> [accessed 30 October 2022].

² Pope Pius X, *Motu Proprio: Tra le Sollecitudini* (Instruction on Sacred Music), 22 November, 1903, 2.

³ *Ibid.*, 3.

⁴ Pope Pius XI, *Divini Cultus*, (On Divine Worship), 20 December 1928, No. IX, 1.

⁵ Pope Pius XII, *Musicae Sacrae*, 1955, Nos 74 and 3.

⁶ Pope Pius XII, *Musica Sacrae et liturgia* 1958, 939(b). [https://Adoremus.Org/Author/The Editors November 22 1903](https://Adoremus.Org/Author/TheEditorsNovember221903) [accessed 25 August 2023].

celebrations ... by reason of their baptism’⁷ and permission was granted for use of the vernacular in addition to Latin. *Sacram Liturgiam*, issued by Pope Paul VI in January 1964, provided guidelines on the implementation of *Sacrosanctum Concilium* overseen by the *Consilium*. In September 1964 the *Consilium* published *Inter Oecumenici*, an instruction promoting liturgical formation of the faithful.⁸ Liturgical formation of the spiritual life of the clergy and the liturgical formation of the faithful were of paramount importance.

Liturgical music was problematic for the church and in March 1967 the *Consilium* set down ‘principal norms which seem to be more necessary for our own day’ in a set of instructions entitled *Musicam Sacram*.⁹ It included pertinent instructions such as ‘Liturgical Worship is to be given a more noble form when it is celebrated in song ... with the people participating in it’.¹⁰ The parts of the Mass should be sung ‘using the kind and form of music which is proper to their character’¹¹ and there should be degrees of singing by the priest with people responding while also allowing the priest to say the parts of the mass that should be sung by him. The instructions do not prohibit any kind of sacred music if it suits the spirit of the celebration and does not hinder the active participation of the faithful who should fulfil their liturgical role by their full and active participation. Various male choir combinations are allowed and if women are in the choir they must be outside the sanctuary and preferably the choir should be part of the whole congregation. Sacred music must be drawn from ‘both the old and the more recent heritage of sacred music, and popular religious songs and the playing of the organ or of other instruments characteristic of a particular people’ was acceptable. This instruction also stated that ‘musical works, which although they no longer have a place in the

⁷ Pope Paul VI, *Sacrosanctum Concilium*, No 14, 5.

⁸ Pope Paul VI, *Inter Oecumenici*, (Instruction on implementing the Liturgy). <[https://adoremus.org/1064/09/Inter Oecumenici](https://adoremus.org/1064/09/Inter_Oecumenici) [accessed 29 December 2023].

⁹ *Musicam Sacram* is an instruction on Roman Catholic Sacred Music, issued by Pope Paul VI in 1967. <[https://www.vatican.va/archive/hist_councils/iiivaticanconcil/documents/vat-iiinstr19670305musicam - sacram_en.html](https://www.vatican.va/archive/hist_councils/iiivaticanconcil/documents/vat-iiinstr19670305musicam-sacram_en.html)> [accessed 29 December 2023].

¹⁰ *Ibid.*, No. 5.

¹¹ *Ibid.*, No. 6.

liturgy, can nevertheless, foster a religious spirit'.¹² The broad musical parameters were to prove problematic as the first documents on liturgical reform, *Inter Oecumenici* issued in 1964 and *Musicam Sacram* in 1967, were subject to interpretation regarding the traditional three-fold form of celebration: the 'Low', 'Sung' and 'High' Mass with the inclusion of the presider when sung. In 1967 *Tres Abhinc* promoted the use of the vernacular and the proper implementation of the Constitution on The Sacred Liturgy. This was followed in 1970 by *Liturgicae Instaurationes* reinforcing the principles of the Constitution on The Sacred Liturgy. The United States Catholic Conference of Bishops issued their own document called 'Music in Catholic Worship' in 1974 that claimed to be in continuity with *Musicam Sacram* but with more liberty to sing any or all parts of the Mass. Pope John Paul II in his *Quattuor Abhinc Annos* (1984), granted special permission for the celebration of the forbidden *Tridentine Mass* which was viewed by many church members as a retrograde step. The Chirograph of the Supreme Pontiff John Paul II (November 2003) is a Papal document drawn up to celebrate the Centenary of *Motu Proprio Tra le Sollecitudini*. It recalls 'the important role of sacred music ... as a precious aid for the faithful in their active participation ... how popular religious song constitutes a bond of unity and a joyful expression of the community at prayer ... and must be imbued with the same spirit that inspired and shaped Gregorian Chant'.¹³ Pope Benedict XVI, in his *Summorum Pontificum* (July 2007), officially outlined the circumstances in which the Tridentine Mass could be celebrated with special permission 'as it was never fully abrogated'.¹⁴

In 2017 to mark the 50th anniversary of the instruction *Musicam Sacram* (1967), the Pontifical Council for Culture and the Congregation for Catholic Education, in collaboration with the

¹² Ibid., No. 46.

¹³ Pope John Paul II, Chirograph of the Supreme Pontiff for the Centenary of the *Motu Proprio 'Tra le Sollecitudini'* on Sacred Music (22 November 2003).

¹⁴ Pope Benedict XVI, *Summorum Pontificum*, Art.1 and 2 <https://www.vatican.va/content/benedict-xvi/en/motu_proprio/documents/hfben-xvimoto-proprio20070707s> [accessed 26 August 2023].

Pontifical Institute of Sacred Music and the Pontifical Liturgical Institute of the Athenaeum Sant'Anselmo organized a conference on 'Music and Church: Cult and Culture, 50 years after *Musicam Sacram*'. Pope Francis, in his address at this conference called for the 'renewal of sacred music in the life of the church ...'¹⁵ in order to 'safeguard and promote the rich and varied heritage inherited from the past' while not ignoring the 'artistic and musical languages of modernity'.¹⁶ Commentaries at this conference entitled 'Music and the Church: Cult and Culture fifty years after *Musicam Sacram*' outlined 'the present deplorable situation of sacred music in the liturgy'.¹⁷ In November 2018 Pope Francis addressed an estimated 7,000 singers and musicians at the III International Meeting of Choirs at the Vatican and spoke of how 'liturgical and sacred music can be a powerful instrument of Evangelisation'. Musicians he said should resist being 'prima donnas' and instead be 'animators of the song of the whole assembly'.¹⁸ The many Papal documents/letters and circulars on church music from 1903 are repetitive.¹⁹

2.3: Hymnals

Hymnals are a gateway to the past and will always be a part of the future of any faith community. They represent a certain standard of church music and because of this, appropriate contents of hymnals are vital to uphold the dignity of the liturgy. The forewords, prefaces and introductions, for example, in the older *Arundel* hymnal and in the contemporary

¹⁵ Nicholas Wolfram Smith, 'Pope Francis and Sacred Musicians call for the Reform of the Refrain', *National Catholic Register*, 20 March 2017 <<https://www.ncregister.com/news/pope-francis-and-sacred-musicians-call-for-the-reform-of-the-refrain>>[accessed 15 May 2022].

¹⁶ Pope Francis: 'Education is key to renewal of sacred music', *The Catholic World Report*, 4 March 2017 <<https://www.catholicnewsagency.com/news/35568/pope-francis-education-is-key-to-the-renewal-of-sacred-music>>[accessed 15 May 2022].

¹⁷ Alberto Carosa, 'Catholic Musicians call for a return to reverence in the liturgy', *The Catholic World Report*, 16 March 2017 <<https://www.catholicworldreport.com/2017/03/16/catholic-musicians-call-for-a-return-to-reverence-in-the-liturgy>>[accessed 2 July 2024].

¹⁸ Pope Francis address <<https://www.vaticannews.va/en/pope/news/2018-11/pope-francis-3rd-choirs-meeting-singing.html>> [accessed 7 July 2024].

¹⁹ See Appendix A, 167-168.

Irish hymnal *Alleluia! Amen!* are both liturgically educational and informative and are highly beneficial if freely available to the congregation to familiarise themselves with the contents. Hymnals used in Irish churches, (mainly large urban churches) since the 1850s contain some of the hymns of interdenominational and international publications. This study briefly traces hymnals and their contents from the 1850s that show a repetition of many hymns still sung today that is suggestive of their perennial appeal.²⁰

2.4: International Catholic Hymnals pre-Vatican II²¹

A brief overview of pre-Vatican II International Catholic Hymnals are evidence of the style and range of hymns used at this time in the history of the church. ‘Until the Westminster Hymnal appeared the ‘best’ Catholic hymnal for English-speakers was probably *The Arundel Hymns* that first appeared in 1899, after several experimental versions.²² According to a review of *The Arundel Hymns* in 1900 it was recommended to the clergy but not to be discouraged if they hear complaints that ‘the ‘new’ hymns are drier and colder than the old’.²³ *The St Basil Hymnal* was referred to as one of ‘the miserable excuses for Catholic hymn books’ and ‘as regards unchurchliness, musical incompetence and depravity of taste St Basil’s hymnal is the saddest hymn book ever seen’.²⁴

The American Catholic Hymnal (Hymnologist writes that the ‘commonplace and uninspired melody of *The American Catholic Hymnal* leaves us too indifferent to have any influence upon our religious feelings and is ‘amateurish’.²⁵

²⁰ See Appendix B (2), 185.

²¹ Ibid., 186.

²² Jeff Ostrowski, “Arundel Catholic Hymns” Hymns Chosen and Edited by the Duke of Norfolk’, Corpus Christi Watershed, 23 July, 2018, 1-3.

²³ Ibid.

²⁴ Hymnologist, was a prominent authority writing under this pen-name in *The Catholic Choirmaster*, 7-8. *The Catholic Choirmaster* was published by the Society of St Gregory of America, one of the precursors of CMAA starting in 1915.

²⁵ Hymnologist, *The Catholic Choirmaster*, 10.

The Westminster Hymnal (1912) Pope Pius XII edited by Richard Runciman Terry, it had the distinction of being the only collection authorised by the hierarchy of the Catholic Church of England and Wales.

2.5: Irish Catholic Hymnals pre-Vatican II²⁶

In Ireland from the late-nineteenth and early-twentieth centuries singing at Mass was non-existent in most rural churches. Decree No. 38 of the Synod of Thurles stated that ‘no singing is to be carried out in churches unless it is solemn and ecclesiastical in nature ...’ and Decree 39 continued that ‘during Solemn Masses nothing but Latin may be sung ...’²⁷ A Romanising crusade led by Paul Cullen, Archbishop of Dublin, and the Cecilian Movement that swept through Europe from 1870 to 1900 had no effect on liturgical singing in Ireland except in cathedrals, larger towns and the rare country parish. Harry White states that Kieran Daly’s study of the Roman Catholic tradition of the late-nineteenth and twentieth centuries pertaining to church music in Ireland reveals that it was an ‘episode of cultural history all too easily eclipsed by the politics of that period’.²⁸ Daly recounts the setting up of the Society of St Cecilia in Ireland ‘for the promotion and cultivation of true liturgical Music’.²⁹ He also describes how the magazines *Lyra Ecclesiastica* disseminated and published the activities of the Society whose acclamation in 1881 was ‘Psalite Sapienter’ translated as ‘sing wisely’. It was reinterpreted ten years later as ‘sing with understanding’, a sentiment pertinent to this thesis.³⁰ He outlines the pivotal roles of Heinrich Beyerlinge,³¹ William Walsh³² and Nicholas

²⁶ See Appendix B (2), 198.

²⁷ The Synod of Thurles, 1850, instigated by Paul Cullen, Archbishop of Armagh, was the first formal Synod of Catholic Episcopacy since 1642. Its aims were to standardise administration, religious practices, teaching and discipline of the Catholic Church in Ireland.

²⁸ Harry White, ‘Foreword’ in Kieran Anthony Daly, *Catholic Church Music in Ireland, 1878-1903: The Cecilian Reform Movement* (Dublin: Four Courts Press Ltd., 1995), vii.

²⁹ Kieran Anthony Daly, *Catholic Church Music in Ireland, 1878-1903: The Cecilian Reform Movement* (Dublin and Portland, Oregon: Four Courts Press Ltd., 1995), 37.

³⁰ *Ibid.*, 22.

³¹ Heinrich Beyerlinge (1862-1923), born in Germany, became first professor of organ and chant at St Patrick’s College, Maynooth, Ireland (1888-1923 except for the years from 1916-1920) and was a proponent of the Cecilian Movement.

Donnelly³³ in establishing ‘the vital presence of music as a keenly cultivated resource in the advancement of ecclesiastical policy and politics at the turn of the century’.³⁴ An unrealistic and elite musical landscape did not transfer easily to the majority of the Catholic population who inherited the silence of the ‘Mass Rock’, political upheaval, immigration, poor levels of education and a misunderstood sense of piety. Harry White writes that ‘the troubled status of music in Ireland, the political transformation of its cultural antagonisms and the consequent dislocation of musical composition ... attest to problems which endured well beyond the eighteenth century’.³⁵

Hymnals in Irish churches were mostly the property of choirs in larger churches only. Congregations did not sing. In 1858 *The Catholic Psalmist*³⁶ was initiated by Paul Cullen for all Catholics and was held to great acclaim by the hierarchy. Gregorian chant was to be widely used. This was followed by *The Armagh Hymnal* in 1912 ‘that was a monument to musical illiteracy’ and ‘it is difficult to believe that the greater part of the musical setting is intended to be taken seriously and not as a ghastly joke’ according to Richard Runciman Terry.³⁷ A contrasting opinion considers this hymnbook ‘a novel and scholarly collection’ and ‘has for its aim to familiarise Irish Catholics with hymns of a high literary value’.³⁸

From the 1900s the only semblance of congregational singing that existed in Ireland was at para-liturgical devotions such as Benediction, Rosary, retreats and Corpus Christi processions

³² William Walsh (1841-1921), born in Dublin, was Catholic Archbishop of Dublin (1885-1921) and author of *Grammar of Gregorian Music* (1885).

³³ Nicholas Donnelly (1837-1920), born in Dublin, was Auxiliary Bishop of Dublin. He was an organist and editor of *Lyra Ecclesiastica* and is best known for his English translation of F. X. Haberl’s *Magiste Choralis* (1877).

³⁴ Harry White ‘Foreword’ in Kieran Anthony Daly, *Catholic Church Music in Ireland 1878-1903*, vii.

³⁵ Harry White, *The Keeper’s Recital: Music and Cultural History in Ireland, 1770-1970* (Cork: Cork University Press 1998), 14.

³⁶ See Appendix B (2), 198.

³⁷ Hymnologist, Review: ‘Hymns and Hymnbooks’, *The Catholic Choirmaster* (Baltimore, America: Society of St Gregory of America, 1915). Also see Appendix B (2), 198.

³⁸ F. McGrath, Review: *The Armagh Hymnal* by Shane Leslie, John S. Collins and W. H. Grattan Flood, *The Irish Monthly*, 44 (1916), 45.

but it was not liturgical. When a hymn book was needed for the Eucharistic Congress in 1932 the *Hymn Book* was issued officially by the organising committee in Dublin in 1932 and was subsequently reprinted and revised by the Catholic Truth Society and put into permanent circulation under the name *Laudemus*. In 1944 *Cantuarium* was published and edited by Staf Gebruers (1924-1970) who was one of the many European organists employed in Irish cathedrals. Gebruers was organist and choir director in St Colman's Cathedral in Cobh and urged the user to consider the song 'as an act of worship'.³⁹ He believed that all should sing the Mass as distinct from singing at Mass. In tandem with efforts to revive the native tongue in the 1900s Pádraig Breathnach⁴⁰ compiled and composed many hymns and songs in the Irish and English languages and contributed material for the de-anglicisation programme of the Gaelic League. *Raint Amhrán*, 4 books of religious songs issued in 1916 and 1917 is the fourth of his *Penny Songster Series* and are exclusively in the Irish language and intended for congregational singing with the imprimatur of the Catholic Church'.⁴¹

*The Holy Ghost Hymnal*⁴² was compiled by the Holy Ghost Fathers in 1954 and four years later in 1958 in St Patrick's College, Maynooth, a collection of hymns was compiled by the students (4th year seminarians) and for the students only, entitled *Cantate Domino*. Its contents are indicative of the hymns in general use from the 1900s to Vatican II.⁴³ This followed Pope Pius XII's encyclical *Musicae Sacrae Dicipina* maintaining a continuity of singing by the congregated seminarians. The contents of these booklets and hymnals were testimony to the hymns that were sung in the years leading up to Vatican II some of which are

³⁹ Staf Gebruers (ed.), *Cantuarium* (Dublin: Browne and Nolan Ltd., 1944), 4.

⁴⁰ Pádraig Breathnach, (1848-1930) , born in Carrick-on-Suir, Co. Waterford, Ireland was a Catholic priest and author of song books, both religious and secular and in the Irish and English language. These were known as *The Penny Songster Series* (1904-1926). Irish Traditional Music Archive [accessed 22 May 2024].

⁴¹ Pádraig Breathnach, *Raint Amhrán* 1-4 (Dublin: The Irish Education Co. Ltd., 1916-1917). These were the fourth in *The Penny Songster Series* (1904-1926). Irish Traditional Music Archive [accessed 22 May 2024].

⁴² Joseph Corless (ed.), *The Holy Ghost Hymnal*, (Dublin: Holy Ghost Fathers, 1954).

⁴³ *Cantate Domino* was a manual of fourteen hymns compiled in 1958 by the students of the Fourth Divinity at Maynooth Seminary, Co. Kildare, Ireland. It was intended for private circulation only within the college. Some of the hymns included were 'Holy God', 'God of Mercy', 'Soul of my Saviour' and 'Hail Queen of Heaven'.

still in the repertoire in the twenty-first century. Appendix B shows a continuum of several hymns that appeared in the international hymnals used in Ireland. For example, contents of each of these hymnals contain a recurrence of hymns for example ‘Holy God we praise Thy Name’, ‘Soul of my Saviour’ and ‘Hail Queen of Heaven’.

2.6: Irish Catholic Hymnals post-Vatican II⁴⁴

With the introduction of the vernacular at Vatican II Mass settings and hymns in the vernacular were published. In 1969 *The Massbook for Ireland*⁴⁵ was introduced including many of the older hymns but excluding Gregorian chant that was declining in use. In 1970 Anthony Petti and Geoffrey Laycock published the *New Catholic Hymnal*, an edition that was orientated towards English Catholics but was also used in Ireland in bigger churches and cathedrals. Other official publications for the liturgy used in Ireland were *A Responsorial Psalm Book for Sundays and Feast Days in English*⁴⁶ and *The Simple Gradual* containing psalms and processional chants that was published and intended ‘for use in smaller churches’.⁴⁷ *The New Jubilate Deo*, a collection of chants suitable for congregational singing, was offered to all bishops of the world in 1974 ‘to ensure that the “chant” had not lost its place in our Christian heritage’.⁴⁸ *Glory and Praise*,⁴⁹ folk hymns mostly with guitar accompaniment much to the demise of the organ, were to sweep America and Ireland in the 1970s and 1980s. *The Veritas Hymnal* published in 1973 ‘sought to establish what hymns people like to sing’ and hoped that it would ‘become the springboard for a great renewal of

⁴⁴ See Appendix B (2), 209.

⁴⁵ Noel Watson, *Massbook for Ireland* (Dublin: C. J. Fallon Ltd, 1969).

⁴⁶ Geoffrey Boulton Smith, *A Responsorial Psalm Book for Sundays and Feastsdays* (London: Collins Liturgical Publication, 1979).

⁴⁷ John Ainslie, *The Simple Gradual for Sundays and Holy Days* (Dublin: Geoffrey Chapman (Ireland) Ltd., 1969), iv.

⁴⁸ Alan C. Clark, ‘Foreword’ in *The New Jubilate Deo* (London: Incorporated Catholic Truth Society Publishers to the Holy See, 1974), 5.

⁴⁹ Compilation by Jesuit Priests, *Glory and Praise* (Phoenix, Arizona: American Liturgy Resources, 1980).

interest in singing at Mass'.⁵⁰ *Hymns Old and New* was launched in 1983 with 'the intention to offer useful resource for the typical Catholic community in Ireland today'.⁵¹ In 1978 the publication *Alleluia! Amen!* compiled and edited by Margaret Daly-Denton, was considered 'a significant step forward in the renewal of liturgical music in Ireland'.⁵² For the occasion of Pope John Paul II's pastoral visit to Ireland in 1979 *Celebrations during the Visit of Pope John Paul II to Ireland* contained the music for the liturgy⁵³ and in 1987 *Hosanna: A National Liturgical Songbook for Ireland* was by its very title a hymnal for all the congregation and included Mass settings and chants.⁵⁴ In 1983 Fintan P. O'Carroll 'composed settings in English for the Responses of the Psalms covering the three year Sunday Cycle' so that 'the people as a body could give their response in song'.⁵⁵ It was re-issued and edited by Paul Kenny in 2006.⁵⁶ Margaret Daly-Denton also completed a setting of all the psalms for the three-year liturgical cycle in 1993 'out of conviction that Sunday celebration of the Eucharist will be immeasurably enriched if you can sing the responsorial psalm appointed for the day'.⁵⁷ Her aspirations, like those of O'Carroll, were simple in approach. In 1999 Liam Lawton edited *In Caelo* that aimed to seek a 'balance between the richness of past tradition and the diversity of present day culture while looking to the future with hope as we enter the new Millenium'⁵⁸ and, to mark the Jubilee year in 2000 *Seinn Alleluia* was published.⁵⁹ *Sing The Mass: An Anthology of Music for the Irish Church* was published in 2011 in preparation for

⁵⁰ Anthony Hughes, 'Introduction' in Jeremiah Threadgold (ed.), *The Veritas Hymnal* (Dublin: Veritas Publications, 1973), vi.

⁵¹ Fergus Clarke, Damian Lundy and Kevin Mayhew (eds), 'Foreword' in *Hymns Old and New* (Dublin and Essex: Kevin Mayhew Publishers 1977). See Appendix B (2), 218.

⁵² Dermot O'Mahony, 'Foreword' in Margaret Daly-Denton, (ed.), *Alleluia! Amen!* (Dublin: Veritas Publications, 1978), 6.

⁵³ National sub-committee for the Liturgy of the Papal Visit, *Celebrations during the Visit of Pope John Paul II to Ireland* (Dublin: Veritas Publications, 1979), 11.

⁵⁴ Paul Kenny (ed.), *Hosanna!* (Dublin: Columba Press, 1987).

⁵⁵ Fintan P. O'Carroll, *Responsorial Psalms for Sundays and Feasts Days* (Carlow: Irish Church Music Association, 1983).

⁵⁶ Paul Kenny (ed.), *Responsorial Psalms for Sundays and Major Feast Days* by Fintan P. O'Carroll (Irish Church Music Association, 2006).

⁵⁷ Margaret Daly-Denton, *Cantate* (Dublin: Veritas Publications, 1993), 5.

⁵⁸ Liam Lawton (ed.), *In Caelo* (Dublin: Veritas Publications, 1999).

⁵⁹ Patrick O'Donoghue (ed.), *Seinn Alleluia 2000: Music for the Jubilee year* (Dublin: The Columba Press, 1999).

the Eucharistic Congress of 2012 with the aspiration that instead of singing at Mass, all would ‘sing the Mass’.⁶⁰ It contains several new Mass settings by Irish composers with amended texts for those composed before 2011. This was followed in 2018 by *Canaimis Ceol don Aifreann Eagrán Tionlagain*, an anthology of Masses in the Irish language by Irish composers.⁶¹ The music used for Pope Francis’s visit to Ireland in 2018 and the 50th anniversary of the founding of the Irish Church Music Association brought liturgical music in Ireland to the fore again. Irish composers such as Ian Callanan, John O’Keeffe, Bernard Sexton, Ronan McDonagh and Ephrem Feeley most of whom regularly attend as tutors at the ICMA Summer School were give recognition by the inclusion of their works in the liturgies during the visit of Pope Francis.

Many hymns included in the various hymnals used in Irish churches since the 1900s are from the repertoires of interdenominational publications. For rituals such as funerals the hymns most in use today include some from the older repertoire, for example, ‘Nearer My God to Thee’⁶² (Sarah Flower Adams) and ‘*Panis Angelicus*’⁶³ (César Franck) while contemporary hymns such as ‘On Eagle’s Wings’⁶⁴ (Michael Joncas), ‘There’s a place’⁶⁵ and ‘The Clouds’

⁶⁰ National Centre for Liturgy/Advisory committee on Church Music of the Bishops Conference of Ireland, *Sing The Mass: Anthology of Music for the Irish Church* (Dublin: Veritas Publications, 2011).

⁶¹ See Appendix B (1) list of hymnals and B (2) cover pages of hymnals and contents, 169-236.

⁶² The text of ‘Nearer My God to Thee’ based on Genesis 28:11-12 recounts the story of Jacob’s dream and was written in 1841 by the English Unitarian poet Sarah Flower Adams (1805-1848). The tune was composed by her sister Eliza. Three different tunes: the 1861 ‘Horbury’ by J. B. Dykes, 1872 ‘Proprior Deo’ by Arthur Sullivan and the most popular tune ‘Bethany’ 1856 by Lowell Mason are associated with this Christian Hymn. The latter is the most popular and it was first published in William Johnson Fox’s collection of *Hymns and Anthems* in 1841 and was included in the 1974 publication of *The Veritas Hymnal*, 126.

⁶³ ‘Panis Angelicus’ (The Bread of Angels) is based on the penultimate verse of *Sacris Solemnis* by Thomas Aquinas for the Feast of Corpus Christi. In 1872 the French Romantic composer César Franck (1822-1890), set this text for tenor (solo), harp, cello and organ. Later, Franck added this hymn to his *Messe à trois voix*.

⁶⁴ ‘On Eagle’s Wings’ was composed by American priest Michael Joncas (1951-) in 1976 and published in 1979 by New Dawn Music, a subsidiary of the Oregon Catholic Press. It is based on Psalm 91, The Book of Exodus 19 and the Gospel of St Mathew, 13. Joncas wrote this to commemorate the sudden death of his father’s friend. Catholic and other denominations use this song especially in the Funeral Rite. In 2007 it was chosen for Italian Tenor, Luciano Pavarotti’s funeral Mass. In 2020 President Joe Biden used the text in his presidential victory speech referring to his deceased son Beau who died in 2015. It was included in Liam Lawton (ed.), *In caelo* (Dublin: Veritas Publications 1999), 85.

⁶⁵ ‘There’s a Place’ is a hymn written by Liam Lawton and published in Patrick O’Donoghue (ed.), *Seinn Alleluia 2000* (Dublin: Columba Press, 1999), 50.

Veil’ both by Liam Lawton⁶⁶ and ‘Be not afraid’⁶⁷ (Bob Dufford) are popular choices. The choice of music for these ceremonies is a revealing indicator of what resonates with people and what the level of their understanding of the liturgy is. Rituals, such as funeral and marriage liturgies, have the potential to influence through music due to the presence of a diverse age group if properly celebrated. The young are the future of the church and must be exposed to inspiring and awesome liturgies where everyone takes part. Clergy must have clarity on the rules and regulations for appropriate church music for funerals and weddings as choices of music are often not religious or liturgical and standards vary from one parish to the next depending on the presider. In 2015 the National Centre for Liturgy issued guidelines and resources that include ‘checklists’ to assist in the preparation and choice of appropriate music for these Rites and for Sunday Mass.⁶⁸ A uniformity of repertoire for funeral and wedding ceremonies is needed together with hymnals for general use that reflect the multicultural congregations that are the reality in Ireland. It is an opportunistic time to evangelise through music and broaden and exchange the repertoire for inclusivity. The time is ripe for a new Irish hymnal with a diverse repertoire including works in our native language.

2.7: Conclusion

From Pius X’s *Tra le Sollecitudini* (1903) to *Musicam Sacram* (1967) Vatican II progressed to allow the use of the vernacular and aspired to greater congregational participation especially through song. The broad parameters that defined church music were to ensure the use of chant and any kind of sacred music if it suited the liturgical action. Despite the various Papal comments on church music post-Vatican II, consistent calls for the retention of Gregorian chant and repeated comments on the banality of new music, none have served to advance the

⁶⁶ ‘The Clouds’ Veil’ is a hymn written by Liam Lawton in 1997 in memory of his uncle and friend. It is included in *In Caelo* (Chicago, Illinois: G. I. A. Publications 1997), 124.

⁶⁷ ‘Be not afraid’ is a hymn written by Bob Dufford and is included in *Glory and Praise* Vol.1 (Phoenix, Arizona: North American Liturgy Resources, 1977), 10.

⁶⁸ National Centre for Liturgy *Singing the Mystery of Faith: A Guide to Liturgical Music* (Dublin: Veritas Publications 2015), 54, 58, 59, see Appendix D, 248-251.

aspiration of active participation. Hymnals and their contents, the latter never being fully utilised, ensure that some hymns will last the test of time especially by their constant inclusion while other hymns will never be sung. The number of hymnals published is vast as outlined in this study and it is time for the Irish Church to issue a new one.⁶⁹

⁶⁹ See Appendix B (2), 185.

Chapter 3: Fintan P. O'Carroll

3.1: Background and influences

Fintan P. O'Carroll (1922-1981) was a composer of Roman Catholic liturgical music.¹ A versatile musician and teacher, he was director of various church choirs in Waterford and was one of the first groups of Irish liturgical composers post-Vatican II. A student of Joseph Grocock in Trinity College Dublin, he was subsequently appointed as choir director in the Cathedral of the Most Holy Trinity in Waterford City. 1940 to 1980 was his most productive period as a composer and he was a Council member of the Irish Church Music Association.² In 1975 it 'launched its magazine *Hosanna* under the joint editorship of Fintan P. O'Carroll and Fr Joseph Walsh.³ Fintan P. O'Carroll's work has enjoyed universal performance and has been published by Veritas Publications, Dublin.

O'Carroll is best known for his five Mass settings, four in the English language⁴ and one in the Irish language where he uses the Irish language version of his name.⁵ He also composed settings of the Responsorial psalms for Sundays and major feast days of the three-year lectionary cycle.⁶ This chapter discusses his *Mass of the Angels* (1969) with particular reference to the 'Kyrie' and 'Gloria', his Psalm setting 'Sé an Tiarna m'aoire' where uses his

¹ Fintan P. O'Carroll (1922-1981) was born in Wexford, Ireland. His family moved to Waterford (Ireland) where he lived and worked until his death holding many positions as teacher, composer and conductor (See Appendix E, 252).

² The Irish Church Music Association was founded in 1969 to support the work of liturgical musicians. It is based in St Patrick's College Maynooth, Co. Kildare, Ireland and it is supported by the Irish Bishops Conference. The ICMA hosts the Church Music Summer School each July.

³ Michael A Harty, 'Foreword' in Paul Kenny (ed.), *Responsorial Psalms for Sundays and Major Feast Days* (Carlow: Irish Church Music Association 1983), (iii).

⁴ Fintan P. O'Carroll, *The Collected Masses of Fintan P. O'Carroll* (Dublin: Veritas Publications, 2012). This work contains *Mass of the Angels* (1969), *Missa Salve Regina* (1974), *Mass of the Immaculate Conception* (1977), *Mass of the Annunciation* (1980).

⁵ Fiontán P. Ó Cearbhaill, *Aifreann in Onóir Muire Máthair Dé* (1973) in *The Collected Masses of Fintan P. O'Carroll*, 29-52.

⁶ Paul Kenny (ed.), Fintan P. O'Carroll, *Responsorial Psalms for Sundays and Major Feast Days* (Carlow: Irish Church Music Association, 1983).

name in the Irish language⁷ and the entrance psalm setting ‘Praise the Lord All You Nations’ from his *Mass of the Annunciation* (1980). These chosen works are representative of O’Carroll’s style of composition. It examines how and why these works resonate with amateur church choirs and congregations and how they are prepared and performed.

3.2: *Mass of the Angels*

According to the composer this Mass was written out of necessity for his choir where he stated that he ‘needed a new Mass for Christmas and couldn’t find any that I thought suitable. So I wrote one, the *Mass of the Angels*, based on themes from *Missa De Angelis*’.⁸ He states that it ‘was not to be music for the elite - it had to be for ordinary people’.⁹ Set in homophonic style for SATB and organ and in the English language, this Mass has a common tonality, easy compass and harmonies and ‘may also be performed as a unison or congregational Mass’.¹⁰ This shows that he was conscious of the inclusion of the congregation and the prevailing choral standards while endeavouring to embrace the vision of *Musicam Sacram* that was active participation by a liturgically-informed congregation.

‘Kyrie’

The ‘Kyrie’¹¹ from O’Carroll’s *Mass of the Angels* is short and concise and is based on the Gregorian ‘Kyrie’ from *Missa de Angelis VIII* fusing the old with the new (example 3.2.1)

⁷ Fiontán P. Ó Cearbhaill, ‘Sé an Tiarna M’aoire’ in Margaret Daly-Denton (ed.), *Alleluia! Amen!* (Dublin: Veritas Publications 1978), 49.

⁸ Fintan P. O’Carroll, Autobiographical Notes 1976, courtesy of his son, Kevin O’Carroll, 7.

⁹ Ibid., 7.

¹⁰ Fintan P. O’Carroll, *The Collected Masses of Fintan P. O’Carroll* (Dublin: Veritas Publications, 2012), 11.

¹¹ Kyrie translates as Lord have mercy and is of Greek origin (Greek was the lingua franca of the Mediterranean at the time of the birth of Jesus).

Example 3.2.1: Gregorian chant ‘Kyrie’ from *Missa de Angelis VIII*



The mood and sentiment of this movement, the ‘Kyrie’, is achieved through his use of chant-style writing, diatonic harmonies, specified dynamics, a supportive accompaniment and a narrow compass. Intervals of ascending 4ths and descending 5ths are common in the bass line and implied changing time signatures are dictated by the textual nuance.

Preparation of the ‘Kyrie’ with the choir

The voices of the choir must be adequately warmed up¹² and selected passages of the piece being rehearsed can be incorporated into the general liturgical formation and musical preparation of this movement. For example, while informing the choir of the musical basis of this movement, that is the Gregorian ‘Kyrie’ (example 3.2.1), the chant can be sung on any vowel at different ascending pitches to suit all voices as a warm-up exercise. Different rhythms can be introduced (this can create an element of fun) and it can be sung in legato or staccato on any vowel in *p* and *f*. Simultaneously, this results in knowledge and appreciation of the old chant, how it is reworked into the new while understanding its liturgical significance and its recognition when sung or played again. The reality is also that many younger members of the present generation have very little knowledge of Latin or chant because of its demise after Vatican II. There are choirs affiliated to the Irish Roman Catholic Cathedrals where Latin Masses are sung regularly, for example, in St Mary’s Pro-Cathedral in

¹² See Appendix D, 244.

Dublin. The Palestrina Choir¹³ has an organised and supportive educational programme for choristers and the St. Mary's Pro-Cathedral Girls' Choir¹⁴ who are trained and educated in this genre from a very young age. It is exclusive and is a minority situation not reflective of the reality in most Irish churches both urban and rural.

With amateur church choirs the reality in preparation is that each line is sung by the cantor and repeated by each line in the choir before all sing together. The first chord is the simple arpeggio and singing the scale and arpeggio of E flat major on vowels or in Sol-fa will help to get tonally centred while warming the voices as well. The introduction on organ helps to pitch the entry notes especially for the sopranos as their entry note is on the second beat of the accompaniment in bar 2. Amateur choirs sometimes experience difficulty pitching their first notes and in this easy entry altos and basses start on the tonic or doh while tenors and sopranos enter on the mediant and dominant of the scale or mi and soh in Sol-fa (example 3.2.2). Ensuring that the choir members start cleanly together, the conductor firstly indicates to the organist the tempo and dynamic of his/her gestures. In this movement 4/4 is implied in the introductory bar thus the conductor will show a clear 3rd and 4th beat to the organist. In bar 2 a 3/4 time is felt. With the choir's entry on the 3rd beat, singers prepare to sing by making the shape of the vowel on the intake of breath on the 2nd beat of bar 2 in preparation for the opening word 'Lord'. Clarity of gesture by the conductor and a simultaneous intake of breath with the choir ensure a unified entry by all. Each line should be sung as a vocalise, where the vowel sounds of each syllable of the word are sung creating a good musical line. For example, in bar 3 the vowels O, A, E and I represent the words 'Lord have mer-cy'. An outer bell-like shape with lips, with lifted soft palette and flattened tongue will avoid a thin colourless sound on the vowel I in 'mercy' (example 3.2.2).

¹³The Palestrina Choir of St Mary's Pro-Cathedral was founded in 1903 and is the resident choir of St Mary's Pro-Cathedral Dublin. The current director is Blánaid Murphy (2002-).

¹⁴ The St Mary's Pro-Cathedral Girls' Choir was formed in 2009. The current director is Blánaid Murphy.

Example 3.2.2: Fintan P. O'Carroll, *Mass of the Angels*, 'Kyrie', bars 1-3

The musical score is for three bars of music. The tempo is marked 'Grave' with a quarter note equal to 52. The key signature has two flats. The lyrics are 'Lord, have mer - cy. Lord, _____'. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a piano (p) dynamic.

The chant-like style can be accommodated simply. For clarity for the choir this movement can be conducted using the 'arsis' gesturing the first beat of the phrase and the 'thesis' showing the contour of the rest of the line. This chironomic method is challenging for amateur choirs but can be familiar to some members. An alternative to this method of conducting because of the presence of bar lines is to simply demonstrate the chosen pattern of conducting for the different bars. For example, in bar 7 with six beats the pattern of 4 + 2 or 3 + 3 can be used ensuring a cut-off on the 6th beat as it is a rest for all. The intervening bar 8 is in 4/4 followed by a five-beat bar (example 3.2.3).

Example 3.2.3: Fintan P. O’Carroll, *Mass of the Angels*, ‘Kyrie’, bars 7-10

The musical score is for the 'Kyrie' section of Fintan P. O'Carroll's *Mass of the Angels*, specifically bars 7-10. It is written for Soprano/Alto (S. A.), Tenor/Bass (T. B.), and Organ (Org.). The key signature has two flats (B-flat major), and the time signature is 3/4. The lyrics are 'Christ have mercy' and 'Lord, have mercy.' The organ part includes a 'Manual' section and a 'Pedal' section. Dynamics include 'div.' (divisi), 'p' (piano), 'f' (forte), and 'mp' (mezzo-piano).

This five-beat pattern is demonstrated to the choir as 3+2.¹⁵ Repetition in rehearsal of these chosen patterns will ensure clarity and proper delivery of this movement by amateur choirs. Sometimes it can be a combination of both methods with a cohesive and musical performance being the main aim.

Enunciation of text must be clear; for example, the word ‘Lord’ must have a silent ‘r’. The vowel sound in this word is a combination of the A and O vowels and the consonant ‘d’ must be sounded clearly. When singing this word it should sound like ‘Lawd’. The ‘k’ in Kyrie, the ‘ch’ in ‘Christ’ and the consonant ‘t’ must be crisp and clear. The word ‘mercy’ especially in

¹⁵ See Appendix D, 251.

bar 10 ends on an ‘I’ vowel on a fermata and must be sung softly. The descending and ascending intervals, as in bar 3, where sopranos have a descending 5th at the end of the bar can be simplified (example 3.2.2). Familiar musical examples of this interval that will help are in the first two notes of ‘The Flintstones’ theme or ‘And the way you look tonight’. Different age groups in the choir will react to different examples. Likewise for basses in bar 4 (example 3.2.3) the ascending and descending 4th can be pitched by singing ‘O come all ye faithful’ and the octave leap in bar 6-7 (example 3.2.4) is the same sound as the opening notes of the refrain in ‘Somewhere over the rainbow’. Every member will be familiar with these examples.¹⁶

Example 3.2.4: Fintan P. O’Carroll, *Mass of the Angels*, ‘Kyrie’, bars 4-10

¹⁶ See Appendix D, 245.

For amateur choirs singing slowly is a challenge as in this movement where ‘Grave’ is appropriately indicated at the beginning (example 3.2.1). The choir can reap great rewards by rehearsing slowly apart from the actual dictated speed as it allows time for awareness of the meaning of the text, phrasing and expression and being able to hear each other’s lines. Because of the dynamics indicated in this movement demanding soft and loud, a *messa di voce* exercise is beneficial. In this, singers inhale and start softly, gradually singing a *crescendo* and decreasing to a *diminuendo* while controlling exhalation and maintaining diaphragmatic control simultaneously.¹⁷ This section can be sung *a capella* for tuning and pitching purposes by each line. By practising a short section of a movement much substance and quality can be achieved and can focus a choir. When *f* is indicated, as in bar 9, sopranos and tenors especially must place and visualise the E flat high in the head before singing it to avoid forcing the sound as tenors have an ascending interval of a minor 6th and sopranos have an octave leap, both from bar 7 (example 3.2.4).

Phrasing and expression for the amateur choir is rarely innate but can be taught. It can be achieved when the sentiment of the piece is understood and all technical matters are attended to in as far as possible within the time limit of an amateur church choir rehearsal. The melodic contour of this movement is simple, observing the triplet and giving an example that it should sound like the word ‘ti-vo-li’. The melodies are attractive and repetitive and the choir should sing them with the natural rise and fall of the words and their meaning. The accompaniment replicates the Gregorian chant throughout this movement and O’Carroll shows his sense of colour and phrasing that when diligently observed, leads to an expressive atmospheric performance. For example, the first invocation in bar 2 is in *p* with the second in bar 6 starting in *mf* followed by a *decrescendo*. The last invocation in bar 9 is in *f* fading into *mp* before a *decrescendo* and a *fermata* to end the movement. Through repetition these can be achieved.

¹⁷ See Appendix D, 244.

Preparation of the 'Kyrie' with the congregation

In the preparation of the congregation, music must be provided, not just words, always cognisant and hopeful of the possibility of some note-readers present. When reasonable numbers of the congregation are gathered, the cantor or the conductor announces the music to be sung during the Mass. The cantor will then sing the melody of this movement, the 'Kyrie', followed by the choir and then the congregation. The breath mark in bar 3, the different melody of the response and the dotted crotchet on B flat that falls to an interval of a fifth on the same word must be observed. A repetition of this call and response movement over a specified number of weeks is necessary for congregational participation to be a reality.

In the 'Gloria' O'Carroll uses variations of parts of the original chant from the 'Gloria' in *Missa de Angelis* (example 3.2.5).

Example 3.2.5: Fintan P. O'Carroll, Gregorian chant from *Missa de Angelis VIII*, 'Gloria'

GLORIA Mode 5

The image shows a musical score for a Gloria in Mode 5. It consists of two systems of music. The first system has two staves: a vocal line and a piano accompaniment line. The vocal line contains the lyrics "Gló-ri - a in ex-cél-sis De - o. Et in ter-ra pax ho-mí-ni-bus bo-nae vo-lun-tá-tis." The piano accompaniment line has a "Man." marking. The second system also has two staves. The vocal line contains the lyrics "Lau - dá - mus te. Be - ne - dí - ci - mus te." The piano accompaniment line has a "Man." marking. The key signature is one sharp (F#) and the time signature is common time (C).

Segments of this chant appear, for example, in bars 7-8 in the soprano line and 10-11 of the 'Gloria'(example 3.2.6) and are interwoven in the organ accompaniment for example in bar 22 at 'Son of the Father' (example 3.2.8). In bar 3, on the word 'peace', a C natural chord, (the dominant chord of the supertonic of E flat, or major of the relative minor of E flat) is unexpected at such an early part of the movement (example 3.2.6). This example has many

colourful modulations that add interest, for example, in bar 7-8 there are implied modulations to G minor with passing notes and a hint of syncopation and contrary motion between parts suit this movement in *allegro moderato*. His use of word painting for example, at ‘glorify’ in bars 8-9 with an octave leap with all voices in unison and in *ff*, is dramatic. Dynamics are clearly defined and match the mood of every word, for example, in bar 3 on the word ‘peace’ he has indicated *pp* and *ff* on ‘we glorify you’ in bar 8/9 (example 3.2.6).

Example 3.2.6: Fintan P. O’Carroll, *Mass of the Angels*, ‘Gloria’, bars 1-9

Gloria

Music: Fintan P. O’Carroll 1969
Adapted by Kevin O’Carroll 2012

Allegro Moderato

The musical score for 'Gloria' by Fintan P. O'Carroll, adapted by Kevin O'Carroll, shows bars 1-9. The tempo is marked 'Allegro Moderato'. The score is for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ. The lyrics are: 'And on earth peace to peo-ple of good will. We praise you, we bless you we a-dore you, we glo-ri-fy you,'. Dynamics include *p*, *pp*, and *ff*. The organ part is marked with *p*, *pp*, and *f*.

Following the *ff* in bars 8-9 a rest in bar 10 (example 3.2.7) is followed by imitation between SA and TB and fragments of the chant (example 3.2.5) are present between the notes of the soprano and alto lines. The rest at the beginning of bar 10 where the last note in bar 9

(example 3.2.6) and the first note in bar 10 are the same pitch but with a rest in between, could cause a drop in pitch if observed. This technical problem of singing the second note flat can be overcome if singers can sing the phrase from bar 9 (example 3.2.6) to bar 12 (example 3.2.7) without taking a breath but observing the rest and maintaining the vocal focus.

Example 3.2.7: Fintan P. O’Carroll, *Mass of the Angels*, ‘Gloria’, 10-13

The musical score for Example 3.2.7 is for the 'Gloria' section of Fintan P. O'Carroll's *Mass of the Angels*, measures 10-13. It is written for SATB choir. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: 'we give you thanks for your great glo - ry. Lord God,'. The score shows the Soprano (S.) and Alto (A.) parts in the upper staves, and the Tenor (T.) and Bass (B.) parts in the lower staves. Dynamics include *mf* (mezzo-forte) and *f* (forte). The notation includes various note values, rests, and phrasing slurs.

O’Carroll gives particular emphasis to the words ‘you take away the sins of the world’ in sopranos and altos only, the tenors and basses responding with ‘have mercy on us’. An instruction for these words at bars 23-28 reads *meno mosso* and ‘unaccompanied unless for unison or congregational Mass’. The composer is aware of the accompaniment support if this movement is sung in unison and particularly if only by the congregation. Solid instrumental support is vital and if an SATB choir is performing this then the unaccompanied sections can create a contrast as the composer effectively suspends the accompaniment on specific text as in bars 22-29 (example 3.2.8).

Example 3.2.8: Fintan P. O'Carroll, *Mass of the Angels*, 'Gloria', bars 22-29

The musical score for Example 3.2.8 consists of three systems of staves. The first system (bars 22-25) features Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) vocal parts, along with Organ (Org.) accompaniment. The lyrics for the vocal parts are: "Son of the Fa - ther, you take a - way the sins of the world, have mer -". The organ part is marked with a piano (*p*) dynamic and includes the instruction "Unaccompanied except for unison or congregational Mass". The second system (bars 26-29) continues the vocal parts with lyrics: "cy on us; you take a - way the sins of the world, re - ceive". The organ part continues with the same piano (*p*) dynamic and includes the instruction "Manual".

The 'Amen' at the end of this movement resembles the chant of the 'Amen' from the 'Gloria' in *Missa de Angelis* (example 3.2.9).

Example 3.2.9: Gregorian chant, *Missa de Angeles VIII*, 'Amen'

The musical notation for the Gregorian chant 'Amen' is shown on a single staff. The melody is a simple, descending line of notes, starting on a G-clef. The lyrics "A- men." are written below the staff.

This chant theme is interwoven in bars 46-48 in this movement and will be sung in later parts of this Mass (example 3.2.10).

Example 3.2.10: Fintan P. O’Carroll, *Mass of the Angels*, ‘Gloria’, bars 46-48

The musical score for Example 3.2.10 shows the SATB choir and Organ parts for bars 46-48 of the 'Gloria' from 'Mass of the Angels' by Fintan P. O'Carroll. The score is in B-flat major (two flats) and 4/4 time. The SATB parts are on the top two staves, and the Organ part is on the bottom staff. The lyrics 'Fa - ther. A men.' are written under the vocal staves. The organ part includes a 'Pedal' line. The tempo marking 'Allargando' and the dynamic 'ff' (fortissimo) are indicated above the vocal staves.

Preparation of the ‘Gloria’ with the choir

Because it is a lengthy through-composed setting of the prayer, in *allegro moderato* and in homophonic style while at the same time having constantly moving textured harmonic lines, different approaches can be taken in preparation and performance of this ‘Gloria’ while honouring the composer’s wishes. The origin of the ‘Gloria’ is explained, and musical aspects can be incorporated into the learning process, for example, clapping the rhythm of the section and then singing it and identifying any difficult intervals and rhythms, for example, an octave leap in bar 9. Also in bar 9 the dotted crotchet followed by semiquavers on the word ‘glorify’ must be correctly sung as well as the dotted crotchets in the soprano line bar 6 and the syncopation in bar 7 (example 3.2.6).

The opening chord on the tonic is suspended after two beats and SATB enter in unison and in *p*. To achieve the mood as indicated the choir must sense the phrase and text. Even though the

composer has introduced rests the shape and sense of the phrase must be correct. There is drama in rests. To breathe before 'peace' in bar 3 would break the sentence. Singers must breathe with the conductor on the 2nd beat of bar 1 while making the vowel shape of A. At the same time singers will visually place the B flat in the forehead and no breath should be taken on the rests in bar 2 but must observe the cut-off on the 3rd and 4th beats. A controlled entry on the word 'peace' in bar 3 on an unexpected C major chord in *pp* is difficult. Voices must place their notes as the accompaniment enters at the same time. For this, the singer should think in C minor with altos raising the third to E natural. Still maintaining *pp* for the next three bars this phrase ends with a crescendo leading to *f* presenting a challenge in breath control (example 3.2.6). Singers who have mastered some degree of breathing technique will find that this is possible without thinking about words and beats. The words can then be added with expression. In bars 1-10 (example 3.2.6) of the 'Gloria' there are strong dynamic contrasts with imitation in bar 10 between sopranos and altos and tenors and basses. A more subdued dynamic colours a responsorial section between SA and TB in bars 23-30 that is followed by a contrasting unison in all voices in bars 31-33. The final section, bars 31-49, is in *ff* through to the end where breath control is required for the final four bars for the 'Amen' in melismatic style. A clear cut-off on the 2nd beat of the final bar for singers and organist should be observed.

Preparation of the 'Gloria' with the congregation

To prepare a congregation for a lengthy setting has to be a measured decision to accomplish the composer's wishes. Because of the through-composed style of the 'Gloria', its tempo and length, the practical approach for the congregational participation is to choose specific bars, for example, the opening bars 1-12 (example 3.2.6) or bars 31-34 (example 3.2.12) where all voices are in unison. This would maintain congregational interest until they are eventually familiar with all of the movement and would be possible in rehearsal before Mass.

Example 3.2.11: Fintan P. O'Carroll, *Mass of the Angels*, 'Gloria', bars 13-19

The musical score is presented in three systems, each with five staves. The first system (bars 13-19) includes lyrics for Soprano and Alto: "we give you thanks for your great glo - ry. Lord God,". The second system (bars 20-26) includes lyrics for Soprano and Alto: "hea - ven - ly King, O God, al - migh - ty Fa - ther. Lord Je - sus" and "O - God, Al - migh - ty Fa - ther.". The third system (bars 27-33) includes lyrics for Soprano and Alto: "Christ On - ly Be - got - ten Son. Lord God, Lamb of God,". The Organ part provides accompaniment throughout, with dynamics *mf* and *f* indicated.

From bars 31–35 where the choir is singing in unison the congregation could easily join in with the choir (example 3.2.12).

Example 3.2.12: Fintan P. O’Carroll, *Mass of the Angels, Gloria*, bars 31-35

The musical score for Example 3.2.12 is presented in two systems. The first system covers bars 30 to 35. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano accompaniment is shown in the lower staves. The lyrics for the first system are: "— our prayer; you are seat-ed at the right hand of the Fa-ther, have". The second system covers bars 34 to 35. The lyrics for the second system are: "mer - cy on us. For you a-lone are the Ho - ly One,". The score includes dynamic markings such as *mf* and *p*, and tempo markings like *rit.* and *f a tempo*.

The ‘Amen’ at the end of the ‘Gloria’ bars 46-49 could be sung by the congregation as they will sing the ‘Great Amen’ later in the Mass that has the same melody (example 3.2.10).

The constant interweaving of chant segments between voice parts and accompaniment are present in the ‘Alleluia’, the ‘Memorial Acclamation’ and the ‘Great Amen’, giving a sense of thematic unity to this Mass that can encourage congregational participation because of familiarity. O’Carroll’s style of composition is fully encapsulated in the ‘Sanctus’ where he changes meter abruptly at bars 8 and 9 to give prominence to the text (example 3.2.13).

Example 3.2.13: Fintan P. O’Carroll, *Mass of the Angels*, ‘Sanctus’, bars 8-9

8

S.
A.

full of your glo - ry. Ho - san - na in the high - est.

T.
B.

f

The composer suspends the accompaniment again in bars 11-13 creating a contrast both vocally and instrumentally while imitation between voices is heard especially between sopranos and basses *a capella* (example 3.2.14).

Example 3.2.14: Fintan P. O’Carroll, *Mass of the Angels*, ‘Sanctus’, bars 11-13

11

S.
A.

Bless - ed is he who comes in the name of the

T.
B.

Bless - ed is he who comes in the

Org.

mp

Small notes are to be used only for unison or congregational Mass.

Great dynamic contrasts are employed and range from *mp* to a dramatic *ff* to complete this movement on a fermata (example 3.2.15).

Example 3.2.15: Fintan P. O’Carroll, *Mass of the Angels*, ‘Sanctus’, bars 14-17

14 Lord. (*ff*)

S. A. T. B.

name of the Lord. Ho - san - na in the high - est.

name of the Lord.

The three invocations of the ‘Agnus Dei’ at bars 1, 7 and 13 are set sequentially with tenors and basses singing the first in unison in the home key of E flat major. Altos and sopranos in F minor sing the second in unison while all voices sing the third again in unison in G minor. The response each time is in SATB as at bars 4, 10 and 19. *Crescendo molto*, *ff* and *molto dim e rall* in bars 14-16 are followed by a dramatic suspension of voices on the last beat of bar 18. With only the accompaniment in bars 19-20 this stylistic contrast aptly prepares for the sentiment of the final line of the text and the specific dynamics such as *ppp*, *lento*, *dim al niente* that are to be used until the end of this movement. The organist is directed to use the *Celestes* organ stop in the final bar in *ppp* where also the sign // is included before the word ‘peace’ and succeeds in creating a heavenly sound (example 3.2.16).

Example 3.2.16: Fintan P. O'Carroll, *Mass of the Angels*, 'Agnus Dei', bars 1-13, 18-21

Poco Lento

S. A. *pp*
Lamb of — God, you take a - way the sins of the world, have

T. B. *p*
Lamb of — God, you take a - way the sins of the world, have

10 S. A. *cresc.* *f*
sins of the world, have mer - cy on us. Lamb of —

10 T. B.
have mer - cy on us. Lamb of —

5 S. A. *mp*
mer - cy on us. Lamb of — God, you take a - way the

5 T. B.
mer - cy on us.

18 S. A. **Lento** *ppp* grant us peace. *dim al niente.*

18 T. B. grant us peace.

Org. *pp* *ppp* [Celestes]

Preparation of the ‘Agnus Dei’ with the choir

The ‘Alleluia’, ‘Memorial Acclamation’ and the ‘Great Amen’ are easily learned because of the same melodic variation. A change of time signature and imitation in the Sanctus is also accessible. The invocations in sequence in the ‘Agnus Dei’ are clearly facilitated by the previous modulating bars in the accompaniment beginning in unison with the response in SATB. For the choir to deliver the dynamic colour ranging from *ff* to *ppp* and in *lento* breath control is necessary to achieve this. Sympathetically, the composer has inserted a break sign before peace. The discretion of the conductor will decide what is best and suitable for the choir.

Preparation of the ‘Agnus Dei’ with the congregation

This movement again can be sung in a suitable way by the congregation. The invocations have to be sung by the choir as directed by the composer and the congregation can respond in unison while the choir sings in SATB. Likewise with the choir the congregation must observe the dynamics of the composer.

Conclusion

Good preparation by a committed amateur choir and congregation can reach a high standard of performance with explanation of the liturgical meaning and significance of each movement, repetition of each movement incorporating simple technical, vocal and musical terms, the shaping of the phrases, the effects of the dynamics, and clear enunciation of the words, the latter being of prime importance. This Mass shows the composer’s unique style and art of harmonic writing in how each part is easily sung and how the overall range of this movement is well within the ability of amateur choirs. The constant interweaving of chant segments between voice parts and accompaniment gives a sense of thematic unity along with its common tonality. Repetition over a specified period is necessary for congregational

participation to be a reality. However, this can lead to boredom within the choir who may introduce another setting just as the congregations are becoming familiar with one. During the process of the preparation and performance of the *Mass of the Angels* it is evident that O'Carroll has a deep knowledge of the liturgy and an innate ability to compose functional music for ordinary choirs and congregations.

3.3: *Mass of the Immaculate Conception*

The *Mass of The Immaculate Conception* (1977) was commissioned by the Irish Commission for Music in the Liturgy. Fintan P. O'Carroll was one of four chosen composers-the others were Seóirse Bodley, Gerard Victory and T. C. Kelly. In O'Carroll's own words 'these [Masses] were to be designed to promote congregational singing. The *Mass in Honour of the Immaculate Conception* (1976) was my contribution and became one of the standard national works. It was chosen for performance on the occasion of the Knock Centenary Celebration and televised, going out over Eurovision. This same work was performed on the occasion of the Papal Visit both in Knock and in Limerick'.¹⁸

The simplicity of this composition is evidence of the composer's awareness of the limitations of amateur church choirs. O'Carroll writes 'this Mass is designed to be sung by a cantor (or celebrant or choir or all three) with congregation. It is largely responsorial; most of the parts to be sung by the people are dictated by the cantor (or celebrant or choir) ... singing may be in unison with piano or organ accompaniment or the singing may be in harmony. The complete work may be sung in four parts *a capella* or in four parts with organ accompaniment, but it is recommended that the alternation of unison and harmony be adhered to'.¹⁹ These instructions

¹⁸ Fintan P. O'Carroll, 'Autobiographical Notes' (1976), courtesy of his son, Kevin O'Carroll, 7.

¹⁹ Fintan P. O'Carroll, 'Composer's Notes' in *The Collected Masses of Fintan P. O'Carroll* (Dublin: Veritas Publications, 2012), 107.

by the composer ensure flexibility as to the many combinations this Mass can be performed in encouraging active participation as instructed in *Musicam Sacram*.

The ‘Penitential Act’ is intoned by a cantor or priest and answered by the choir and congregation with a simple melody in keeping with what was expected of composers post Vatican II, to enable the inclusion of presider, choir and congregation. The melody lines as well as the harmony lines are smooth, conjunct and simple making them conducive to congregational participation as aspired to in *Musicam Sacram* (example 3.3.1).

Example 3.3.1: Fintan P. O’Carroll, *Mass of the Immaculate Conception*, ‘Penitential Act’, bars 1-6

The musical score for the Penitential Act, bars 1-6, is presented in two systems. The first system is for the Priest/Cantor, marked 'Slowly' and 'p' (piano). The melody is in G major (one sharp) and 4/4 time. The lyrics are: 'You were sent to heal the con - trite of heart; Lord, have mer - cy.' The second system is for the Chorus/All (harmony), marked 'mf' (mezzo-forte). The melody is also in G major and 4/4 time. The lyrics are: 'Lord, have mer - cy. You came to call sin - ners:'. The score includes dynamic markings such as 'p' (piano) and 'mf' (mezzo-forte).

The ‘Gloria’ is sung by the cantor with short responses by the choir and congregation. The composer states that the ‘Gloria’ is ‘designed to allow participation by the congregation ... by responding to the dictated phrases of ‘have mercy on us’ and receive our prayer’.²⁰ This

²⁰ Ibid.

movement can also be sung by the congregation because of its simplicity and attractive melody with the instruction for it to be sung ‘joyfully’. The melody, mostly in stepwise movement and with basic rhythms in 4/4, is well within the capability of amateur choirs and congregations. The melody is simple for example, as in bars 13 and the harmonies are equally simple when added, for example, in bars 25-28 (example 3.3.2).

Example 3.3.2: Fintan P. O’Carroll, *Mass of the Immaculate Conception*, ‘Gloria’, Bars 1-3 and 25-28

The image displays two systems of musical notation for a Gloria. The first system, labeled 'Joyfully' and 'Cantor', shows a vocal line and piano accompaniment for bars 1-3. The lyrics are 'Glo - ry to God in the high - est, and on earth peace to'. The second system, starting at bar 25, shows the same parts for bars 25-28. The lyrics are 'sins of the world, have mer - cy on us; you take a - way the have mer - cy on us;'. A bracket in the bottom system highlights a descending 6th interval in the bass line, which is noted as an exception to the generally simple harmonies.

The composer sets the ‘Alleluia’ in SATB but with unison included. It is a short arpeggiated ascending motif that any willing congregation will sing without difficulty. The moving ATB parts are equally manageable with the exception of the descending 6th ²¹ in the bass line (example 3.3.3).

²¹ See Appendix D, 247.

Example 3.3.3: Fintan P. O’Carroll, *Mass of the Immaculate Conception*, ‘Alleluia’, bars 1-3



In contrast, the composer sets the ‘Sanctus’ in unison to be sung by all while the ‘Amen’ is set as a simple round, the latter being optional (example 3.3.4).

Example 3.3.4: Fintan O’Carroll, *Mass of the Immaculate Conception*, ‘Sanctus’ bars 1-3 and the ‘Amen’ bars 1-5



In his unison setting of the ‘Memorial Acclamation’ his consideration of the presider’s vocal range and ability is evident by his inclusion of two different pitches (example 3.3.5).

Example 3.3.5: Fintan P. O’Carroll, *Mass of the Immaculate Conception*, ‘We Proclaim Your Death’, Presider’s Intonation

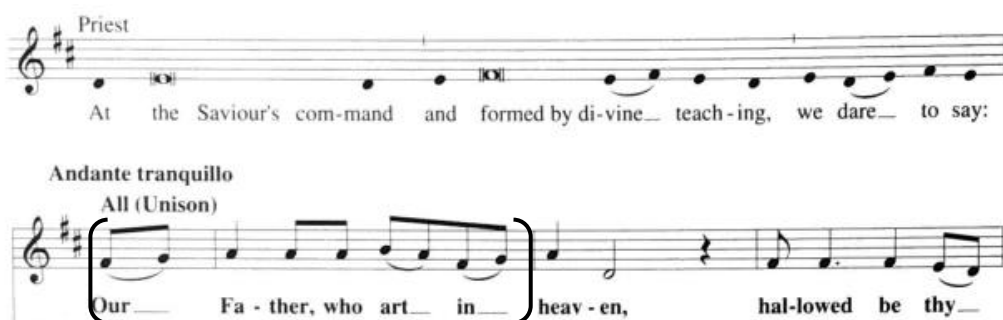


The response in ‘We Proclaim Your Death, O Lord’ has melodic fragments that are repeated in the ‘Lord’s Prayer’ (examples 3.3.6 and 3.3.7).

Example 3.3.6: Fintan P. O’Carroll, *Mass of the Immaculate Conception*, ‘We proclaim your Death O Lord’, bars 1-3



Example 3.3.7: Fintan P. O’Carroll, *Mass of the Immaculate Conception*, ‘The Lord’s Prayer’, bars 1-3



Set for cantor and SATB, the ‘Agnus Dei’ includes the congregation in responsorial style and indicated by the composer indicates that it can be sung in unison depending on the resources available (example 3.3.8).

3.3.8: Fintan P. O’Carroll, *Mass of the Immaculate Conception*, ‘Agnus Dei’, bars 1-4

Very Slowly
p C (or Ch unison)

Lamb of God, you take a - way the

p Lamb of God, you take a - way the

3 sins of the world, have mer - cy on us, have

Ch + All, Harmony
pp rall. have

sins of the world, have mer - cy on us, have

pp rall.

This Mass is suitable for all church choirs and congregations. The common D major tonal centre unifies the work and its pentatonic-based, modal melody creates a sentiment of archaic church music. O’Carroll always had his people in mind when writing. They were church goers of a particular generation and the subtle combined elements of chant and folk appealed to them. He supports this when he says that ‘Plainsong and Irish folk music idiom are close relatives and the continuity with Church Music tradition on the one hand blends well with my naturally ‘folky’ musical language of the other’.²² The range is very narrow and easily executed by amateur choirs and this is a congregational-friendly Mass, especially when led by a cantor or singing priest. Fintan P. O’Carroll writes that ‘this is a very simple congregational

²² Fintan P. O’Carroll, ‘Autobiographical Notes’, 1976, 8.

Mass ... and is now widely used and published by the Irish Liturgy Commission'.²³ Active participation and congregational involvement were important to the composer, and he demonstrated this through his inclusion of the congregation in all his works. This Mass is easily prepared and performed by choir and congregation.

3.4: Entrance Psalm 'Praise the Lord all you nations'

In 1979 the *Mass of the Annunciation* was, according to Fintan P. O'Carroll, his 'most ambitious work of this type for Cantor, SATB Choir, Congregation, Brass Septet, Timpani and Organ'.²⁴ It was 'presented and conducted by the composer at the Final Eucharist of the Irish Church Music Association Summer School at the New University of Ulster, Coleraine, July 1980 ... and was originally published by the Irish Institute of Pastoral Liturgy in 1982, a year after the composer's death'.²⁵ 'The Entrance Psalm 'Praise the Lord all you nations' is one of his best-known compositions and is set to the text of Psalms 95 and 116. The opening refrain is based on the shortest Psalm in the Bible, Psalm 116, and the three verses are based on the text from verses 1, 2 and 9 of Psalm 95. Psalm 116/117 is also used as a Communion Antiphon, during the Rite of Ordination of Bishops, Priests and Deacons, as a Gospel Acclamation, at services for the Evangelisation of Peoples, in the Liturgy of the Hours, for the Feast of Christ the King, St Patrick, St Blaise and the Transfiguration of the Lord. In the context of O'Carroll's *Mass of the Annunciation* it is used as the entrance hymn based on psalms and is antiphonal and responsorial in its performance style.

²³ Ibid., 12.

²⁴ Fintan P. O'Carroll, *Mass of the Annunciation* in *The Collected Masses of Fintan P. O'Carroll* (Dublin: Veritas Publications, 2012), 134.

²⁵ Kevin O'Carroll, 'Adaptor's Notes' in *The Collected Masses of Fintan P. O'Carroll* (Dublin: Veritas Publications, 2012), 133.

Brass and Timpani are included in the accompaniment and Kevin O’Carroll²⁶ states that as the composer Fintan P. O’Carroll was a brass band conductor he ‘was very familiar with the possibilities offered by the addition of brass in this celebratory setting’.²⁷ This Mass was his only setting that includes brass.

The regal and dramatic introduction in close parallel harmonies on organ, brass and timpani in *fortissimo* creates a joyful and celebratory mood. The trumpet plays a descant in the Alleluia refrain while the organ replicates the melody. The timpani add to the salutary atmosphere and the position of the brass and timpani is vital to the blend and balance of the sound for this Entrance Psalm (example 3.4.1).

Example 3.4.1: Fintan P. O’Carroll, *Mass of the Annunciation*, Entrance Psalm, ‘Praise the Lord all you nations’, bars 1-3

Pss. 116, 95

Con moto ♩ = 60

²⁶ Ibid., 133.

²⁷ Ibid., 133.

Example 3.4.2: Fintan P. O’Carroll, *Mass of the Annunciation*, Entrance Psalm ‘Praise the Lord all you nations’, bars 4-7

The image shows a page from a musical score for the hymn "Praise the Lord, all you nations." The score is arranged for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Organ (Org.), and Piano (P.). The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked "Allegro". The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The lyrics "Praise the Lord, all you nations" are written under the vocal staves. The Piano part is marked with a forte (ff) dynamic. The Organ part is marked with a forte (ff) dynamic and includes a pedal point instruction "Ped. 8' + 16'". The score is written for Soprano, Alto, Tenor, and Bass voices, with the Organ and Piano accompaniment. The lyrics are "Praise the Lord, all you nations, Ac-".

55

Example 3.4.3: Fintan P. O’Carroll, *Mass of the Annunciation*, Entrance Psalm, ‘Praise the Lord all you nations’, bars 24-27

The penultimate singing of the ‘Alleluia’ is in contrasting SATB when tenors sing the melody line, showing a preference for the male sound, while upper female voices are in harmony. The composer also indicates by his use of small notes that he wishes to suspend accompaniment. This textural contrast is interesting as it shows the composer’s confidence in the choir to sing in harmony and in tune while unaccompanied and creating a contrast of voices only and the impact on their re-entry. This is an opportunity for the choir to hear themselves while listening to the other members and being conscious of blend and balance (example 3.4.4).

Example 3.4.4: Fintan P. O’Carroll, *Mass of the Annunciation*, Entrance Psalm, ‘Praise the Lord all you nations’, bars 61-64

The final ‘Alleluia’ with trumpet descant, is for all voices in unison. An instrumental coda restates the melody of the introduction in *fff* (example 3.4.5).

Example 3.4.5: Fintan P. O’Carroll, *Mass of the Annunciation*, Entrance Psalm, ‘Praise the Lord all you nations’, bars 77- 82

‘The Entrance Psalm ‘Praise the Lord all you Nations’ has an indelible place in liturgical music and ‘has a currency far beyond the shores of Ireland’.²⁸ An English liturgical composer, Christopher Walker claims that ‘during a teaching stint at a seminary in northern England around 1981 he was struck by the ‘Gospel Acclamation’ used during the liturgy. Not knowing its source, he transcribed the ‘Alleluia’ onto a piece of paper and returned with it to Bristol where he was serving as Director of Music at the Catholic cathedral’.²⁹ Walker went on to improvise airs for the verses which are associated with this ‘Alleluia’ and Paul Kenny later told Walker that the refrain he had collected was in fact composed by the well-known Irish musician Fintan P. O’Carroll’.³⁰ Walker went on to improvise airs for the verses which are associated with this ‘Alleluia’ and is now attributed to O’Carroll and Walker. Walker, whose

²⁸ Gerard Gillen, ‘Introduction’ in *The Collected Masses of Fintan P. O’Carroll* (Dublin: Veritas Publications, 2012), 1.

²⁹ Jonathan Hehn, ‘History of Hymns: “Alleluia” by Fintan P. O’Carroll and Christopher Walker’, Phone interview by Jonathan Hehn with Christopher Walker 14 March, 2016. <<https://www.umcdiscipleship.org/resources/history-of-hymns-alleluia-ocarroll-and-walker>> [accessed 9 March 2022].

³⁰ Ibid.

original composition was based on the text of the *Te Deum* has composed many new verses using O'Carroll's 'Alleluia' to suit liturgical occasions including the Inauguration Mass of American President Joe Biden on 20 January 2021. This Psalm is used in the liturgy of the Hours, after Benediction and for all celebratory liturgies as Entrance and Communion Antiphon for Palm Sunday and the 34th week of Ordinary time respectively and for Mission Sunday. This composition, translated into many languages³¹ is sung each evening at the ' Lourdes Grotto' and has been adopted by the French as their 'Alleluia Celtique'

Preparation of Entrance Psalm, 'Praise the Lord, all you nations' for the choir

All voices in the choir will learn the melody of this hymn before singing their own individual parts except for the tenors who sing the melody when harmonising. Singers must sing the dotted rhythms as written otherwise it will lose its brightness. The words 'praise' and 'peoples' and 'proclaim' will be articulated with the lips and 'alleluia' will use vowels and the tongue to pronounce it. The verses can be sung by a cantor or alternate groups, for example, women followed by men. Because of the very strong *fff* in this piece and the presence of brass and timpani, singers must not force their voices. Warm-up exercises are necessary at the start of the rehearsal.³²

Preparation of Entrance Psalm 'Praise the Lord all you nations' for the congregation

The cantor will sing the melody, followed by the choir. The congregation will learn this very quickly because of its repetition. From a performance perspective this Entrance Psalm is cleverly crafted to accommodate any ordinary congregation in that composer includes the congregation at specific points where the choir sings the refrain and also includes the congregation in the verses.

³¹ Fintan P. O'Carroll, Alleluia is translated into French and Swedish.
<<https://singpraises.net/texts/fr/9296/celtic-alleluia>> [accessed 7 July 2024].

³² See Appendix D, 244.

3.5: Psalm Settings

As well as Masses, Fintan P. O'Carroll composed settings with English text for the Psalms in the three-year Sunday Cycle of the celebration of the Eucharist in the Catholic Church which 'could be quickly taught to cantor, choir, and congregation'.³³ According to Michael Harty, 'the restoration of the Responsorial Psalm as an essential element in the liturgy of the Word is one of the most profound reforms in the new liturgy'.³⁴ As it was not the usual practice in urban and rural parishes to proclaim the Psalms at weekly Sunday Masses, O'Carroll's compositions were 'simple music to enable the congregation to respond to the word of God'.³⁵ The composer himself considered the singing of Psalms 'in an unknown language as nonsensical'³⁶ and agreed with the introduction of the vernacular. His congregation and choir were drawn from a new development area in his hometown of Waterford and, as a result, he had first-hand experience of what was needed and what worked well. The Irish Church Music Association considered these settings as highly practical and in 1983 published this collection in a complete volume entitled *Responsorial Psalms for Sundays and Major Feast Days*. Paul Kenny writes that O'Carroll 'turned to our traditional heritage for inspiration and many of the settings draw from our Irish melodies of the past and give us new songs ... in our own idiom' as for example 'Sé an Tiarna m'aoire'³⁷ (example 3.5.1).

³³ Michael Harty, 'Introduction' in Paul Kenny (ed.), *Responsorial Psalms for Sundays and Major Feast Days by Fintan P. O'Carroll* (Carlow: Irish Church Music Association, Irish Institute for Pastoral Liturgy, 1983), (iii).

³⁴ *Ibid.*, (iii).

³⁵ Paul Kenny (ed.), *Responsorial Psalms for Sundays and Major Feast Days by Fintan P. O'Carroll* (Carlow: Irish Church Music Association, Irish Institute for Pastoral Liturgy, 1983), (iv).

³⁶ Fintan P. O'Carroll, 'Autobiographical Notes', 1976.

³⁷ Paul Kenny (ed.), *Responsorial Psalms for Sundays and Major Feast Days by Fintan P. O'Carroll* (Carlow: Irish Church Music Association, Irish Institute for Pastoral Liturgy, 1983), (iv).

Example 3.5.1: Fiontán P. Ó Cearbhaill, ‘Sé an Tiarna m’aoire’, *Alleluia! Amen!* bars 1-4



Among the many Psalms in this original edition of Responsorial Psalms is ‘Sé an Tiarna m’aoire’, a setting in the Irish language of Psalm 22. His name appears in English in this original publication edited by Paul Kenny and is referenced under the Latin Vulgate numbering.³⁸ The Irish version of his name, Fiontán P. Ó Cearbhaill, appears in the publication of *Alleluia! Amen!*³⁹ (example 3.5.1).

This through-composed setting of Psalm 22 for SATB ranks as one of his best-known works. ‘Sé an Tiarna m’aoire’⁴⁰ is set in the tradition of chorale writing in the style of J. S. Bach, evident in the harmonic language and the treatment of part movement in the alto, tenor and bass lines. Mainly diatonic, it reflects the stylistic Bachian devices such as passing notes and suspensions: for example, in bar 1, in the soprano line there is an accented passing note on the first half of the third beat on chord IV creating a dissonance and resolving on the following B flat; unaccented passing notes occur in bar 7 in the bass and sopranos in contrary motion and also in the soprano line in bar 9 on the third beat; in bar 3 on the second beat there is a suspension on the dotted crotchet on C resolving on B flat; in bar 8 an imperfect cadence is expected but instead chord VI is used and repeated in the next bar (incomplete bar) creating a sense of progression; chromaticisms occur in bar 14 in the bass and alto lines on the 2nd and 3rd beats where a G major first inversion chord on the weak beat is followed by a diminished

³⁸ Ibid., 76.

³⁹ Margaret Daly-Denton, *Alleluia! Amen!* (Dublin: Veritas Publications, 1978), 49.

⁴⁰ Paul Kenny, *Responsorial Psalms for Sundays and Major Feast Days*, 76.

7th chord resolving on the first beat of bar 15. These decorations enliven the tonal language throughout and the florid conjunct melody (C mixolydian in this case) with its triplets and ornamentation is indicative of the influence of the traditional style of Seán Ó Riada's *Ceol an Aifrinn*.⁴¹ Its narrow compass in all voices of this Psalm 22 setting, its meter and the inserted dynamics that mirror the text demonstrate the composer's compositional ability in his fusion of styles and how accessible this psalm is for a choir where the congregation responds with the melody (example 3.5.2).

Example 3.5.2: Fintan P. O'Carroll, *Responsorial Psalms for Sundays and Major Feast Days*, 'Sé an Tiarna m'aoire', *Responsorial Psalms*, bars 1-16

Psalm 22

Fintan O' Carroll

'Sé an Tiar - na m'aoi - re; ní bheidh aon ní de dhíth orm.

Fine

1. 'Sé an Tiar - na m'aoi - re; ní bheidh aon ní de dhíth orm.
 2. Seo-lann sé mé ar rian-ta dí - rea-cha mar gheall ar a - ai - nm
 3. - - - - -
 4. - - - - -

⁴¹ Seán Ó Riada (1931-1971) composed *Ceol an Aifrinn* in 1968. It was the first Mass written in the vernacular (Irish) language for unison choir and organ and was performed by Cór Chúil Aodha, an all-male group that is based in the Gaeltacht area in West Cork, Ireland.

1. Cuireann sé 'mo luí mé i móin - - éar
 2. Fiú dá siúl fainn i ngleann an dor - cha - dais, níor bhaol liom an
 3. Cóiríonn tú bóird chun béi - le dom i bhfian-ai- se mo
 4. Leanfaidh cin- eál - - tas is fa - bhar mé gach uile lá de mo

1. féir ghlais; seo-lann sé ar imeall an uis - ce mé, mar a bhfaigh - im suaimh-neas.
 2. t'olc; a - gus tú faram le do shlat is do bhachal chun só-lás a thabhairt dom.
 3. naimh - de; un-gann tú mo cheann le ho - la; tá mo chu-pán ag cur thar maoil.
 4. shaol; i dteach an Tiarna a mhair-fidh mé go brách na breithe.

dim. pp
[pp] D.C.

Preparation of ‘Sé an Tiarna m’aoire’ for the choir

To prepare the choir for the performance of this psalm, the text must be explained and translated. If the Irish language is unfamiliar the phonetics will be sounded and rehearsed. Saying the words line by line with the right pronunciation is important. When the phonetics are established the lines of music will be learned separately as both the verse and refrain are set in SATB. With a 3/4 time signature, singers will say the words to the rhythm first and feel where the words match the beats. Words and melody are then combined. In this psalm the ornaments only apply to the melody line. The sopranos will sing the melody first without the ornaments. When this is familiar the ornaments can be included. For sean-nós singers⁴² this ornamentation comes naturally and more likely would be added to by their own improvisation. According to Tomás Ó Canainn ‘no aspect of Irish music can be fully

⁴² Sean-nós is translated as ‘the old style’ or ‘in the old way’. It is a style of singing traditional Irish music that is usually unaccompanied and in the Irish language. Its characteristics are ornamentation and long phrases and is present in many lullabies, laments and love songs. Its origins can be traced back to Middle Eastern countries and the Mediterranean.

understood without a deep appreciation of sean-nós singing. It is the key which opens every lock'.⁴³

Preparation of ‘Sé an Tiarna m’aoire’ for the congregation

The preparation will concentrate only on the soprano melody line. O’Carroll’s refrains and psalm tones are simple and accessible, meeting the criteria for which they were composed. They were written for amateur choirs and congregations so that they were easily learned and never forgotten. From a performance perspective, most of these psalms are well within the capability of any choir and congregation because of their simplicity and brevity. Also, the importance of repetition over the church’s three-year cycle establishes them in the memory of the choir and congregation and this collection has been, and is, part of many church choirs’ repertoire for many years since they were published.

3.6: Conclusion

Fintan P. O’Carroll’s music is in tune with the wishes of *Musicam Sacram* and according to Gerard Gillen it ‘has a perennial relevance and freshness of appeal’ and his Masses have endured to this day ‘without a momentary lapse into banality of any kind’.⁴⁴ It is congregational friendly and is accessible for choirs and presiders.

⁴³Tomás Ó Canainn, *Traditional Music in Ireland* (Cork: Ossian Publications Ltd., 1993), 49.

⁴⁴ Gerard Gillen, ‘Introduction’ in *The Collected Masses of Fintan P. O’Carroll* (Dublin: Veritas Publications, 2012), 7.

Chapter 4: Margaret Daly-Denton

4.1: Background and influences

This chapter examines the place of women in the Irish Catholic Church with special reference to the work and contribution of Margaret Daly-Denton.¹ Margaret Daly-Denton (b New Zealand, 1950) is an organist, composer, liturgist, and biblical scholar. Her secondary education included music studies with Vernon Griffiths (1894–1985), Emeritus Professor, University of Canterbury. During her undergraduate years at UCD, she studied organ with Prof. Gerard Gillen and with Prof. Douglas Mews (1919–93) of Auckland University. A pivotal figure in the development of post-conciliar church music in Ireland, she was Director of Music at the Irish Institute of Pastoral Liturgy from 1975 until 1980, and also served extensively on the International Commission on English in the Liturgy. Her edited collection, *Alleluia! Amen! Music for the Liturgy* (1978), introduced Irish Roman Catholics to a more biblical and responsorial style of liturgical music, and her settings of over 500 antiphons for the Divine Office are sung in Cistercian monasteries throughout the English-speaking world. A M.Th. graduate in Liturgy from St Patrick's College, Maynooth, her doctoral dissertation (completed for TCD), *David in the Fourth Gospel: The Johannine Reception of the Psalms* (Leiden: Brill, 2000), explores the textual origins of Christian liturgical chant.²

In *Alleluia! Amen!* Daly-Denton includes music from Irish and international sources and her own composition in this publication represent the only Irish female contributor. Her pivotal role in Irish liturgy post Vatican II, her membership of the Cistercian Sisters in Glencairn Abbey³ from 1980-1988, her lasting connection with them and her subsequent biblical studies

¹ See Appendix E, 253-255.

² Margaret Daly-Denton in Harry White and Barra Boydell(ed.), *The Encyclopaedia of Music in Ireland* (Dublin: University College Dublin Press, 2013), Vol 1, p.227

³ Glencairn Abbey was founded in 1932 and is situated in Glencairn, Co. Waterford, Ireland. It is a monastic community of Sisters living by the Rule of St Benedict.

qualify her as one of the leading female liturgical scholars in Ireland. This status was earned not only through her music but through her many writings that are referenced frequently by many authors of equal distinction and justly qualifies her role as a female leader in liturgical matters post Vatican II.⁴ Her many works include Mass settings, wedding music and Psalm settings.⁵

4.2: Women and the Church

The first female President of Ireland, Mary Robinson, spoke of the women of Ireland in her Presidential acceptance speech, explaining that *Mná na h'Éireann* 'instead of rocking the cradle rocked the system'.⁶ She was followed by another female President, Mary McAleese, who is an influential lay Catholic and an advocate for the ordination of women to the priesthood. Women seem to be toiling in the margins of the church which they claim to love but their voices of faith are not being heard. Yet, they stay. The rule of St Paul the Apostle *mulier tacet in ecclesia* (a woman must be kept quiet in church) lingers on⁷.

The role of women is being widely discussed in twenty-first-century Ireland where women are the bedrock of the Irish Catholic church and constitute the majority in every facet of the church including preparation of children for the sacraments. Despite all this visible and physical presence, women have no voice in decision-making. While vocations to the priesthood are falling, Pope Francis has closed the door on the possibility of women deacons

⁴ Margaret Daly-Denton, *Psalmody: A Living Tradition of Worship*/Margaret Daly-Denton; Response Dr Fergus O'Ferrall (Dublin: National Bible Society of Ireland, 1992); Margaret Daly Denton, *David in the Fourth Gospel: The Johannine Reception of the Psalms* (Leiden: E. J. Brill, 2000); Margaret Daly-Denton, *Psalm-shaped Prayerfulness* (Dublin: Columba Press 2010); Margaret Daly-Denton *An Earth Bible Commentary: Supposing Him to Be the Gardener* (London: Bloomsbury Academic, 2017).

⁵ See Appendix E, 253.

⁶ Mary Robinson, acceptance speech as President of Ireland, 9 November 1990, President of Ireland Media Library [accessed 4 April 2024].

⁷ Corinthians 1.14: 34-35

and priests while suggesting that the church should be ‘de-masculinised’ and that ‘the practice of collaboration may grow between men and women’.⁸

Voices of faith and voices of women are the biggest conduit through which a composer’s work is heard in Irish churches and a tradition of volunteerism, mostly by women (while noble and altruistic), is rife in parish churches, particularly in rural parishes. It is termed ‘historical’. While this is admirable it can lead to a lack of structure, formation, education and a disorganised and unworkable situation where commitment is misunderstood and choir members attend choir/Mass when they are ‘free’ The result is a poor liturgy that lacks the understanding of the Eucharist and its ministries and leads to dull liturgies bereft of meaning and celebration.

4.3: Women’s Works and Hymnals

From the perspective of Irish women composers and their contributions since Vatican II, all officially approved liturgical music resources by the Irish Catholic Church demonstrate that women’s works are in the minority and their musical contributions are marginalised. From *The Veritas Hymnal* (1973) to one of the first editions of *Hymns Old and New* there are only token inclusions of Irish female composers. The latter was first published in Dublin and later transferred to Essex and London.⁹ In 1978 Margaret Daly-Denton edited the Irish Catholic publication of *Alleluia! Amen!* and included some contributions from women. This was a landmark publication and was among one of the first to explain the liturgical significance of each part of the Mass and the Sacraments. In 1979 the works of no female composers were included in the music for Pope John Paul II’s visit to Ireland and in 1989 *Hosanna*¹⁰ was published with the same women included as in *The Veritas Hymnal* and thereafter. *In Caelo*,

⁸ Pope Francis, ‘Church has not listened enough to the voice of women’, *Vatican News*, <<https://www.vaticannews.va/pope/news/pope-church>> [accessed 18 May 2024].

⁹ *Hymns old and New*, See Appendix B (2), 218.

¹⁰ Paul Kenny (ed.), *Hosanna: National Liturgical Songbook for Ireland* (Dublin: Columba Press, 1987).

edited by Liam Lawton in 1999, featured short pieces by Mary Amond O'Brien, Sue Furlong, Máire Ní Dhuibhir, Nóirín Ní Riain and Ite O'Donovan. *Seinn Alleluia*, a publication for the Jubilee year 2000, included four of these composers along with Margaret Daly-Denton.¹¹ *Sing the Mass*¹² and no female liturgical composer featured, except for a token inclusion of an 'Alleluia' and a 'Lenten Gospel Acclamation' by Margaret Daly-Denton. In 2012, a small number of Irish female composers' works were included in the International Eucharistic Congress Liturgies while there was a total absence of music by Irish female composers for the celebrations of Pope Francis's visit to Ireland in 2018. In the same year, *Canaimis*¹³ was published and included Máire Ní Dhuibhir's *Aifreann Réalt Na Mara* and a short acclamation by Ite O'Donovan.

The inclusion of women composers in the Irish Church Music Association's Summer Schools from 1998-2019 is disproportionate to their male counterparts.¹⁴ While there is some recognition of female composers, their featured works do not constitute a major part of the musical content in the week's tutorials that their male counterparts enjoyed. There has also been a dominance of male guest directors for the ICMA Summer Schools with the exception of Orla Barry who directed on five occasions from 1977-2019.¹⁵ However, female liturgical musicians such as Marian Gaynor, Sharon Lyons, Regina Deacy, Marie Dunne, Nóirín Ní Riain, Sarah Waldron, Giovanna Feeley, Máire Ní Dhuibhir and Rosemary Lavelle, all with recognised liturgical backgrounds facilitated various workshops relating to the liturgy during the ICMA Summer Schools. This organisation endeavours to embrace the prevailing liturgical climate and the aspirations of *Musicam Sacram* and *Sacrosanctum Concilium* by hosting

¹¹ Patrick O'Donoghue (ed.), *Seinn Alleluia 2000: Music for the Jubilee Year* (Dublin: Columba Press, 1999).

¹² National Centre for Liturgy, *Sing the Mass, Anthology of Music for the Irish Church* (Dublin: Veritas Publications, 2011).

¹³ An tIonaid Náisiúnta Liotúirge, *Canaimis* (Dublin: Veritas Publications, 2018).

¹⁴ See Appendix C, 237-241.

¹⁵ Ibid.

various tutorials for example ‘chant’ with Giovanna Feeley¹⁶ and ‘Linking School and Parish Music’ with Marian Gaynor.¹⁷ The chairperson of the ICMA is Mary Dee who has a liturgical background and first-hand experience of liturgical and pastoral practicalities from a female perspective.¹⁸ The combined wealth of experience, knowledge and level of commitment of these women and many others is invaluable. The voices of women are vital to the lifeblood of the church and can only supplement and complement the male dominance and can give a different perspective and support to half of the Catholic fraternity. Francesca Di Giovanni¹⁹ gives hope to future inclusion of women when Pope Francis appointed her as Undersecretary with a portfolio on various issues at international level with inter-governmental organisations. Many of these issues deal with the international common good including development of matters concerning women and victims of conflict and their safety. In 2017 the Italian mezzo-soprano Cecilia Bartoli became the first female singer to sing and record with the choir of the Sistine Chapel Rome, performing Perotin’s *Beata Viscera*.²⁰ Women such as these affirm and confirm their great contributions and the subject of women and the church is deserving of its recurring attention to secure their place more decisively and centre-stage in church affairs rather than in the margins. In the words of Pope Francis ‘women are givers and mediators of peace and should be fully included in the decision-making processes. Because when women can share their gifts, the world finds itself more united, more peaceful’²¹ yet ‘the Vatican no

¹⁶ Giovanna Feeley is a professional singer, choral director and lecturer with over 20 years specialism in liturgical music. She holds a first-class honours master’s degree in theology specialising in liturgical music and in 2021 she was awarded a doctoral scholarship to Dublin City University to complete her PhD in liturgical music.

¹⁷ Marian Gaynor is Director of Music, Cathedral of the Assumption, Carlow.

¹⁸ Mary Dee is a pastoral co-ordinator in the Diocese of Waterford and Lismore.

¹⁹ Francesca Di Giovanni is the first woman to have held the position of Under-Secretary for the Multilateral Sector of the Section for Relations with States and International Organisations of the Secretariat of State, an appointment she received from Pope Francis in January 2020.

²⁰ Eno Adeogun, ‘History made as woman performs with the Sistine Chapel choir’ <<https://premierchristian.news/en/news/article/history-made-as-woman-performs-with-the-sistine-chapel-choir>> [accessed 8 October 2024].

²¹ Pope Francis, Homily at Holy Mass on the Solemnity of Mary, Mother of God, 53rd World Day of Peace, 1 January, 2020 <<http://www.vatican.va/homilies/2020/documents>> [accessed 3 March 2024].

longer feels obliged to give a reason as to why women cannot be considered for ordination. Their gender is the reason'.²²

4.4: Compositions

This chapter examines the work of Margaret Daly-Denton and her contribution to church music. Her interest in the *Psalter* resulted in the publication of *Cantate*.²³ She composed settings of over five hundred Antiphons for the Divine Office for the Cistercian Sisters of Glencairn ... not formally published but simply shared by monasteries in Ireland, the UK, Nigeria, Australia, the USA and the Philippines. She considers this corpus of Antiphons, composed over several years that she spent as a member of the Glencairn Community as her major work ... and currently is in the process of writing organ accompaniments for this.²⁴ In 1997, she stated that the 'sung Antiphon has a tremendous capacity to make the Scriptures "repeat" on us ... we are supposed to be ruminants "chewing the cud" of the Scriptures ... [and] happiness is delighting in the word of the Lord and murmuring it (even humming it!) day and night'.²⁵ To fully appreciate the liturgical musical style of this composer relevant to congregational participation, this study discusses her psalm from *Alleluia! Amen!* (1978), *Saint Benedict Centenary Mass* (1980), *Kainos Mass* (1986), and *Cantate* (1992).

During her time with the Irish Institute of Pastoral Liturgy, and as a member of International Commission for English in the Liturgy Daly-Denton edited the hymnal *Alleluia! Amen!* subtitled *Music for the Liturgy*. This resource emphasised the appropriate responses or acclamations within the liturgy by the choir and congregation, rather than the reliance on hymns that are outside the celebration proper. Daly-Denton's courageous attempt at

²² Sharon Tighe-Mooney, *What about me? Women in the Catholic Church* (Cork: Mercier Press, 2018), 95.

²³ Margaret Daly-Denton, *Cantate: Cantor-Friendly Responsorial Psalms* (Dublin: Veritas Publications, 1993).

²⁴ Margaret Daly-Denton, email correspondence 11 January 2022.

²⁵ Margaret Daly-Denton, 'Psalmody: A Living Tradition of Worship', The Bedell/Boyle Lecture 1997 (Dublin: National Bible Society of Ireland, 1998), 13.

broadening the knowledge and understanding of the importance and place of liturgical music is evident in this publication. Her detailed explanations of the music for each part of the Mass and other liturgical occasions such as the Sacraments and the inclusion of music for these occasions give ‘new opportunities for singing which occur in the revised rites of the sacraments’.²⁶ Works of international composers such as Paul Décha, Joseph Gelineau, Susanne Toolan and Bernard Huijbers were included and as editor/composer she ‘hoped that this book would help towards answering the need for a contemporary style of liturgical music ... acceptable to young and old alike’.²⁷ Like Daly-Denton, Huijbers believed ‘that liturgical music must be simple, that the assembly must be viewed as a ‘performing audience’ and that they music must bring life to what it celebrates’.²⁸ She claims that the words *Alleluia! Amen!* ‘are our response to God’s goodness; to creation; to our existence ... to a future full of hope’.²⁹ The title of this hymnal reflects this aspiration that is central to a liturgy full of life and celebratory, is organic and spontaneous.

4.5. Psalm 32

Her setting of Psalm 32 ‘May your Love be upon us O Lord’ is included in *Alleluia! Amen!* and was a precursor to her later settings of Responsorial Psalms entitled ‘*Cantate*’. Set in unison, it represents her simple, melodic and memorable style with easy intervals, narrow compass, an easy refrain and in cut common time, a favourite meter of the composer. This psalm is discussed because of its continuous use and demonstrates a stylistic simplicity of church music composed in the aftermath of Vatican II that would meet the needs of ordinary amateur church choirs and congregations. The items in brackets in the example outline some of the points of interest in preparation (example 4.5.1).

²⁶ Margaret Daly-Denton, *Alleluia! Amen!* (Dublin: Veritas Publications, 1978), 7.

²⁷ *Ibid.*, 7.

²⁸ Bernardus Maria Huijbers (1922-2003), ‘Pastoral Music’, National Association of Pastoral Musicians, 27:5, June –July 2003, 14.

²⁹ Margaret Daly-Denton, *Alleluia! Amen!*, 7.

Example 4.5.1: Margaret Daly-Denton, *Alleluia! Amen!*, ‘May your Love be upon us O Lord’, bars 1-14

Ps 32: 4-5, 18-22 Margaret Daly

Refrain F Bb9 Bb Am Dm Gm F

May your love be u - pon us, O Lord, as we place all our hope in you.

Verses Gm F Fmaj7

1. For the word of the Lord — is — faith - ful, and
 2. The — Lord looks on those — who re - vere him, on
 3. Our — soul — is wai - ting for the Lord; — the

Cm Bb Bb Bb9 Cm

1. all — his works to be trus - ted. The Lord loves — jus - tice and
 2. those — who hope in his love, — to res - cue their souls — from
 3. Lord is our help and our shield, — in him do our hearts — find

F Bb C

1. right and fills — the earth with his love. — R'
 2. death, to keep them a - live — in fa - mine. R
 3. joy; we trust in his ho - ly name. — R

Preparation of ‘May your love be upon us O Lord’ for Choir

To prepare this psalm with children and adults alike, the scale of F major and the arpeggio should be sung to establish the tonal centre. The words should be recited out loud while clapping to the cut-common time signature. The refrain is sung by the cantor or psalmist demonstrating the intervals of an ascending major 6th followed by a perfect 5th. An interval of an ascending perfect 4th is the largest leap in the verses that are chant-like and simple where the opening two bars replicate the last two bars, only in reverse. This contributes to a natural and simple contour dictated by the meter and melodic intervals that are expressive of the text.³⁰

³⁰ See Appendix D, 246.

Preparation of ‘May your love be upon O Lord’ for congregation

In rehearsal with the congregation the cantor sings the refrain and conductor signals the intervals by hand gestures. These gestures can be a combination of Sol-fa and the Kodály method.³¹ For psalmists who sing every Sunday and for congregations to actively participate, these simple musical elements help to expedite the learning process. Musical literacy is improved, and they help to develop an understanding of the liturgical context of the music especially when the time is limited before Mass. This is the intention of the composer and the parameters within which she composes.

4.6: *Kainos Mass*

In 1986 Margaret Daly-Denton composed the *Kainos Mass* to mark the tenth anniversary of the foundation of the Irish Institute of Pastoral Liturgy, originally set up to foster liturgical formation in line with Vatican II.³² *Kainos* means ‘new’ and, even though it is a new composition, ‘it has grown anew from fragments of an old Gregorian Gloria’.³³ Set for SSA, and Organ, the Ordinary of the Mass and recessional hymn have a common tonality of B flat major with settings of the Entrance Song³⁴ and Communion Hymns in D major and G major respectively. The inclusion of reciting tones for the preface and verses are evidence of the composer’s conviction of the importance of the involvement of the presider whose role is pivotal in encouraging congregational participation.

³¹ Kodály pioneered a method where children learn the basic musical elements integrating singing and movement and emphasises interactive and intuitive learning.

³² Margaret Daly-Denton, *Kainos Mass* (Carlow: Irish Institute of Pastoral Liturgy, 1986).

³³ Margaret Daly-Denton, *Kainos Mass* is based on fragments of *Gloria Amore Ambrosiana*. Correspondence from composer via email, 22 August 2023.

³⁴ Margaret Daly-Denton, ‘Entrance Song’ was the winner of a competition in 1985 to celebrate European Music Year organised by the Advisory Committee on Sacred Music to the Irish Episcopal Conference. Email correspondence from composer, 5 July 2022.

Preparation of the *Kainos Mass* for choir and congregation

In preparation for the performance of this Mass the ‘Entrance Song’ (based on Psalms 66 and 99) is the *magnus opus* of this work and is a true depiction of the composer’s style that is unique, simplistic, realistic and boldly imaginative. The features such as the joy of the text and how the composer gives it due respect is reflected in the first notes of the first verse by the soloist with a leap of a 4th on the word ‘joy’ and the prominence of ‘Lord’ by the sustained notes and ending again on D on the word ‘joy’. The uniqueness of the sound created on the tonic chord with the added 7th and 3rd superimposed in the two-bar organ introduction (a sound not normally heard by Irish urban and rural parish choirs) is evocative of the quasi-exotic and the parallel 4^{ths} are reminiscent of Debussy’s piano works. The choir members will hear how this motif is repeated throughout this song in both the melody and accompaniment together with the descending stepwise motif on the accompaniment that is processional in atmosphere. As the text is most important the soloist and all the choir members will recite the words. Reciting the words while clapping the rhythm follows before the melody is added. In this first verse the soloist sings a descending minor 6th interval in bar 6 that can be heard in the first two notes of the theme from ‘Love Story’ conscious of the amateur status of the choir.³⁵ The descending stepwise processional motif depicts ‘a pilgrim people ... singing on their pilgrim way the *new* song of creation made *new*’³⁶ (example 4.6.1).

³⁵ See Appendix D, 247.

³⁶ Margaret Daly-Denton, *Kainos Mass*, 2.

Example 4.6.1: Margaret Daly-Denton, *Kainos Mass*, ‘Entrance Song’, bars 1-4



In bar 9 a flattened 3rd and 7th of the D major tonic creates a different sonic landscape and is used constantly throughout this ‘Entrance Song’. A sense of serenity on the words ‘enter God’s presence with joy’ is quickly dismissed by the return of the opening motif this time on a tonic pedal note and the refrain with its syncopated ostinato based on the opening organ introduction and descending motif in the accompaniment is to be sung by ‘all’ as indicated in the score (example 4.6.2).

Example 4.6.2: Margaret Daly-Denton, *Kainos Mass*, ‘Entrance Song’, bars 9-15



Verse 2, in a minor tonality, contrasts in mood with new melodic material in chant-like style set in SSA with outer voices in consecutive 5^{ths} (bars 26-27) accompanied by sustained pedal

notes on the dominant and tonic. Voices continue unaccompanied as if the words are sufficient and end this verse on a medieval bare 5th on the word 'flock' (example 4.6.3). This verse presents an opportunity to explain and discuss briefly that chant is a monotone with text sung to the rhythm of speech where the composer chose to align the melody with the textual stress resulting in fluid changing meters. To prepare the choir for this verse, they must know and understand the meaning of the text and feel the natural rhythm of its syllabic contour. The chironomy for this verse is explained and demonstrated in a basic way as hand movements that mirror the ebb and flow or the rise and fall of the text and melody. The conductor and cantor, having explained, demonstrate and sing the verse showing the 'arsis' which is the rising note and the 'thesis', the falling note, and asks the choir to use these movements themselves in preparation as they will acclaim the text more freely. The first three unison bars of this verse must sound as if one voice until it is harmonised in bar 26 where the drone-like accompaniment is suspended creating a contrast and while giving precedence to the text before resuming with great effect and musical imagination at bar 28. Particular attention must be paid to the enunciation of the words, for example, the consonants in 'flock' in bar 28 where the 'k' must be a clear cut-off and the consonant 'g' in 'God' in bar 24. In the word 'God' a slight adjustment of the A vowel will brighten the sound as will the 'j' of 'joy' when stressed as in the word 'choice' (example 4.6.3).

Example 4.6.3: Margaret Daly-Denton, *Kainos Mass*, ‘Entrance Song’ bars 24-26, and 28-30

The image displays two systems of musical notation for a choir and piano. The top system, labeled 'Choir' at the beginning, shows two vocal staves with the lyrics '2. Know that the Lord is God, our ma -'. The piano accompaniment consists of two staves with a driving eighth-note pattern in the right hand and a sustained bass line in the left hand. The bottom system shows the choir part with two staves and the piano accompaniment with two staves. The lyrics are 'flock, flock,'. The piano accompaniment continues with the same driving eighth-note pattern in the right hand and a sustained bass line in the left hand.

These features are constant throughout this ‘Entrance Song’ but it is the opening motif in the accompaniment and its repetition, together with the elements of chant that are its defining features. Its contrasting vocal harmonies are refreshing and its sense of joy, melodic simplicity and its colourful and musically imaginative accompaniment, that is a relentless driving force are the ingredients to encourage congregational participation which is the intention of the composer.

The ‘Gloria’, in a change of key to B flat major, is shared between choir and congregation and is short and concise with no responsorial refrain. With a recurrence of triplets both in the vocal line and the accompaniment throughout, their delivery must be crisp and clear with each note sounded. The word ‘ti-vo-li said to one beat will ensure the right delivery of these

triplets. The movement ends with a restatement of the opening melody only this time in imitative style (example 4.6.4).

Example 4.6.4: Margaret Daly-Denton, *Kainos Mass*, ‘Gloria’ bars 27-37

The musical score is for Margaret Daly-Denton's 'Kainos Mass', 'Gloria' bars 27-37. It is written in B-flat major (two flats) and 4/4 time. The score consists of three systems, each with a vocal line (soprano) and a piano accompaniment (treble and bass staves). The lyrics are: 'you, A - lone and the Most high, Je - sus Christ, with the Ho - ly Spi - rit, in the glo - ry of God the Fa - ther, Glo - ry to God in the high - est, A - men, A - men.' The piano part includes a triplet in the second system and a large bracketed section in the third system.

The setting of the Responsorial Psalm is accessible for cantor and choir as the last note in all verses is the same as the first note of the refrain except for the final verse that is melodically different. This link facilitates all to sing easily and the response is supported by the accompaniment mirroring the melody of the refrain while supportive chords (including the flattened mediant again) accompany each verse. The choir must breathe with the conductor for example this psalm starts on an anacrusis therefore the conductor must clearly indicate beats 1, 2 and 3 of the 4/4 conducting pattern demonstrating the tempo and gesture for the choir's entry. For professional choirs the 3rd beat would suffice (example 4.6.5).

Example 4.6.5: Margaret Daly-Denton, *Kainos Mass*, ‘Responsorial Psalm’ (Ps. 121), bars 1-7 and 12-15

RESPONSORIAL PSALM (Ps 121)

REFRAIN

The musical score is written for a vocal soloist and piano accompaniment. It is in G major (one sharp) and 3/4 time. The score is divided into three systems, each with a vocal line and a piano accompaniment. The lyrics are: "I re-joiced when I heard them say, let us go to the house of the Lord. 1. Wel - come sound, when I heard them say - ing, let us feet stand at last. R. 2. Je - ru - sa - lem! Built as a ci-ty should be". The piano accompaniment features a mix of chords and moving lines, with some measures containing triplets. The vocal line is a melody that follows the lyrics.

The composer returns to B flat major again for the responsorial chant-like melismatic ‘Alleluia’ with the use of triplets shared by the soloist and congregation. In preparation for clarity of entries for soloist and congregation the conducting gestures must be demonstrated as there is interplay between soloist, choir and congregation. The composer writes this in metrical form and in preparation the conductor shows the difference between the 3/4 and the

4/4. The ‘ictus’ or the point of the beat should be clear for both choir and congregation in this ‘Alleluia’ (example 4.6.6).

Example 4.6.6: Margaret Daly-Denton, *Kainos Mass*, ‘Gospel Acclamation’, bars 1-5



The ‘Sanctus’ is set in a combination of congregation, SA in unison, harmony, triplets and imitative entries for choir. This is easy for choirs to learn and imitation adds interest (example 4.6.7).

Example 4.6.7: Margaret Daly-Denton, *Kainos Mass*, ‘Holy’, bars 1-4 and 9-10

The musical score is for the 'Holy' section of Margaret Daly-Denton's *Kainos Mass*. It consists of two systems of music. The first system (bars 1-4) features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: 'Ho - ly, ho - ly, ho - ly Lord God of power and might,'. The second system (bars 9-10) features the same vocal staves and piano accompaniment. The lyrics are: 'hea-ven and earth are full of your glo - ry. Ho -'. The score includes dynamic markings such as *All* and *Alz*, and includes a *Choir* marking for the second system. The piano accompaniment features a steady bass line and a melody in the right hand.

The composer's setting of the 'Agnus Dei' starts with the same melodic interval as in the opening 'Entrance Song' and is easily learned by all in unison. As each invocation starts on the up-beat and ends after the 2nd and 3rd beats respectively the conductor will rehearse the entry through his/her gestures as to how this prayer is sung. The ending of the words 'us' and 'peace' must be sounded together and the conductor must give a clear cut-off gesture (example.4.6.8).

Example 4.6.8: Margaret Daly-Denton, *Kainos Mass*, ‘Agnus Dei’, bars 1-3

Lamb of God, you take a-way the sins of the world: have mer-cy on us.

A thematic unity is created in the recessional ‘Pax Domine’ where Margaret Daly-Denton restates fragments of the melody already heard in the ‘Gloria’, the ‘Sanctus’ and ‘The Great Amen’. The old and the new are combined where verses have English texts with the refrain in Latin (example 4.6.9).

Example 4.6.9: Margaret Daly-Denton, *Kainos Mass*, ‘Pax Domine’, bars 8-15

1. part A love that none may rend a - part;
2. hand And that your peace a - lone may stand;
3. die, That war may end, Lord, hear our cry;

ALL
Da pa - cem, pa - cem, Do - mi - ne, da pa - cem Do - mi - ni, Da

Preparation of the *Ite Missa Est* and *Kainos Mass* for choir and congregation:

In preparation, the Latin pronunciation is recited by the cantor or conductor. The fragments of the melody and accompaniment from other movements of this Mass are highlighted for the choir who are familiar with them and can demonstrate a cohesion and a sense of unity ensuring ease of learning this Mass.

4.7: Psalm Settings

Margaret Daly-Denton's conviction is 'that your Sunday celebration Mass is enriched if you can sing the actual responsorial psalm of the day' and to 'use every means available to foster the congregational singing of the response to the psalms'.³⁷ Because of this and the call for active participation of the congregation in *Musicam Sacram* and *Sacrosanctum Concilium*, Daly-Denton composed cantor-friendly psalm settings for parish choirs for the three-year Sunday Cycle, 'that could not possibly sing a different psalm every week'. This seminal and comprehensive resource called *Cantate* contains twelve simple seasonal and common refrains covering the complete three-year cycle with their melodies and psalm tones all based on the eight Gregorian modes.³⁸ The melodies of the refrains are repeated from Sunday to Sunday for ease of learning. The composer adapts the texts of these refrains to make them 'shorter, more comprehensible, more pray-able, and simple enough for the average person to learn having heard them once or twice'.³⁹ The verses are written in a special cantor-friendly format, where the words are marked with accents that are to lengthen the word rather than to accent it and it fosters singing in the 'sprung rhythm'. Each psalm setting has an alternative common refrain for the different liturgical seasons if the refrain of the day is not possible to do. The psalm tone and text of each verse is written out separately ensuring clarity and easy delivery as in the psalm for Pentecost Sunday, where the common plainsong refrain from the Easter

³⁷ Margaret Daly-Denton, *Cantate: Cantor Friendly Responsorial Psalms for Years A* (Dublin: Veritas Publications, 1992), 5.

³⁸ *Ibid.*, 5.

³⁹ *Ibid.*, 5.

season is included. This is the case in all of the composer's psalm settings in this resource (example 4.7.1).

Example 4.7.1: Margaret Daly-Denton, *Cantate*, 'Psalm for Pentecost Sunday', bars 1-8

[REFRAIN OF THE SUNDAY]
Send us your spi - rit, Lord, al - le - lu - ia.
[or: and re - new the earth.]

[COMMON REFRAIN] [Plainsong]
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

[7th TONE] Ps 103(104):1.24.29-31.34.R cf.v.30
1. Bless the Lord, my soul! Lord God, how great you are,
How many are your works, O Lord! The earth is full of your riches. R.

Preparation of the 'Psalm for Pentecost Sunday' for the choir and congregation

To prepare the choir and congregation to sing this psalm, the cantor sings the refrain, followed by the choir and then the congregation. The reciting note of G in this psalm tone is explained in that all other notes are either above or below G demonstrating how easy and free chant can be. In the Common Refrain after each Alleluia and in both lines of the verse based on the 7th Tone, a breathing point demonstrated by a small line in the top of the staff lines between the words 'soul' and 'Lord' showing how near it is to ordinary speech and how the singer has a common note link between these two words as in the rest of the psalm, that has a narrow compass and is non-challenging for soloists, choirs and congregations. This resource is user-friendly for the organists and singers in that no page-turning is necessary to find the corresponding psalm tone as all are side by side together on two adjoining pages. Psalmody, according to Denton, is a 'living tradition of worship' and she stated that 'happily we are on

the verge of a renewal of Psalmody. English-speaking Catholics now have a new Psalter intended primarily for communal song’ thus fulfilling the aspirations of *Musicam Sacram* and *Sacrosanctum Concilium*.⁴⁰

4.8: *Saint Benedict Centenary Mass*

Daly-Denton’s opus includes the *Saint Benedict Centenary Mass* to celebrate the fifteenth centenary of the birth of Saint Benedict. In acknowledgement of the connection of the Irish Institute of Pastoral Liturgy with the Benedictine tradition the Institute published this work composed by Margaret Daly-Denton as she held the position of Director of Music at the Institute in 1980, the year of the centenary. Gerard Gillen writes that the work ‘is a model of imaginative and skilful writing. It breaks away refreshingly from the rather stereotyped mould which has characterized so much recent Irish church music’. He continues to say that the ‘harmony is spicy and modally flavoured while the contrapuntal element is always, if unobtrusively to the fore’. Her organ accompaniment is particularly good and often independent of the vocal line. How organists will bless her!’⁴¹ She uses her stylistic characteristics in this Mass as in her *Kainos* Mass, for example, the use of the pentatonic scale in the opening bars, the flattened 3rd and 7th and the mixolydian mode (example 4.8.1).

Example 4.8.1: Margaret Daly-Denton, *Saint Benedict Centenary Mass*, ‘Lord have Mercy’, bars 1-4



⁴⁰ Margaret Daly-Denton, ‘Psalmody: A living tradition of Worship’, lecture given at the Bedell/Boyle Lecture Series 1997 (Dublin: National Bible Society of Ireland 1998), 12.

⁴¹ Gerard Gillen, ‘Notes and Notices’. See Appendix C, 228.

In the 'Gloria' in C major the first four bars in imitative style constitute the response. The verses are set in a contrasting 6/8 dance rhythm that suits the text and the constant quaver movement in the accompaniment gives texture and support to the vocal line (example 4.8.2).

Example 4.8.2: Margaret Daly-Denton, *Saint Benedict Centenary Mass*, 'Gloria', bars 1-8

The musical score for 'Gloria' by Margaret Daly-Denton, bars 1-8, is presented in two systems. The first system shows the vocal line and piano accompaniment for the first four bars. The lyrics are: 'Glor-y to God in the high-est! Glo-ry to God! - - - - -'. The second system shows the vocal line and piano accompaniment for the next four bars. The lyrics are: 'And peace, peace to his peo-ple on earth. Lord God,'. The piano accompaniment features a constant quaver movement in the right hand and a steady bass line in the left hand.

The response of the 'Gloria' is repeated in the 'Alleluia' and the 'Amen' ensuring ease of learning and cohesion in the work (example 4.8.3).

Example 4.8.3: Margaret Daly-Denton, *Saint Benedict Centenary Mass*, ‘Alleluia’, bars 1-4 and ‘Amen’, bars 1-4

The image shows a musical score for the 'Alleluia' and 'Amen' sections. It consists of three systems of staves. The first system is for the 'Alleluia' section, with lyrics 'Al-le lu-ia! Al-le-lu-ia! Alle-lu-ia!'. The second system is for the 'Amen' section, with lyrics 'A-men! A-men! A-men!'. The third system is a piano accompaniment for the 'Amen' section. The score is written in G major and 4/4 time. The 'Alleluia' section features a melodic line in the treble clef and a bass line in the bass clef. The 'Amen' section features a similar melodic line in the treble clef and a bass line in the bass clef. The piano accompaniment is in the bass clef.

The ‘Lamb of God’ is imaginatively set with the choir ‘humming’ and *a cappella* demonstrating the composer’s style of her use of motivic repetition, repetition of the refreshing flattened 3rd and 7th and contrasting textures (example 4.8.4).

Example 4.8.4: Margaret Daly-Denton, *Saint Benedict Centenary Mass*, ‘Lamb of God’, bars 5-8

The image shows a musical score for the 'Lamb of God' section. It consists of three systems of staves. The first system is for the Cantor, with lyrics 'Lamb of God, you take away the sins of the world: have mercy on us.' The second system is for the Choir Humming, with lyrics 'have mercy on us.' The third system is for the Congregation, with lyrics 'have mercy on us.' The score is written in G major and 4/4 time. The Cantor part features a melodic line in the treble clef. The Choir Humming part features a sustained harmonic texture in the bass clef. The Congregation part features a melodic line in the bass clef.

From the perspective of preparation and performance, this Mass is both joyful and accessible. A very distinct soundscape is created through the repetition of the harmonic and melodic motifs that unite this work and is melodically conjunct with the largest interval being an

ascending fourth and a falling fourth. The starting notes of each movement are from the C major chord and all intonations by the cantor or presider begin on C or G and end on G. Within the intonations Daly-Denton eases into the congregation's response by ending the presider's section on the same note as the first note for the congregation's response. This Mass presents no difficulties in preparation and performance. Its simplicity is its strength with its common tonality, and it is underpinned by solid harmonic progressions. The inclusion of the congregation and the simple opportunities for the presider's intonations render this a sacred holistic experience during the performance in the liturgy and truly depicts the unique style of this composer and how a liturgy should be sung. This Mass is easily learned and sung by any choir and congregation and not those confined to the cloisters. It is a Mass for all.

4.9: Conclusion

Margaret Daly-Denton's works constitute a substantial opus reflecting the aspirations of 'aggiornamento' of Pope John XXIII and Vatican II. A simple, realistic, refreshing and unique style identifies her compositions that are congregational friendly and demonstrate how her intentions are rooted in the aspiration of active participation and congregational singing by her inclusion of the assembly in all her works.

Chapter 5: Liam Lawton

5.1: Background and influences

Liturgical composer Liam Lawton blends Irish traditional, classical and contemporary elements and has pioneered the all-embracing use of traditional instruments in the liturgy. However, the hallmark of his compositional style is his power of melody, its simplicity, accessibility and adaptability in liturgies and to other forms of church services. Conscious of the teaching of Vatican II and *Musicam Sacram*, his works are conducive to active participation by congregations that he calls the ‘Pobail Dé’.¹ His music and musical style are worthy of examination and this chapter discusses the characteristics that define his unique style of composition facilitating active participation in the liturgy. Born in Edenderry, Co. Offaly, Ireland in 1959, his compositions grew from the milieu of his classical music training, theological studies, a lineage of seminarian influence especially by Sean Lavery,² his own ministry as an ordained Catholic priest and his compositional works. Liam Lawton’s life to date has been varied and his opus prolific.³

Lawton considers music as a part of the symbolic language of Catholic worship and draws ‘his inspiration for sacred music from the ancient and rich heritage of Ireland’.⁴ He was inspired by Seán Ó Riada who wanted ‘to let people hear how real traditional music ... sounded’.⁵ Lawton aspired to do the same. The music of singer Moya Brennan, the traditional group Clannad and the Breton harpist Alan Stivell also influenced him and he claimed that this music ‘stirred something primal’ in him.⁶ He writes that this was ‘the sound that I

¹ ‘Pobail Dé’ is the Irish for People of God.

² Sean Lavery (1931-1999) was Director of Church Music at St Patrick’s College Maynooth from 1980-1987.

³ See Appendix E, 256.

⁴ Patsy McGarry, ‘Priest’s Sacred Music enhances quest for Spirituality’, *Irish Times*, 7 August 2001.

⁵ Tomás Ó Canainn, *Seán Ó Riada: His Life and Work* (Cork: The Collins Press, 2004), 79.

⁶ Liam Lawton, *Song of my People* (Dublin: Veritas Publications, 2002), 44.

yearned to offer in a spiritual setting perhaps because I knew it was part of what we were and are'.⁷ The Celtic world always fascinated him and the literary collection *Carmina Gadelica*⁸ is a constant source of reference for his work. Lawton's Masses are undeniably Irish in identity and his songs are suggestive of the Irish landscape, imbued with nostalgia, mysticism and spirituality as in his song 'The Clouds' Veil'. Because of this, his music has an immediate connection with congregations in Ireland and the Irish diaspora and constant use of his music in all liturgical services is testament to its popularity. As a composer and performer he brings his own music to the people through his many workshops and performances creating an immediate connectedness and a lasting impression.

This chapter discusses the *Mass of the Celtic Saints* (1998), his Psalms 'Hiding Place', 'The Lord hears the cry of the poor' and one of his best-known religious songs 'The Clouds' Veil'. His use of text, metre, ornamentation, instrumentation, vocal arrangements, harmony and melody are discussed along with the stylistic elements that distinguish his music and make it so popular with choirs and soloists.

5.2: *Mass of the Celtic Saints*

This Mass, in the English language, written as a commission in 1998, embodies a blend of faith and culture of a Celtic tradition with the contemporary.⁹ Lawton writes, 'I always try to shine a light on some aspect of our past in terms of the rich spirituality that existed in our

⁷ Ibid., 45.

⁸ *Carmina Gadelica* is a collection of poems and prayers orally collected in the Scottish Highlands from 1855 to 1899 and translated into English by Scottish folklorist Alexander Carmichael (1832-1912).

⁹ *Mass of the Celtic Saints* was composed in memory of Jack Durkin who was a member of the Catholic Community in Chicago. It was requested by his wife Jules Durkin, sister of sociologist, Andrew Grealley.

ancient history’ as the title suggests.¹⁰ Set for SATB it has a common tonal centre of D major in all movements except the ‘Lamb of God’ in C major.

In preparing the first movement of this Mass the traditional element is very evident with the instrumental introduction of the ‘Kyrie’ on tin whistle. In the accompaniment the bagpipes create a drone bass with its long held dominant chord (example 5.2.1).

Example 5.2.1: Liam Lawton, *Mass of the Celtic Saints*, ‘Kyrie’, bars 1-2



Along with ornamentation and modality, the D major tonality is conducive to the use of traditional Irish instruments. Set for SATB and congregation it has a reminiscence of chant with a cadence on a bare 5th (example 5.2.2).

¹⁰ Liam Lawton quoted in Chris Hayden, ‘Interview: Fr Liam Lawton, Diocese of Kildare and Leighlin’ *Intercom*, May 2018.

Example 5.2.2: Liam Lawton, *Mass of the Celtic Saints*, ‘Kyrie’, bars 6-8

The musical score is for bars 6-8 of the 'Kyrie' from Liam Lawton's *Mass of the Celtic Saints*. It is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 63. The score features four staves: Cantor (S), Altos (A), Tenors/Basses (T, B), and Piano. The Cantor part begins with a call in bar 6, marked with a '6' and the chord 'ASUS4/D'. The lyrics 'Ky - ri - e e - le - i - son.' are written under the Cantor staff. The Altos part has a long note in bar 6, followed by 'Ky - ri - e e - le - i -' in bar 7. The Tenors/Basses part has a long note in bar 6, followed by 'Ky - ri - e e - le - i -' in bar 7. The Piano part has a long note in bar 6, followed by 'Ky - ri - e e - le - i -' in bar 7. The score includes various musical notations such as ornaments, slurs, and dynamic markings.

In preparing the choir to sing this movement, the ‘Kyrie’, the cantor sings the call first noting the ascending intervals of a 5th followed by a minor 3rd. To help the cantor the chord of D major 7th will give the pitch of these intervals preparing the choir at the same time for the response. The ornament is sung by sopranos and simply explained and demonstrated as the note itself, the note above and the note itself again.¹¹ The altos sing the same notes in bar 7 before moving up a tone to continue in harmony while tenors and basses sing the tonic on the oo vowel ensuring the proper shape for this vowel by making a bell-like shape with the lips. The consonants ‘K’ in Kyrie and ‘Ch’ in Christe (sounding as K) are to be clearly articulated.

The ‘Gloria’ combines uilleann pipes and tin whistle, from the traditional genre, with piano from the classical and guitar from the contemporary. This fusion of sounds is further embellished by an instrumental descant (example 5.2.3).

¹¹ See Appendix D, 247.

Example 5.2.3: Liam Lawton, *Mass of the Celtic Saints*, ‘Glory to God’, bars 5-7

To ensure ease of delivery of this long movement sopranos and altos sing the verses in harmony. The melodic contour highlights the text of this long prayer where octave leaps (a feature found in his later music) demonstrate the art of word painting at ‘you take away ...’ (bar 28) and ‘you are seated’ (bar 32). Recurring rhythmic and melodic motifs make this work accessible with its lilting rhythm suggestive of an Irish dance (example 5.2.4).

Example 5.2.4: Liam Lawton, *Mass of the Celtic Saints*, ‘Glory to God’, bars 22-28

The ‘Alleluia/Gospel Acclamation’ has alternating compound time signatures in bars 7-9. To prepare the choir the conductor changes from a three beat to a four beat and three beat again ensuring that the dotted minim in bar 8 gets its full beats as often it does not. The ornamented melody line (ornament written out in full here) ascends and descends cantering on the dominant and to articulate every note of this melody the choir will sing the melody slowly in rehearsal. Suspensions in the accompaniment add a tension that is fleeting because of the pace of this piece (example 5.2.5).

Example 5.2.5: Liam Lawton, *Mass of the Celtic Saints*, ‘Gospel Acclamation’, bars 7-12

The musical score for 'Gospel Acclamation' by Liam Lawton, bars 7-12, is presented in two systems. The first system covers bars 7-9, and the second system covers bars 10-12. The key signature is G major (one sharp). The time signature alternates between 3/8 and 4/8. The vocal line is ornamented and the piano accompaniment includes suspensions. The lyrics are 'lu, Al - le - lu - ia! Al - le - lu, Al - le - lu - ia!'. The score includes a 'Repeat Refrain or To Verse' instruction at the end of bar 12.

Bar 7: 3/8 time. Chords: Bm⁷/A, Gmaj⁷, Bm⁷/F[♯]. Lyrics: lu, Al - le - lu - ia!

Bar 8: 4/8 time. Chords: Em⁷, A^{SUS4}, A. Lyrics: Al - le -

Bar 9: 3/8 time. Chord: Em⁹. Lyrics: lu, Al - le -

Bar 10: 4/8 time. Chords: F[♯]m/A, Bm. Lyrics: lu - ia! Al - le - lu

Bar 11: 3/8 time. Chords: Gmaj⁷, A⁷. Lyrics: - ia!

Bar 12: 4/8 time. Chords: D^{SUS4}, D. Lyrics: (z:) (z:) (z:). Instruction: Repeat Refrain or To Verse

‘Holy’ alternates between unison and SATB and his sense of reality regarding parish choirs and resources is evident by his instruction for use of guitars (example 5.2.6).

Example 5.2.6: Liam Lawton, *Mass of the Celtic Saints*, ‘Holy Holy’, bars 10-12

10

D Em⁷/D A/C# F#m/A Bm GADD9 G *div.*

heav-en and earth are full of your glo-ry. Ho-san-na in the

* Guitar chords for use only when there is no keyboard or SATB harmony.

The ‘Great Amen’ in 4/4 is set for SATB with syncopation in the soprano line. In preparing the syncopation the conductor gestures with his/her left hand to bring in these entries correctly. Proper enunciation of the ‘A’ vowel will be demonstrated and the cut off of the ‘n’ in ‘Amen’ must be observed by all. The challenges of syncopation can be overcome with the choir through clapping the beats and explaining that they sing after the first beat of the bar (in this particular instance) and before the next beat. For the congregational perspective the rote method will work where they will listen and imitate the choir and from repetition they will become familiar with it (example 5.2.7).

Example 5.2.7: Liam Lawton, *Mass of the Celtic Saints*, ‘Great Amen’, bars 1-3

D G A Bm⁷ Em Gmaj⁷

All A - men, a - men, a - men.

In contrast the ‘Lamb of God’ in 3/4, often called the lullaby of the liturgy, is embellished with an instrumental descant. The basses have a number of leaps such as a descending octave

in bars 4-5 and an ascending minor 6th in bars 6-7. The opening notes of the ‘Entertainer’ are a good example of an ascending minor 6th to help the choir.¹² The composer gives specific instructions as to the combinations of performers and instruments, such as one instrument on melody and descant only. The second time is for solo voice with ATB humming and no instrumental descant while the third invocation contrasts with full SATB complete with instrumental descant (example 5.2.8).

Example 5.2.8: Liam Lawton, *Mass of the Celtic Saints*, ‘Lamb of God’, bars 1-4

1st time: instruments only (one instrument on melody, one on descant.)
 2nd time: soprano solo, ATB hum harmony, no descant
 3rd time: SATB, text, with instrumental descant

♩ = 84
a tempo

Instrument descant

a tempo

C Em⁷ Dm⁷ GSUS⁴ G

Lamb of God, you take a - way the sins of the

Lamb of God, you take a - way the

Lawton is very conscious of the voices for which he is writing and the homophonic and unison style makes this Mass accessible to all. His vocal arrangements are simple, melodic and mostly smooth, interrupted by the infrequent octave leaps and always aspire to the inclusion of the assembly and traditional Irish instruments in the liturgy. The vertical aspect of his music creates very little tension and chord progressions include extensive use of 7th of the chord and the very traditional descending stepwise bass notes in the accompaniment. Harmonic dissonance does not exist except in his wide use of suspensions in the

¹² See Appendix D, 246.

accompaniment which are a constant feature throughout this work. Lawton's consistent simplicity of melodic line defines his style more than any other element. Susan Gately states that he likes 'to write music that is accessible and melodic that everyone can partake in'.¹³

Lawton shows an understanding that enables the true essence of the central liturgical theme to be appreciated and enhanced by his compositional style. He writes that 'any composer of sacred music is only as good as his/her relationship with the living God. This is what imbues creativity in a composer. This I believe gives life to any piece of sacred music'.¹⁴ His *Mass of the Celtic Saints* added to the corpus of the extensively used and popular repertoire of composers such as Seoirse Bodley, Fintan P. O'Carroll and Seán Ó Riada to name but a few.

5.3: Psalm: 'Hiding Place'

Lawton claims 'that in ancient times Irish music (instrumental only) was divided into three types ... the terms *geantraí*, *goltraí* and *suantraí* refer to music of joy and laughter, the music of tears and the music of sleeping'.¹⁵ His composition, 'Hiding Place', written in 1998 and based on Psalm 17 could be categorised as *suantraí*, and has become one of Lawton's best-known psalms. It was sung at John Hume's funeral in August 2020,¹⁶ a testament to its perennial popularity. Its melody is soulful and the words are meaningful. It has a simple smooth melodic line, together with ornamentation, a simple structure with vocal and instrumental descants, the latter for violin or flute. It is a fusion of the contemporary with the addition of the guitar in the accompaniment (examples 5.3.1 and 5.3.2).

¹³ Susan Gately, 'Liam Lawton's mission: get congregations singing', <<https://www.catholicireland.net/liam-lawton-mission-congregation-singing/>> 27 February 2015 [accessed 13 October 2020].

¹⁴ Liam Lawton, 'The Ministry of Music', *The Sacred Heart Messenger* (Dublin: Messenger Publications, 2020), 5-6.

¹⁵ Liam Lawton, *Song of my People* (Dublin: Veritas Publications, 2002), 15.

¹⁶ John Hume (1937-2020) was a Northern Irish nationalist politician and Nobel Peace Prize winner.

Example 5.3.1: Liam Lawton, 'Hiding Place', bars 1-3

Gently ♩ = 82
Introduction/Coda
C Instrument

Guitar

Am Dm G

Example 5.3.2: Liam Lawton, 'Hiding Place', bars 9-16

Descant (after Verse 1)
a tempo

Melody a tempo

I will search in the si - lence for your hid - ing place. In the

I will search in the si - lence for your hid - ing place. In the

13 Dm Eaug E Am To Verses

quiet, Lord, I seek your face.

quiet, Lord, I seek your face.

To Verses

There is an easy transition from all the verses to the refrain as the last note of the verse is the same pitch as the first note of the refrain (example 5.3.2 and 5.3.3).

Example 5.3.3: Liam Lawton, ‘Hiding Place’, bars 45-48

45 Dm Em rit. FADD9

si - lence I long for your world.

p *p* *rit.*

There are no performance difficulties in this psalm – the challenge is for the performers to express the beauty of the words and melody. The phrasing of the text, for example, the first line of the refrain should be sung in one breath while the punctuation marks in the second phrase at the words ‘quiet’ and ‘Lord’ give meaning and shape to the text along with the melodic contour (example 5.3.2).

5.4: Psalm: ‘The Lord hears the cry of the poor’

In contemporary style, Lawton’s most recent psalm setting ‘The Lord hears the cry of the poor’ was a commission for the visit of Pope Francis to Ireland in 2018.¹⁷ This is based on Psalm 34 and Lawton was inspired by Pope Francis’s call for a revolution of tenderness. Conscious of these prevailing sentiments, he captures the essence in this psalm. The sadness can be felt in the opening line of the refrain where Lawton uses a descending interval on the word ‘poor’ and immediately in the next bar uses a rising interval of a 5th on the word ‘glorify’ (example 5.4.1).

¹⁷ ‘The Lord hears the cry of the poor’ was performed at the celebration of the Mass in the Phoenix Park, 26 August 2018, during Pope Francis’s visit to Ireland and was performed by the composer.

Example 5.4.1: Liam Lawton, ‘The Lord hears the cry of the poor’, bars 1-10

Steadily, with assurance ♩ = 88

Cantor *mp*

The

G D/G Cmaj7/G G C D5/4 D7

Refrain

Lord hears the cry of the poor.

G DADD9/F# Em7 Gmaj7/D CADD9

a tempo

Glo - ri - fy the Lord, O glo - ri - fy the Lord.

G G/F# FADD9 C Gmaj7/B Am7 Cmaj7

His melodic line, within the compass of the octave, exhibits the traditional elements of rising intervals of 4^{ths}, 5^{ths} and falling 4^{ths} together with triplets in the verses and a dotted crotchet quaver motif. Both verse and refrain start and end on the same note creating a smooth transitional link for the choir and congregational response (example 5.4.2).

Example 5.4.2: Liam Lawton, ‘The Lord hears the cry of the poor’, bars 20-22

20

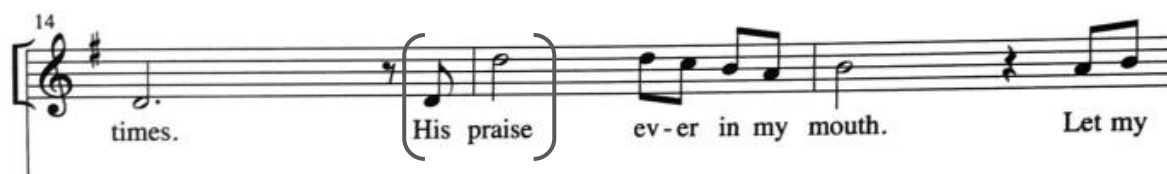
glad, let the hum-ble hear and be glad. The

S, A, Assembly *mf*

T, B *mf*

His art of word painting is evident right throughout this psalm setting where, for example, in the second phrase of each verse he uses an octave leap¹⁸ on the words such as ‘praise’ as if looking upward to God (example 5.4.3).

Example 5.4.3: Liam Lawton, ‘The Lord hears the cry of the poor’, bars 14-16



With these arresting octave leaps his melody is still smooth and fluid. The arpeggiated accompaniment with the flattened 7th at bar 8 sounds modal and is a feature in Irish traditional music (example 5.3.4). Each verse has contrasting vocal arrangements, using vowels as a harmonic and vocal support in verses 2 and 3, a technique that Lawton uses frequently.

5.5: ‘The Clouds’ Veil’

The title of the hymn, ‘The Clouds’ Veil’ is suggestive of a spiritually Celtic orientation, a pastoral fantasy, earth centred yet numinous. Liam Tracey asks, ‘Celtic Spirituality: Just what does it mean?’¹⁹ He questions if the Celtic church was as it was represented and writes that the word Celtic presents confusion where Celtic Spirituality differs from Celtic Christian Spirituality. During the Covid 19 pandemic Bishop Denis Nulty of Kildare and Leighlin requested Liam Lawton to co-ordinate a virtual performance of this Celtic song, ‘The Clouds’ Veil’ as ‘a Hymn of Hope in these pandemic days’.²⁰

¹⁸ See Appendix D, 246.

¹⁹ Liam Tracey, ‘Celtic Spirituality: Just what does it mean?’, *Thinking Faith* (14 March 2008) <<https://www.thinkingfaith.org/tags/celtic-spirituality/200803104>> [accessed March 2021].

²⁰ Ann Marie Foley, ‘Musician and Bishop rally faithful during pandemic’, 16 July 2020. <<https://www.kandle.ie/kl-virtual-choir-a-hymn-of-hope-the-clouds-veil>> [accessed 12 July 2024].

Lawton wrote this song out of his own sadness, when his uncle, who was his friend, musical mentor and muse, died tragically in a motoring accident. The evocative spirituality and the emotional nuance of his melody connect today as they did when this composition was the most performed song during 9/11 funeral ceremonies in America.²¹ It stirred something primal in people's hearts. Each line of the melodic refrain creates a 'hook' where it begins on the word 'even' and each line of every verse starts on the same word making it effective, simple, and memorable along with its gentle rhyming scheme (example 5.5.1).

Example 5.5.1: Liam Lawton, 'The Clouds' Veil', bars 1-4

Flowing $\text{♩} = 82-88$
Refrain

C Instrument

mp

E - ven though the rain hides the stars,

E - ven though the rain hides the stars,

3

e - ven though the mist swirls the hills,

e - ven though the mist swirls the hills,

The onomatopoeic effect of ornamentation on words 'hills' and 'weep' are effective as is his use of imagery of a rustic, pastoral nature suggestive of the Irish landscape where 'the mist swirls the hills' and 'the rain hides the stars'. Referring to these words 'even when the rain

²¹ Liam Lawton, Press Release <<https://studylib.net/doc/7842588/liam-lawton>> [accessed 3 February 2021].

hides the stars ... God is by my side', Lawton writes that the 'text is influenced by the ancient Celtic sense of dignity for the earth and all creation'.²² There is also a certain *uaigheas* (sadness) in some of his music. The imagery portrayed in his lyrics is described by him as 'in Ireland the light can play subtle games with the landscape, often providing a magnificent kaleidoscope of colours and shadows'.²³ Contemporary in style, its simplicity, imagery and its spiritual essence are the elements that have made this song so widely used because of its indefinable and intangible quality. His crafting of the words and his melodic line are typical of the serene and fluid contours that make this hymn suitable for any liturgical occasion but especially the funeral rite. From his book *Where God Hides* he writes of the 'The Clouds' Veil': 'little did I think that my words could bring comfort to innumerable others. That a simple song written in a small schoolhouse could bring calm and comfort has never ceased to amaze me'.²⁴

In 1981 Micheál Ó Súilleabháin wrote that 'because of the musical ferment of contemporary Ireland ... any new gripping of new roots into old soil will manifest itself through the medium of creativity'.²⁵ Lawton mirrors this by his own creativity in his many spiritually based performances, creating new ways of spirituality, Celtic or otherwise. His music is popular in today's sense of spirituality where people can relate to the sentiments of his work and especially the text. It is easily understood and not of the archaic style of older hymns such as 'Holy God we Praise Thy Name' or 'Soul of my Saviour'.

²² Liam Lawton, *Song of my People* (Dublin: Veritas Publications, 2002), 52.

²³ Ibid., 53.

²⁴ Liam Lawton, *Where God Hides: A Journey of Divine Awakening* (Dublin: Hachette Books Ireland, 2012), 113.

²⁵ Micheál Ó Súilleabháin, 'Irish Music Defined', *The Crane Bag*, 5 (1981) 83, 87.

Lawton writes ‘my compositional style is numinous, melodic, and accessible, using the Irish culture as an important ingredient in composition’.²⁶ ‘I always try to shine a light on some aspect of our past in terms of the rich spirituality that existed in our ancient history’.²⁷ Lawton shows an understanding that enhances the true essence of the central liturgical theme by the compositional style of his Masses and hymns and writes that ‘any composer of sacred music is only as good as his/her relationship with the living God. This is what imbues creativity in a composer. This I believe gives life to any piece of sacred music’.²⁸

Liam Lawton’s compositions are full of pathos, joy, simplicity, versatility and accessibility, a term also attributed to the work of contemporary Welsh composer Karl Jenkins who retorted angrily at the derogatory insinuation that ‘tonal accessible music can’t be any good because it is not pushing boundaries and it is not of today’.²⁹

Faithful to his heritage, Lawton’s compositional style also resonates in modern times. In the words of Peadar Ó Riada ‘to maintain a proper sense of balance, we must be like a three-legged stool and thus have a leg in the past, a leg in the present and a leg in the future’.³⁰ Liam Lawton has succeeded and while compositions of others languish in dusty church galleries, choirs and soloists have voted with their voices and choices for Liam Lawton’s music that has an aesthetic interest especially in the heart of the Celtic soul.

²⁶ Liam Lawton, Email correspondence, 11 May 2021.

²⁷ Liam Lawton quoted in Chris Hayden, ‘Interview: Fr. Liam Lawton, Diocese of Kildare and Leighlin’, *Intercom*, May 2018.

²⁸ Liam Lawton, ‘The Ministry of Music’, *The Sacred Heart Messenger*, December 2020), 5-6.

²⁹ Michael Roddy, ‘Top composer Jenkins defends “accessible” music’, *Reuters*, 3 March 2010.

³⁰ Peadar Ó Riada in Liam Lawton, *Song of my People* (Dublin: Veritas Publications, 2002), 19.

5.6: Conclusion

Liam Lawton's music is easily learned by choirs and congregations where compass and rhythms are well chosen for the Pobail Dé. His melodic simplicity and meaningful texts have an appeal and popularity for all ages and occasions and through his workshops and performances throughout Ireland, Europe and America, he has connected through his music with his people and the wider diaspora.

Chapter 6: Bernard Sexton

6.1: Background and influences

Since 1998 Bernard Sexton has composed liturgical and secular works for various ensembles. His works have been published in Ireland, the United Kingdom and the United States and his music is frequently performed at choral competitions and on RTÉ national radio and television.¹ He is a composer with a pivotal role in church music in Ireland, guest tutor on many occasions at the Irish Church Music Association Summer School, and was Music Director of the religious programme *Grow in Love* in Irish Catholic primary schools. He pursued his undergraduate music studies at University College Dublin and DIT Conservatory of Music and holds a Masters in Composition from the University of Chichester. His most recent Mass setting in English, the *Mass of Renewal*, has won praise for its accessibility and musical integrity. In 2012, Sexton was commissioned to write the anthem ‘Though We Are Many’, for the International Eucharistic Congress held in Dublin. This hymn has become an established part of the choral repertoire world-wide and was sung at the Mass celebrated by Pope Francis during his Papal visit to Thailand in 2019. His music featured at all of the main liturgies during the World Meeting of Families 2018 and his composition, ‘The Last Supper’, was performed at the closing liturgy of this event in The Phoenix Park, Dublin in the presence of Pope Francis. Sexton founded the multi-award winning chamber choir, Anima, and he is currently associated with some of Ireland’s premier choral ensembles. His recent commissions include a new official Mass setting of texts in the Irish language, a Mass setting to celebrate the 150th anniversary of Cobh cathedral which was premiered in August 2019 and commissions from St Gregory Catholic Church, Phoenix, AZ. Bernard was music director/composer for the new revised national primary school religion programme *Grow in Love*,

¹ The publishers of Bernard Sexton’s music are Trinity Music Press, J. W. Pepper, Gregorian Institute of America, Sheet Music Plus, Cailíno (Waterford) and Veritas.

published by Veritas, Ireland, and is currently guest lecturer in liturgical composition at Maynooth Pontifical University.

His opus spans many different levels of simplicity and complexity showing his varied styles both sacred and secular.² To discuss the subject of church music and congregational participation it is necessary to examine specific liturgical works and their resonance with congregations in the context of *Musicam Sacram*. The compositions are chosen from two categories of his work: his liturgical music for parishes and his work as composer and music director for the Catholic schools' religious programme *Grow in Love*.

For parishes, *Mass of Renewal*, commissioned by The Irish Bishops' Conference in 2010, and his *Mass of St Colman*, premiered in 2019 to celebrate the centenary of Cobh Cathedral, are discussed and, as Music Director of the Primary Religious Education Series *Grow in Love*, launched in 2015, the songs 'Grow in Love', 'Gifts from God', 'Bible Rap', 'Make a good choice', 'Who do you say that I am' and 'Welcome Holy Spirit' are examined.

6.2: *Mass of Renewal*

In 2010 a commission by the Irish Bishops' Conference stipulated that a *Mass of Renewal* was to 'reflect the renewal in the church as well as personal renewal'.³ The idea for this composition was 'to write a mass that could be used unaccompanied, at a 10 a.m. weekday Mass anywhere, and capable of being sung by even the most reluctant congregation. The focus was on simplicity and singability throughout'.⁴ These prerequisites are reflected throughout this Mass setting which was later included in the anthology *Sing the Mass*.⁵

² See Appendix E, 261.

³ Bernard Sexton, Email correspondence, 31 December 2021.

⁴ Ibid.

⁵ National Centre for Liturgy in association with the Advisory Committee on Church Music, *Sing the Mass* (Dublin: Veritas Publications, 2011), 71-85.

This *Mass of Renewal* is simple and accessible, and ‘fuses elements of Gregorian chant and the native tradition ... where the accompaniment and added voice parts supplement this (the music) when forces allow’.⁶ A four-quaver-note motif and scalar passages appear in the movements and moments of dissonance are created by passing notes and suspensions. Diatonic harmonies of F major (except for ‘Doxology’ and the ‘Sanctus’) and a 4/4 meter throughout unify this work. The composer’s supportive organ/piano accompaniment replicates all the voices throughout.

All parts of the Ordinary of the Mass are set by the composer. The celebrant, when possible, intones the ‘Penitential Act’ with a simple melodic call and is answered by the choir/congregation. In this movement the traditional inflections in the motif with a descending scalar movement, followed by a rising interval of a third, and ending with a descending interval of a second sets the melodic theme of the Mass where each movement has simple variations of this. From a performance perspective this motivic repetition contributes to ease of preparation and performance by choir and congregation (example 6.2.1).

⁶ Bernard Sexton, Email correspondence, 31 December, 2021.

Example 6.2.1: Bernard Sexton, *Mass of Renewal*, Penitential Act, bars 1-5

♩ = 69 Celebrant

You were sent to heal the con - trite of heart:

Ky - ri-e, e - lei - son. Lord, have mer - cy.

4

4

In the ‘Gloria’ the composer divides the text into verses sung in unison and the refrain in SATB repeated in responsorial style after each verse (example 6.2.2).

Example 6.2.2: Bernard Sexton, *Mass of Renewal*, ‘Gloria’, bars 1-2

♩ = 92 REFRAIN

Glo - ry to God in the high - est, and on

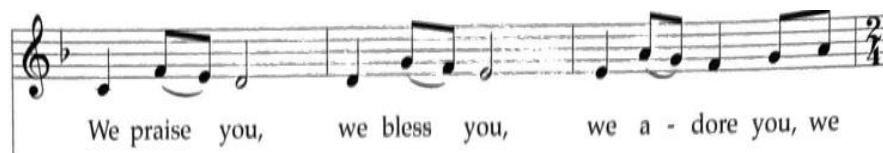
Glo - ry to God in the high - est, and on

Bernard Sexton

As is customary, the words ‘praise’, ‘bless’ and ‘adore’ are usually stressed but in the first verse of his ‘Gloria’ these words, because of their placement on weak beats of the bar, bring a different emphasis. The verses are set for unison or solo voice and the refrain is in SATB and

unison for congregation. He uses simple ascending sequences, for example, at bars 5-7 (example 6.2.3).

Example 6.2.3: Bernard Sexton, *Mass of Renewal*, ‘Gloria’, bars 5-7



He returns to a more traditional and familiar use of syllabic stress in the second verse (example 6.2.4).

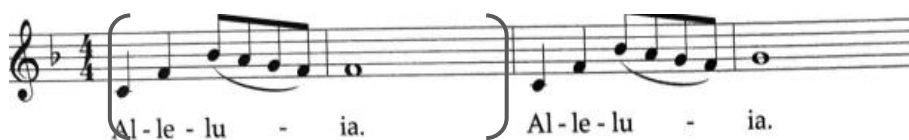
Example 6.2.4: Bernard Sexton, *Mass of Renewal*, ‘Gloria’, bars 20-23

This movement ends with ‘Amen’ sung melodismatically replicating the opening interval of the prayer. The first four notes on ‘Amen’ (example 6.2.5) are continued in variation in the ‘Alleluia’ (example 6.2.6) creating a thematic unity.

Example 6.2.5: Bernard Sexton, *Mass of Renewal*, ‘Gloria’, bars 55-57



Example 6.2.6: Bernard Sexton, *Mass of Renewal*, ‘Alleluia’, bars 1-4



Set in unison the ‘Sanctus’ includes the four-quaver motif throughout this movement and weaves major and modal inflections into the melody as in bar 3 (example 6.2.7).

Example 6.2.7: Bernard Sexton, *Mass of Renewal*, ‘Sanctus’ bars 1-4

In the ‘Memorial Acclamation’ (example 6.2.8), the ‘Doxology’ (example 6.2.9) and the ‘Amen’ (example 6.2.10) the response is ascending and scalic. The celebrant’s intonation of the ‘Memorial Acclamation’ is simple in that it is only a short ascending scalic motif. The intonation for the ‘Doxology’ is longer and the interval of the minor 3rd in bars 6-7 might challenge the celebrant’s sense of pitch. Singing the first five notes of the major scale celebrant will then sing the same five notes with a B flat. An example of a minor third interval is in the song ‘Greensleeves’,⁷ The composer gives a choice of his own setting or the standard intonation from the *New Roman Missal* with supportive accompaniment to encourage participation by the celebrant.

⁷ See Appendix D, 245.

Example 6.2.8: Bernard Sexton, *Mass of Renewal*, ‘Memorial Acclamation’, bars 1-4

Priest OR (Priest)

The mys - ter - y of faith. The mys - te - ry of faith.

$\text{♩} = 76$ All

We pro - claim your Death, O
 When we eat this Bread and drink this
 Save us, Sa - viour of the

Example 6.2.9: Bernard Sexton, *Mass of Renewal*, ‘Doxology’, bars 1-4

OR

$\text{♩} = 72$ Celebrant

Through him, and with him, and in him, O

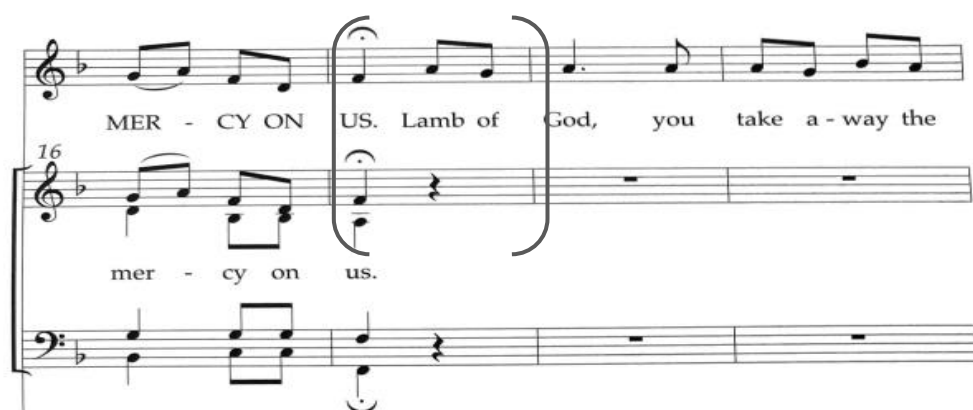
Example 6.2.10: Bernard Sexton, *Mass of Renewal*, ‘Amen’, bars 7-11

(All)

A - men, A -

The tenderness of the ‘Agnus Dei’ is achieved by a soloist intoning the plea for mercy followed with response by the choir and congregation. With a return to the home key, the same melody is used for the three invocations ensuring ease of learning for both choir and congregation (example 6.2.11).

Example 6.2.11: Bernard Sexton, *Mass of Renewal*, 'Agnus Dei', bars 16-19



Preparation and performance

From a performance perspective, this Mass is easily prepared and executed because of its memorable, repetitive and accessible melodies and motifs. Its contrasting tempi and easy compass of one octave is congregational-friendly and has ample opportunity for soloist, choir and congregation. Congregational participation is the main focus of this Mass where the reality is a low level of musical literacy in the congregation. This work is within the capability of any willing assembly because of its simplicity and when proper resources are available. Therefore, the preparation to ensure the inclusion of the assembly differs from that of the choir who rehearses regularly. This preparation is demonstrated separately for choir and congregation.

Preparation of the *Mass of Renewal* for the choir

Organisation for choir rehearsals comes from a secure group where all members fully understand their role as music ministers and are committed to the rules of the choir. Physical and practical issues such as a comfortable rehearsal space, music scores and a good instrument for accompanist are the basic prerequisites for a good church choir rehearsal and its performances. A fully-informed liturgical music director is vital for its success and should be always conscious of the important role of the congregation. The church choir rehearsal is

an important opportunity to educate a group of people musically, liturgically and vocally where members achieve the maximum benefit from a rehearsal that is also a social gathering. A choir that sings well will attract members and enhance the liturgy. Physical and vocal warm-ups are a vital part of any choir rehearsal as they prepare the voices and can create an element of fun and social bonding within a choir. It is important that different vocal exercises are regularly introduced to avoid complacency and boredom.⁸ These can be suited and relevant to the music being rehearsed on the night. For example, the ‘Amen’ of this Mass (example 6.2.18) contains the thematic material present in the other parts of this work. This scalar excerpt can be extended to all pitches as a warm-up exercise, humming, in staccato, legato, on vowels, and some fun exercises while creating a familiarisation and inner hearing of the relevant recurring theme throughout this work. In preparing this work the director gives some background information on the *Mass of Renewal*, its significance in the liturgy and some salient facts or photo of the composer if unfamiliar to choir.⁹

The ‘Penitential Act’ is a public prayer of repentance before partaking in the Eucharistic Celebration. The celebrant’s melodic intonation in this ‘Penitential Act’ sets the scene and its replication in the accompaniment assists and supports the celebrant if he is reluctant. The descending interval of a minor 6th from A to C and a rising minor 6th from D to B flat must be properly pitched by the celebrant.¹⁰ All respond with the choir in SATB homophonically and the congregation in unison. In rehearsal, the choir director explains how the altos take their entry note by singing a major 3rd from the minim note of G or coming down a third from C, both in the accompaniment in bar 4. The tenors, basses and sopranos each sing the tonic note presenting no difficulty and each harmony line in the SATB response moves smoothly in narrow intervals and in contrary motion between outer parts. An indication in bar 3 instructs

⁸ See Appendix D, 244.

⁹ See Appendix E, 261.

¹⁰ See Appendix D, 246.

the singers as to the correct placing of the syllables with the notes on ‘eleison’ (example 6.2.12).

Example 6.2.12: Bernard Sexton, *Mass of Renewal*, ‘Kyrie’, bars 1-7

The musical score is for the 'Kyrie' section of Bernard Sexton's *Mass of Renewal*, bars 1-7. It is written in 4/4 time with a tempo of 69. The score is divided into two systems. The first system shows the Celebrant part (soprano) and the piano accompaniment (treble and bass staves). The lyrics are: 'You were sent to heal the con - trite of heart:'. The second system shows the All part (soprano) and the piano accompaniment. The lyrics are: 'Ky - ri-e, e - lei - son. Lord, have mer - cy.' The piano accompaniment consists of a treble staff and a bass staff. The Celebrant part is written on a single staff. The All part is written on a single staff. The lyrics are placed below the notes. The score is in F major and 4/4 time.

There is no written introduction for the ‘Gloria’ but entry notes of the refrain are easily pitched as sopranos sing the same note on middle C as at the end of the ‘Penitential Act’ even though the priest verbally ends this prayer creating a gap before singing. From this same ending of the dominant chord in the ‘Penitential Act’ to the tonic in the ‘Gloria’ the conductor, having pointed this out, further explains that the altos sing a semitone lower while tenors sing a semitone higher and basses sing a 5th lower and hear inwardly the tonic chord of F major. Also if the Presider attends choir rehearsal they can both rehearse each interval in their call and response (example 6.2.13).

Example 6.2.13: Bernard Sexton, *Mass of Renewal*, ‘Penitential Act’ bars 21-22 and ‘Gloria’ bars 1-2

The image displays two staves of musical notation. The top staff is for the 'Penitential Act' (bars 21-22) and the bottom staff is for the 'Gloria' (bars 1-2). Both staves are in 4/4 time and feature a treble and bass clef. The lyrics are written below the notes. The 'Penitential Act' section is marked 'All' and '21'. The 'Gloria' section is marked 'REFRAIN' and '92'.

Penitential Act (bars 21-22):

Top staff: Ky - ri - e, e - lei - son.
 Lord, have mer - cy.

Bottom staff: Ky - ri - e, e - lei - son.
 Lord, have mer - cy.

Gloria (bars 1-2):

Top staff: Glo - ry to God in the high - est, and on

Bottom staff: Glo - ry to God in the high - est, and on

The choir are told of the significance of this prayer, the ‘Gloria’, often referred to as ‘the angelic hymn’ first sung by the angels at Christ’s birth. The composer’s metronome marking of 92 M M suits the joyful text of this prayer. Before singing, the choir says the words slowly and then in the meter and rhythm. The English language demands clarity of diction and because of the repetition of the refrain, the ‘G’ of ‘Glory’ and ‘God’ must be strongly enunciated each time and the ‘st’ of ‘highest’ must be sounded together as if in one voice. Because only the refrain is in SATB and in homophonic style, every syllable must be sounded together and a steady tempo maintained. An elongation of the e in the second syllable of the word ‘Father’ will silence the ‘r’. The ‘Amen’ at the end of this movement must sound joyous

with the vowel shape of A on the first syllable. This is achieved by a dropped jaw, a flat tongue on the floor of the mouth and a lifted soft palate. This is often referred to as a ‘yawn’ shape. The vowel shape for the second syllable of ‘Amen’ is E (pronounced as Ay) and is properly achieved by maintaining the outward shape of the mouth as for the A vowel. The tongue has to lift slightly, the soft palate is lifted at all times and choir again ensures a clear unified ‘n’ in all voices along with the ‘s’ in ‘us’ that must sound together. Each verse can be sung by a cantor or contrasting groups within the choir or alternately by male and female voices. The composer has directed that a *rall* be observed by all on the ‘Amen’ and the melisma spanning two bars must be sung in one breath.

The significance of the ‘Alleluia’ is explained and must incorporate the physical gesture of stance to greet the words of Scripture. The composer uses a variation of the motif previously used in the Amen of the ‘Gloria’, and for the ‘Alleluia’ using the same entry notes in both. The opening rising intervals of a fourth followed by a descending scalar motif give life to this movement and the bass line in the first two bars is easily sung as it is a descending scale of F major. The altos in bar 2 must observe the one instance of syncopation in this Acclamation. As for any other movement in this Mass in SATB, the harmonic tools of the composer can be highlighted, for example, the two outer voices moving in contrary motion. Listening first to these two outer parts as in the Amen in the ‘Gloria’ and the ‘Alleluia’ and gradually adding the other parts in succession can enliven, create interest and encourage a choir while at the same time educating them in musical matters that they will encounter in all choral music (example 6.2.14).

Example 6.2.14: Bernard Sexton, *Mass of Renewal*, Amen from ‘Gloria’, bars 55-57 and ‘Alleluia’, bars 1-4

The image displays two systems of musical notation. The first system, labeled with a '55' in the margin, covers bars 55-57 of the 'Amen' section. It features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line has a long note with a fermata, and the piano part has a 'rit.' (ritardando) marking. The second system, labeled with a tempo marking of '♩ = 88', covers bars 1-4 of the 'Alleluia' section. It also features a vocal line and piano accompaniment, with the vocal line having a long note with a fermata. The piano part has a 'rit.' marking. The lyrics 'A - men.' and 'Al - le - lu - ia.' are written below the vocal lines.

The ‘Sanctus’, a prayer of praise preceding the Consecration, has a tonal shift to C major in this setting and is sung in unison. Mixolydian inflections as in bar 3-4 with a B flat followed in the next bar by a B natural make this movement recognisably Irish in sound. With the close proximity of these two notes, the accompaniment supports this singular melodic complexity that is further compounded by the change in meter from 4/4 to 2/4 reflecting the textual nuance. This short-lived complexity is a welcome deviation for some and a challenge for others. Breath marks in bar 9 and a different conducting pattern must be indicated clearly by the conductor (example 6.2.15).

Example 6.2.15: Bernard Sexton, *Mass of Renewal*, ‘Sanctus’, bars 1-4, 9-11

The image displays a musical score for the 'Sanctus' section of Bernard Sexton's *Mass of Renewal*. It consists of three systems of music, each featuring a vocal line and a piano accompaniment. The tempo is marked as $\text{♩} = 76$. The key signature has one flat (B-flat). The first system (bars 1-4) is in 4/4 time and contains the lyrics: 'Ho - ly, Ho - ly, Ho - ly Lord God of hosts.' The second system (bars 5-8) is also in 4/4 time and contains the lyrics: 'Hea - ven and earth are full of your glo - ry. Ho -'. The third system (bars 9-11) changes to 2/4 time and contains the lyrics: 'Lord. Ho - san - na in the high - est.' The piano accompaniment includes various chords and melodic lines, with some notes marked with a 'b' in parentheses, indicating a B-flat. The score is written for a single voice and piano.

Sexton gives a choice to the celebrant to intone the ‘Memorial Acclamation’ and the ‘Doxology’ in traditional chant or in the composer’s own compositions that restate the motif in bar 1 of the ‘Sanctus’ (example 6.2.15). He is sympathetic to both traditional and contemporary styles by offering a choice and his understanding and his working knowledge of presiders is evident as some clergy prefer to use the old chant from the Missal (examples 6.2.8 and 6.2.9). The ‘Acclamation’ response is in unison for ‘All’ as indicated by the

composer and is simply the scale of C major. The composer gives definite instructions as to the matching of syllables with the notes by the use of a dotted line (example 6.2.16).

Example 6.2.16: Bernard Sexton, *Mass of Renewal*, ‘Memorial Acclamation’, bars 1-4

Priest

OR Priest

The mys - ter - y of faith. The mys - te - ry of faith.

♩ = 76 All

We pro - claim your Death, O
 When we eat this Bread and drink this
 Save us, Sa - viour of the

The composer’s instructions and intentions must always be respected in the interpretation of his work as in bars 6-7 where he has indicated the continuation of sound and the observance of the *rall* on the quaver motif. For amateur choirs, misinterpretation of the music such as rhythmic difficulties, intervals, dynamics and tempo must be corrected from the outset. A *rall* comes quickly on quavers after tied crotchets that could be sung with an incorrect rhythm to non-readers (example 6.2.17).

Example 6.2.17: Bernard Sexton, *Mass of Renewal*, Memorial Acclamation, bars 6-7

[*rall.*]

rec - tion un - til you come a - gain.
 Lord un - til you come a - gain.
 rec - tion you have set us free.

The ‘Acclamation’ response is sung in unison only and the same melody is used in the ‘Amen’ but set for SATB and ‘All’ with entries in a cascading imitative style and with a melisma on ‘Amen’ in Sopranos in bar 11. Consecutive 3^{rds} between tenors and basses in the penultimate bar are contrasted with two parallel 5^{ths} in the closing Gregorian-sounding

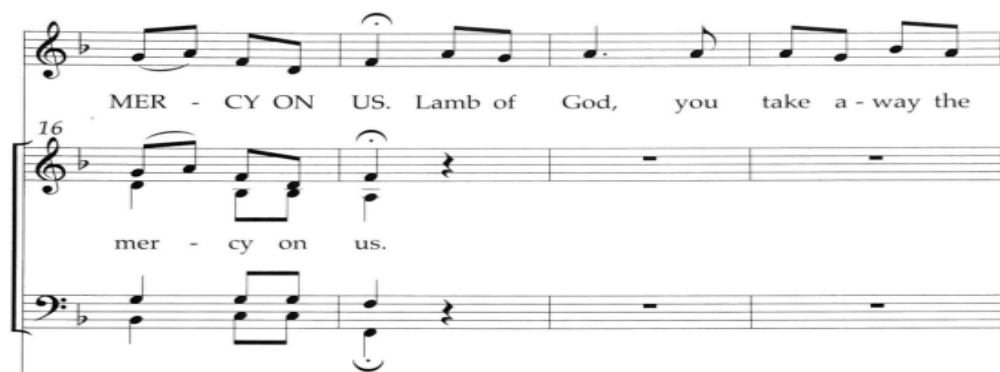
cadence of chords II to I instead of the traditional plagal cadence IV-I for Amen (example 6.2.18).

Example 6.2.18: Bernard Sexton, *Mass of Renewal*, ‘Amen’, bars 11-14

The musical score for 'Amen' by Bernard Sexton, bars 11-14, is presented in two systems. The first system (bars 11-14) features a piano introduction marked 'All' and a SATB choir. The vocal parts enter with a melodic line that is repeated and varied throughout the piece. The lyrics are 'men, A - men, A - men, A - men, A - men.' The piano part consists of a simple, rhythmic accompaniment. The second system (bars 15-18) continues the vocal and piano parts, with the vocal parts ending on a fermata. The piano part also ends with a fermata. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

The composer's setting of the 'Agnus Dei' (Lamb of God) is in chant-like style and is particularly suited to the meaning and sacrificial fraction rite in the liturgy. Its gentle rhythm, pace and simple melody within a narrow compass is accessible for all especially the congregation. Each invocation by the cantor is responded to in SATB and ends with a fermata on a perfect cadence (example 6.2.19).

Example 6.2.19: Bernard Sexton, *Mass of Renewal*, ‘Agnus Dei’, bars 16-19



It is liturgically acceptable for the cantor to intone each invocation and also to lead the congregation in ‘have mercy on us’. The role of the cantor is to invite and facilitate the congregation to sing the parts of the liturgy pertaining to them especially the Responsorial Psalm and the parts of the Ordinary of the Mass. It is not a liturgical requirement but when its role is executed properly it enhances the liturgical experience of and for the whole assembly.

Preparation of the *Mass of Renewal* for the congregation:

The integration of the choir, their position and placing within the congregation or in the closest possible proximity creates a sense of unity and strength. Words and music must be available for everybody in the congregation otherwise their role as active participants is diminished and unrecognised. In rehearsal and during the liturgy the role of the cantor facilitates the congregation to sing and his/her own liturgical knowledge, musical ability and enthusiasm must be congregationally orientated at all times. He/she announces the musical content applicable to the liturgy of the day and commences the rehearsal of the congregation by singing the response of the ‘Penitential Act’ unaccompanied (example 6.2.1). After repeating this within the time constraints of the pre-Mass rehearsal, the cantor can request that they sing it on their own and unaccompanied to check for accuracy. The celebrant must be familiar with his own intonations of this ‘Penitential Act’ as his attitude and preparation is

vital at this part of the liturgy in creating the atmosphere and spirit of response by the choir and especially the congregation during the ceremony.

For a confident start the conductor gestures the 3rd and 4th beats, breathing with all on the latter up beat creating a confident and unified opening of the 'Gloria' on the same soprano pitch as the last soprano note of the 'Penitential Act' (example 6.2.13). In rehearsal and performance there must be clear articulation and observance of all the composer's markings for example the *rit* in bars 55-57 in example 6.2.14, as well as a clear ending of the 'Amen', the latter to be sung in one breath as it is said. Recurring motifs simplify the execution of the 'Alleluia' and in bars 3-4 of the 'Sanctus' a B flat followed by a B natural is supported by its replication in the accompaniment. The change in meter from 4/4 to 2/4 will be clearly indicated (Example 6.2.5). Sexton specifically instructs 'All' to sing the 'Memorial Acclamation' and the 'Amen' whereas in the 'Agnus Dei', while the response to the invocations is set in SATB, the composer highlights in his score the significance of the congregational participation by using bold capitals in their text only. In preparation and performance the pauses in bars 9, 17 and 25 of the 'Agnus Dei' express the emotion of a plea for mercy, acknowledging the ultimate sacrifice that is the essence and summit of the liturgy and important to observe and interpret accordingly.

The *Mass of Renewal* has a simplicity that ensures it is easily learned and performed by any church choir and congregation. From its simple melodies to easy rhythms it is conducive to active congregational singing. It has great significance in the Irish Catholic church as it is included in the *Grow in Love* primary schools' religious education programme, ensuring familiarity when young assembly members attend Mass and the Sacraments of First Holy Communion and Confirmation. Because of its popularity and accessibility the *Mass of*

Renewal is included in *Sing the Mass: Anthology of Music for the Irish Church* and is constantly sung by choirs who aspire to facilitate congregational participation.

In rehearsal each line sings their note and can familiarise themselves with the sound of the chord and the beauty of it when it is sung correctly. This is the rehearsal procedure of an amateur church choir whose aim is good liturgical singing while aspiring to a good choral sound together with facilitating active congregational participation.

Good liturgical singing with the congregation must reflect the understanding of the rite and demonstrate an enthusiasm and need to be part of a unified public worship. Congregational singing with limited rehearsal time cannot reach the musical and technical abilities of a well-rehearsed and well-balanced choir but it can reflect the understanding of the rite and the importance of a unified assembly in prayer through its animated and spontaneous response rather than passive.

In rural parishes the availability of a voluntary church choir that will achieve good choral singing of balance and blend, musicality, technical vocal prowess, interpretive ability, liturgical formation and the discipline that is required for music ministry is not a reality at Sunday Mass. Good choral singing in church by the choir only can be a reality for one or two pieces at special liturgical occasions where there are extended church choir rehearsals and extra recruitment of capable singers. Cathedral choirs produce good choral singing because of their traditional choral foundation, professionally-trained conductors, singers (on stipends) and organists with a professional support system in place.

6.3: *Mass of St Colman*

The *Mass of St Colman* was the winning entry in a competition for composers to write a Mass celebrating the centenary of Cobh Cathedral in the Cloyne Diocese in Ireland in 2019. Bernard Sexton's Mass was chosen and premiered in the Cathedral on 25 August 2019. The Cobh Cathedral Choir and the acoustic of the building itself were foremost in the mind of the composer as well as the terms of the commission stipulating that it should be suitable for all parish choirs in the diocese and beyond. Bishop William Crean stated that 'this Mass setting will be one of the many ways of uniting all parishes with the Cathedral Church of the diocese. It is anticipated that this Mass setting will be used for appropriate ceremonies in parishes in 2019 leading up to the centenary celebrations'.¹¹ Commenting on the winning entry John O'Keeffe¹² said that:

This was the setting that most comprehensively fulfilled the brief. Strongly melodic, with a solid harmonic underpinning and imaginatively festive with plenty of accompanimental and textural variety. It is recognisably Irish, displaying a good sense of the requirements of liturgy and the realities of congregational participation. We can imagine a range of diocesan congregations singing this Mass.¹³

Members from many parish choirs of the Cloyne Diocese gathered on the day of the centenary celebrations in Cobh Cathedral and were joined by the cathedral choir.

The *Mass of St Colman* includes settings (with the exception of the 'Credo') of all the remaining parts of the Ordinary of the Mass ('Kyrie', 'Gloria', 'Holy Holy', 'Amen' and

¹¹ William Crean, quoted in A. M. O'Sullivan, 'Diocese of Cloyne Announces Winner of the Sacred Music Competition for Irish Composers for a Setting of the Mass of St Colman', 26 June 2018 <<https://cloynediocese.ie/massofstcolman/>> [accessed 26 January 2022].

¹² John O'Keeffe is Director of Sacred Music and Lecturer in Theology at St Patrick's Pontifical University, Maynooth, Co. Kildare, Ireland. He has been awarded the honour of Knight of the Pontifical Equestrian Order of St Gregory the Great by Pope Francis and is the author of *The Masses of Seán and Peadar Ó Riada: Explorations in Vernacular Chant* (Cork: Cork University Press, 2017).

¹³ John O'Keeffe, quoted in A. M. O'Sullivan, 'Diocese of Cloyne announces winner of the Sacred Music Competition for Irish composers for a setting of the *Mass of St Colman*' <<https://cloynediocese.ie/massofstcolman/>> [accessed 26 January 2022].

‘Lamb of God’) in unison, SATB and in homophonic style with brass, percussion and organ or piano accompaniment. Settings of the ‘Our Father’ and the ‘Dismissal’ are also parts of the Ordinary of the Mass, and are suited to the celebratory occasion for which this Mass was composed. The ‘Our Father’, usually recited in liturgies, must be proclaimed in preparation for the Communion Rite with the Rite of the ‘Dismissal’, ‘Ite, Missa est’, completing the order of Mass and its liturgical requirements. All movements have different key signatures and independent themes and can be sung in SATB or unison and accompanied on guitar in the absence of an organ or piano.

In the ‘Kyrie’ the melodic simplicity of the celebrant’s call and the assembly’s response is based on the pentatonic major scale creating a chant-like style while its accompaniment is diatonic. The opening interval of Mi-Soh and the narrow compass all combine to render this movement within the ability of the average singing presider. The assembly’s response is set for SATB but realistically they will sing it in unison and different time signatures accommodate the text. Also included in the score are chords for guitar accompaniment (indicating placement of capo for the average player) that demonstrate the flexibility and variety of a workable accompaniment for this Mass in the absence of an organ or piano (example 6.3.1).

Example 6.3.1: Bernard Sexton, *Mass of St Colman*, ‘Kyrie’, bars 1-8

Celebrant / Cantor

You were sent to heal the con-trite of heart: Ky-ri-e, e-lei-son.
Lord have mer-cy.

Capo 1: G A $\flat$ G/D A $\flat$ /E $\flat$ C D $\flat$ E $\flat$ F $\flat$ Am/C B $\flat$ m/D $\flat$ E $\flat$ F $\flat$

5 Assembly

Ky-ri-e, e-lei-son. You came to call sin-ners:
Lord have mer-cy.

Celebrant / Cantor

Ky-ri-e, e-lei-son.
Lord have mer-cy.

5

Am/C B $\flat$ m/D $\flat$ Am B $\flat$ m E $\flat$ /G F $\flat$ /A $\flat$ G A $\flat$ G A $\flat$ C D $\flat$ B $\flat$ 7(omit 5) G/B Cm7(omit 5) A $\flat$ /C

The five-bar introduction to the ‘Gloria’ with its compound rhythm and a harmonic canvass of major and minor chords mirrors the joy of this prayer in its setting for organ and two trumpets. This introduction is suited to the celebratory occasion for which it was written and the Irish dance time signature of 6/8 makes it rhythmically joyful. The composer, conscious of long introductions, has indicated that these five introductory bars can be omitted as the ‘Gloria’ usually follows immediately after the ‘Kyrie’ when both are sung. Following the introduction Sexton allows the assembly to sing the refrain without trumpets, creating a

contrast as well as acknowledging the importance of the text and the assembly by giving both due prominences (example 6.3.2).

Example 6.3.2: Bernard Sexton, *Mass of St Colman*, ‘Gloria’, bars 1-9

The musical score is presented in two systems. The first system, labeled 'Joyfully', features a trumpet part for Bb instruments at concert pitch and a piano accompaniment. The second system, labeled 'Refrain', includes vocal parts for the Assembly (S.A.T.B.) and piano accompaniment. The lyrics for the refrain are 'Glo - ry to God in the high - est, and on earth peace to peo - ple of good -'. Chord symbols (F/G, C, F/G, Am, Em, Dm, F/G) are placed above the vocal staves. A note at the bottom indicates that the opening five measures may be omitted.

Each verse is melodically different with changing compound meters in the second verse only to accommodate the text. This verse with its mixolydian inflections and motivic repetition has a less textured accompaniment contrasting with the strident continuous dotted figure in the first verse and the refrain. The word ‘Father’ has a short rhythmic repeated figure throughout this movement replicating the rhythm of ‘highest’ in the refrain (example 6.3.3).

Example 6.3.3: Bernard Sexton, *Mass of St Colman*, ‘Gloria’, bars 34-45

The image displays a musical score for the 'Gloria' section of Bernard Sexton's *Mass of St Colman*, specifically bars 34-45. The score is written for voice and piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are: 'Son of the Fa-ther, you take a-way the sins of the world, have mer-cy on us; you take a-way the sins of the world, re-ceive our prayer; you are seat-ed at the right hand of the Fa-ther, have mer-cy on us.' The score includes vocal lines and piano accompaniment. Chord markings are provided above the vocal lines: Dm, G7, F/C, C, Am, Em, Fmaj, Em7, Dm7, Dm7, Gsus, G, Am, Em, Fmaj, Em7, Dm7, G, Eb/G, G, Eb/Bb, Gsus. The piano part features a rising sequence in the third verse, which is highlighted by a bracket. The score is divided into three systems, with bar numbers 34, 38, 42, 46, and 50 indicated.

The composer uses rising sequences in the third verse as a technique similar to word painting to depict the sentiment of the text. A solo trumpet provides a descant at the end of each verse heralding the assembly's entry of the following refrains. The trumpets create a majestic and regal atmosphere with its dotted rhythmical melodies as well as a vocal descant in the final refrain. With the instruction of 'joyfully' this is a setting that is congregational friendly and should encourage participation (example 6.3.4).

Example 6.3.4: Bernard Sexton, *Mass of St Colman*, ‘Gloria’, bars 50-58

[illegible]

The ‘Alleluia’ is simple and effective with the apt instruction of ‘stately’ where all sing and stand to welcome the word of the Gospel as the Missal is brought in procession to the ambo by the deacon. Stately is a derivative of the old French word ‘estat’ meaning ‘status’ or ‘stature’ and the Latin ‘status’ which means a way of standing and captures the essence of this

ceremonial and dignified choreography in the liturgy. This is evident in the harmonically-colourful chordal introduction with its opening interval of a 5th and the processional 4/4 metre. The composer states that this introduction is optional. The melody with its ascending 5^{ths} and 4^{ths} in the opening bars is followed with stepwise movement that reflects Irish traditional folk melody. A descending bass in the accompaniment is regularly used in traditional Irish music and the composer fuses the ‘stately’ with the ‘traditional’ in this acclamation to attain the sense of procession and reverence that is required for the reception of the Word (example 6.3.5).

Example 6.3.5: Bernard Sexton, *Mass of St Colman*, ‘Alleluia’, bars 1-4

{ Stately ♩=92 }

Refrain

Assembly
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

S.A.T.B.
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

C C/B Am Am/G Fmaj G/F Em7 C/E Dm7 F Dm Gsus G

*The opening three measures may be omitted

The stepwise vocal bass line is once again present in the ‘Sanctus’ and its opening intervals of 4^{ths} and 5^{ths} are stylistically similar to those in the ‘Gloria’ (example 6.3.2) and the ‘Alleluia’ (example 6.3.5). The intervals in the opening two bars of the ‘Sanctus’, bars 8, 14 and 15

could be a limitation for congregations but the composer supports these intervals in the accompaniment (example 6.3.6).

Example 6.3.6: Bernard Sexton, *Mass of St Colman*, ‘Sanctus’, bars 1-4, 5-8, 13-16

Capo 3: $\text{♩} = 80$

Assembly

S.A.T.B

Ho - ly, Ho - ly, Ho - ly Lord God of hosts.

Heav - en and earth are full of your glo - ry. Ho - san - na, ho -

Lord. Ho - san - na, ho - san - na in the high - est.

Chords: D, F, Dmaj, Fmaj, Bm9, Dm9, Gmaj7, Bbmaj7, Em7, Gm7, Asus, Csus, A, C, G, Bb, Gbm7, Am7, Em7, Gm7, A, C, A7/G, D/Gb, C7/Bb, F/A, A, C, A7/G, D/Gb, C7/Bb, F/A, G, Bb, A9, C9, G/D, Bb/F, D, F.

The ‘Doxology’, to be ‘freely’ sung by the presider, is a motivic sequential melody where metre accommodates the text and is supported by a chordal accompaniment where, in bar 8, a chord on the flattened 7th note of F major is followed by chord IV and ends at bar 9 on an imperfect cadence with a suspension. The ‘Amen’ response restates the melodic motif of the ‘Doxology’ with melismatic word setting. The composer states that it is to be ‘majestically’ sung and this is realised and enhanced by the added vocal descant that has a challenging

compass for an amateur church choir. A stepwise vocal bass line is replicated in the accompaniment as it is in the ‘Alleluia’ and the ‘Sanctus’ (example 6.3.7).

Example 6.3.7: Bernard Sexton, *Mass of St Colman*, ‘Amen’, bars 10-13

The musical score for 'Amen' from Bernard Sexton's *Mass of St Colman*, bars 10-13, is presented in three systems. The first system shows the Celebrant's vocal line (treble clef) and piano accompaniment (grand staff). The tempo is marked 'Freely'. The key signature has one flat (B-flat). The lyrics are: 'Through him, and with him, and in him, O God, al-mighty Fa-ther, in the'. The second system continues the vocal line and piano accompaniment. The lyrics are: 'un-i-ty of the Ho-ly Spi-rit, all glo-ry and ho-nour is yours, for e-ver and ev-er...'. The third system features a Descant (marked 'Majestically' with a tempo of 80) and the Assembly's vocal line (treble clef). The lyrics are: 'A - men, a - men, a - men, a - men, a - men.' The piano accompaniment continues with the same stepwise bass line. The score is for Soprano, Alto, Tenor, and Bass (S.A.T.B.).

Sexton based the ‘Our Father’ on the pentatonic scale (with diatonic accompaniment), in four-bar phrases and in binary form. The opening melodic notes and repeated note in bar 8 and at the end of the movement reflect the folk and simple quasi ballad style that is aptly set in unison and sounds intangibly and ‘recognisably Irish’ (example 6.3.8).

Example 6.3.8: Bernard Sexton, *Mass of St Colman*, ‘Our Father’, bars 1-9 and 16-19

♩=80 D A G/B A/C# G Gsus2 Em7

Our Fa - ther, who art in heav - en, hal - lowed be thy

Asus A N.C. D A G/B A/C# D

name; thy king - dom come, thy will be done on

Gsus2 Em7 Asus A N.C. Bm F#m/A Gmaj D/F#

earth as it is in heav - en. Give us this day our

The ‘Lamb of God’ is also in unison and is divided between the choir and assembly, again with a simple melody easily learned by choir and congregation (example 6.3.9).

Example 6.3.9: Bernard Sexton, *Mass of St Colman*, ‘Lamb of God’, bars 18-21

18 Choir

Lamb of God, you take a - way the sins of the world, have

18

mer - cy on us. Have mer - cy on us.

22 Assembly

mer - cy on us. Have mer - cy on us.

22

F G7/F Em7 Am F G7 C/G G7
Ab Bb7/Ab Gm7 Cm Ab Bb7 Eb/Bb Bb7

The ‘Dismissal’ is celebrant-friendly in simple chant-like style, melodically pentatonic, and responded to by SATB and assembly. The addition of a vocal descant (a challenge for the amateur choirs) creates the ‘majestically’ appropriate ending to this work free of a hymn which is non-liturgical (example 6.3.10).

Example 6.3.10: Bernard Sexton, *Mass of St Colman*, ‘Dismissal’, bars 3-5

Dismissal

Celebrant

Go forth, the Mass is end - ed.

Descant

Majestically $\text{♩} = 60$

Thanks be to God. Al - le - lu - ia, al - le - lu - ia.

S.A.T.B./Assembly

Thanks be to God. Al - le - lu - ia, al - le - lu - ia.

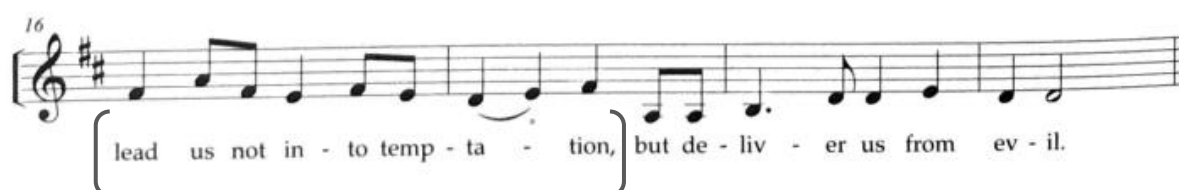
From a performance and preparation perspective the *Mass of St Colman* can be performed in unison or with SATB. All movements are conducive to congregational participation because of their simplicity and lyricism and its supportive accompaniment is well within the ability of the average organist. There are opportunities for demonstrative music in the trumpet descants of the ‘Gloria’ and in the vocal descants in the ‘Amen’ and the ‘Dismissal’. Celebrant-friendly simple intonations are an encouragement to clergy who may be resistant or lacking confidence to sing. In preparation for performance, singers must adhere to the composer’s setting of the words. For example, in the ‘Our Father’ the syncopated rhythm in bar 11 on ‘us’ momentarily bypasses the natural accent of the text in favour of musical interest (example 6.3.11).

Example 6.3.11: Bernard Sexton, *Mass of St Colman*, ‘Our Father’, bars 10-12



Likewise in bar 16, on the words ‘lead us not into temptation’ the syllabic accents are placed differently from what is usually expected (example 6.3.12). In rehearsal once this is highlighted by the director, he/she says the words to the rhythm first, repeated by the choir. The director then sings the phrase while clapping four beats and pointing out where the word ‘us’ starts on the second half of first beat. The choristers should then clap the phrase and feel where the word ends. Going towards the syllable ‘tres’ (in the word trespasses) on the note E in bar 11 (example 6.3.11) will consolidate the syllabic accents. In bars 16-17 the word ‘us’ is placed on the first half of the second beat only and quickly followed by ‘not’ on the second half of this second beat (example 6.3.12)

Example 6.3.12: Bernard Sexton, *Mass of St Colman*, ‘Our Father’, bars 16-19



For preparation purposes, Part I discusses preparation and performance by the choir, celebrant/cantor and organist and Part II examines the method of preparation for the congregation.

Preparation of the *Mass of St Colman* for the choir:

To prepare this Mass the celebrant/cantor, director, choir and organist should be visible by all and the choir should be integrated with the congregation as far as possible as this Mass is

intended for choir and congregation. The most important point for choirs and congregations is that they follow the conductor at all times and likewise the conductor is appropriately placed so that his/her intentions are seen and understood by everyone.

‘Kyrie’

In preparing the ‘Kyrie’ a vocalise on Kyrie eleison is an exercise in itself in vowel sounds as three of the main vowel sounds are in this one word such as eee, ay, oh. Part of the preparation of how to sing as good as possible attention to vowel shapes will ensure a good performance of this work with amateur choirs and congregations. The celebrant, having heard his note from the organist and watched the speed and dynamic of the upbeat from director, commences the ‘Kyrie’. It is important that celebrant adheres to the conductor’s beats as time signatures change from 4/4 to 2/4 throughout this movement and that he also observes the syncopated note on the word ‘sinners’ (example 6.3.13).

Example 6.3.13: Bernard Sexton, *Mass of St Colman*, ‘Kyrie’, bars 7-10

Celebrant / Cantor

7 You _____ came _____ to call _____ sin - ners: _____

9 Chri - ste, e - lei - son.
Christ _____ have mer - cy.

For cohesion of all, the conductor must ensure all are observing his/her gestures and in rehearsal these changing time signatures must be made very clear by demonstration. Because of the chant-like style of this movement there could be a tendency towards a ‘free’ rhythm as is sometimes the case. The conductor will draw attention to the response of the celebrant’s ‘Kyrie’ which is repeated by the choir, where the K of ‘Kyrie’ must be very clear as must the

‘C’ in ‘Christe’. This applies also to the celebrant if amenable to direction. No breath is to be taken after the word ‘Kyrie’ or ‘Christe’ as indicated by the composer (example 6.3.1).

All vocal parts are easily pitched as altos and basses hear their entry notes from the previous bar where the accompanist plays an E flat and the altos sing a tone lower on D flat. The tenors likewise can sing a tone and a half higher from this to pitch E flat. In rehearsal, each line sings their entry notes listening at all times to each other.

For a definite clear start to the ‘Gloria’, the conductor will agree with the brass players whether he/she will give two beats or just the upbeat. The choir must watch carefully for their entry beat and gesture in the opening refrain. In the ‘Gloria’ (example 6.3.2), all SATB start in unison before dividing at bar 8 where the altos can pitch their interval of a descending 5th from B to E in bar 7.¹⁴

The rest at the end of bar 10 must be clearly signalled to the singers while the accompanist continues with the dotted figure before bringing in the soloist or group for the verses. With the brass entering at the end of each verse and after each refrain the conductor must be vigilant to bring in the singers and cut them off clearly.

The compound rhythms of 3/8, 6/8 and 9/8 give an Irish traditional feel to this work especially the 6/8 and the 9/8 that are the time signatures used for the jig and slip jig respectively. It is important to ensure that all sing the dotted crotchet rhythms correctly. The dotted notes can be neglected and overlooked thus diminishing the lilt of these time signatures. Clapping the dotted rhythm, including the syncopation on the word ‘highest’

¹⁴ See Appendix D, 247.

(example 6.3.2), will ensure a correct performance in all the repetitions of the refrain thereafter.

The composer's dynamic markings reflect the sentiments of this prayer and the choir must follow the gestures of the conductor indicating *forte* for the refrain while each verse is in *mezzoforte*. The conductor will advise that because of these dynamics voices should not be forced as this leads to improper intonation.

In preparing the vocal bass line in the 'Alleluia', 'Sanctus' and 'Amen' the director highlights that they have a similar descending scalar figure facilitating easy learning as intended by the composer.

Adherence to composer's wishes is paramount at all times. The celebrant's 'Doxology' is in free style while at the same time the conductor must ensure that the organist changes chords on the right word and at the right time while observing the changing time signatures. The 'Amen' has motivic sequential imitation and descant that must be heard above instruments and voices. The conductor should give a clear gesture for cut-off so that the 'n' in Amen is sounded and ended together.

In this Mass the 'Our Father' is in AABA form. For ease of learning it is explained to the choir members that there are two parts: one (AA) repeated at the beginning followed by a new section (B) and a repeat of section A again. In bars 2-3 to pitch the descending 5th interval this can be clarified by singing the first five notes of the scale of B major ascending and descending followed by the arpeggio and then singing from B to F sharp and F sharp to B. The same can be applied to the interval of a 6th in bar 10 this time by singing the scale of A major, resting on F sharp and then singing A, then in reverse until the intervals are

consolidated¹⁵. This traditional Irish sound is created by the repetition of the same note at the end of the 'Alleluia' and the 'Sanctus'. The 'Lamb of God' is easily sung because of its simplicity, this being the main criteria of composing this Mass setting, as in example 6.3.9.

Members of diocesan choirs would be capable of performing this Mass after one or two rehearsals because of its easy melodies and harmonies in spite of the odd deviation from the familiar textual stresses and the use of wide intervals.

Preparation of the *Mass of St Colman* for the congregation

To participate in the Mass congregations should have scores. They must be made feel welcome as active participants that are as vital to the celebration and ritual as the choir. They must be encouraged and appreciated. For the preparation of a new setting of a Mass the background should be given. Some brief details on the composer if he/she is unfamiliar to the congregation and a reference to familiar works can bring an extra dimension of interest and context. Because of familiarity with older Mass settings, the old syllabic structures are ingrained in the psyche of older choristers. From an amateur choir's and congregation's perspective, this would be important when first preparing this Mass to ensure it is prepared and performed according to the score especially as it is for choir and congregation. It is the responsibility of the music director to ensure accuracy at all times. In rehearsal and performance, choristers and congregations must ensure clear enunciation of the text. For the congregations, the preparation of the 'Kyrie', realistically, will be on the melody line only even though it is set for SATB. If there are musical connoisseurs among them the choice is there. They will repeat the celebrant's call. In the 'Gloria', stressing the consonant 'G' when it is at the beginning of the word as in 'Glory' and 'God' and consonants at the end of the words such as 'Lord' and 'Christ' is important because of their repetition and the dotted quavers and

¹⁵ See Appendix D, 247.

semiquavers in the one-beat unit must be articulated clearly otherwise it will lose its lilt of the dance-like rhythm. The syncopation on the word ‘highest’ must be noted as it would be easier to lengthen the first note on D to a crotchet. In the ‘Alleluia’, the intervals of the fifth and fourth must be pitched exactly. The ‘n’ in Amen is given its full length of the fermata and the congregation will enter only on the repeat of ‘Have mercy on us’ in the ‘Lamb of God’. The *Mass of St Colman* is for all.

6.4: *Grow in Love*

Grow in love is a religious education series for primary schools and is based on the Catholic Preschool and Primary Religious Education Curriculum for Ireland (2015).¹⁶ It centres on children’s understanding of the Catholic faith and states ‘that their religion is not about passive reception and rote learning of revealed truths’.¹⁷ The *Grow in Love* series includes a repertoire of age-related and religious appropriate songs, written by Bernard Sexton and other composers. In this series Sexton’s *Mass of Renewal* is the core liturgical music used at all levels and this programme has the potential to be effective in the wider church community. The attractive features of the songs, for example, the content of the title song ‘Grow in Love’ shows a jaunty rhythm with syncopation, simple words and narrow compass. This song is representative of the simplicity and attractive melodies of much of the musical content of this programme. These songs enhance and aid the learning process and the development of young minds as well as the joy of singing while simultaneously achieving a degree of musical literacy and appreciation.

¹⁶ Anne Hession, MACWPS et al (eds), *Grow in Love Series* (Dublin: Veritas Publications, 2015). This curriculum was approved by the Irish Episcopal Conference and was granted the Decree of *Recognition* by the Holy See in 2015.

¹⁷ Ibid., 17.

Preparation of ‘*Grow in Love*’ for Primary School children

Beginning with warm up exercises, both physically and vocally will enliven and focus the class.¹⁸ Discussing the name and meaning of the song ‘Grow in Love’ which takes its title from the name of the series, it is important to read and say the words out loud and understanding the meaning of the song. This will help in how the song is to be sung. The sound of the song whether major (happy) or minor (sad) is explained. After hearing the song the class members can discuss which it is. They will hear that it has only one melody where no other line is heard and this is described as a thin sound in comparison to a full texture in an SATB setting. This will educate them in the meaning of ‘texture’. The 2/4 time signature is explained as two beats in a bar. In this song the syncopation is the prominent feature. This is demonstrated and sung to the class. A listening exercise helps to recognise where this feature happens in the song. Clapping the two beats shows where the word ‘love’ begins on the second half of the first beat of the bar. In simple terms, syncopation in this song is explained as singing the word before the beat or stressing the weak beat of the bar. Having explained that syncopation is a stress on the off-beat, a simple exercise by the class will clarify this.¹⁹ When the text is added certain words will mark the place of syncopation.

For the descending interval of a 5th the class should listen to the opening of the ballet music of ‘Swan Lake’ or, more age appropriate, the theme song to ‘The Flintstones’.²⁰ Singing the scale followed by the arpeggio, stopping on Soh and then singing Soh to Doh will work in pitching this leap.²¹

¹⁸ See Appendix D, 244.

¹⁹ Ibid.

²⁰ See Appendix D, 247

²¹ Ibid.

It can be explained that the form or make-up of this song has two parts: a verse and chorus and, within each part, there is a repetition of phrases. From this the students will get a simple view of the form or structure of music. They must understand that a song tells a story and that the words are important. They must be clear and enunciated correctly, for example, the ‘G’ of grow and ‘God’ and the ‘D’ must be sounded. Good shape of the lips can initiate vocal technique and simple breathing exercises should be introduced. As there are no dynamics written into the score, they can be explained simply as loud and soft and can be imaginatively included by singing every second phrase of each part loudly and softly as if echoing the sound. By dividing the class into two groups this can be achieved with interest and a sense of fun and engagement. The correct terms of *p* and *f* can then be introduced and incorporated into their regular music vocabulary. With an element of fun and imagination students are learning the principals of their faith in tandem with their musical experience (example 6.4.1).

Example 6.4.1: Bernard Sexton, *Grow in Love*, ‘Grow in Love’, bars 1-4, 9-12

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It consists of four staves of music.

- Staff 1 (Chorus, bars 1-4):** Labeled 'Chorus E' and 'B/E'. The melody starts on G4, moves to A4, then B4, and ends on G4. The lyrics are 'Grow in love of God.' with a long note on 'love'.
- Staff 2 (Chorus, bars 3-4):** Labeled 'A/E' and 'B/E'. The melody starts on G4, moves to A4, then B4, and ends on G4. The lyrics are 'Grow in love of ev-ry one.' with a long note on 'love'.
- Staff 3 (Verses A, bars 9-12):** Labeled 'Verses A' and 'E/G#'. The melody starts on G4, moves to A4, then B4, and ends on G4. The lyrics are 'I. God has shown his love for us. God' with a long note on 'love'.
- Staff 4 (Verses A, bars 11-12):** Labeled 'F#m7', 'B', and 'E'. The melody starts on G4, moves to A4, then B4, and ends on G4. The lyrics are 'sent Je-sus his Son. He' with a long note on 'Son'.

Sexton’s song the ‘Bible Rap’ is imaginative, child-friendly and attractive, again with its syncopation and a ‘bluesy’ effect created by the interval of a minor 3rd from G to B flat and G

to E (bars 3-4). The bluesy effect by the minor third interval is explained through a short story on the history of the ‘blues’. A simple example of feeling the ‘blues’ would be a sad occasion, and how these ‘bluesy’ songs were sung while poor people worked as slaves. Its cut-common rhythm gives an opportunity to demonstrate the difference between 2/2 and 2/4. This meter suits this style of song and the verses are confined to ‘rapper’ style where the verse is spoken to the rhythm of the piece. Sexton demonstrates how much in tune he is with the younger generation where ‘rap’ is popular (example 6.4.2).

Example 6.4.2: Bernard Sexton, *Grow in Love*, ‘Bible Rap’, bars 1-8

Chorus Em

The Bib - le is a lib' - ry of books, the

word of God writt - en long a - go. The

Bib - le is a lib' - ry of books, shows the

love of God for us all.

1. Are you listening closely 'cause I've got something to say
About a great and mighty book that we're gonna read today?
This book has lots of books inside it, actually seventy-three,
And all the books were written to be read by you and me.
Stories 'bout the life of people long before Christ's birth;
Stories 'bout the life and deeds of Jesus Christ on earth;
Books with wise words there to guide us, helping us to live;
Psalms that praise our Saviour and thank him for what he gives.

‘Who do you say that I am?’ is based on the question Jesus asks his apostles and its lilting melody, with syncopated dotted rhythm with ‘swing’, is set to words by lyricist Maria O’Rourke. A simple explanation of the ‘swing’ rhythm is where two notes (usually quaver or

semiquaver) are played as a triplet where the first beat has twice the number of beats than the second.²² Sexton's use of *Sprechgesang*²³ creates energy in delivery and is described as half-singing and half-speaking (bars 13-14) (example 6.4.3).

Example 6.4.3: Bernard Sexton, *Grow in Love*, 'Who do you say that I am'? bars 1-2 and 13-14

The image displays two staves of musical notation. The top staff is labeled 'Chorus' and 'Cm'. It begins with a tempo marking 'Swing!' and a note value '♩ = 1 1/2'. The melody is written in 4/4 time, with lyrics 'Who do you say that I am?' underneath. Chords 'Cm' and 'Gaug7' are indicated above the staff. The bottom staff is labeled 'Verse' and 'Cm'. It starts at bar 13 and contains the lyrics '1. A teach-er, a preach-er, a proph-et, a man? A'. The notation includes various musical symbols like notes, rests, and chords.

'Make a good choice' identifies conscience as the inner voice. The first interval from B to F sharp (Example 6.4.4) can be properly pitched by singing in Sol-fa- Doh, Ray, Me, Fah, Soh followed by Doh to Soh. Playing the chord of B major will help to pitch this opening interval. Also any simple tune starting with a 5th, like 'Twinkle Twinkle little star', will improve the student's sense of pitch and inner hearing. The subject of pitch can be an interesting element to discuss and explain simply as low and high notes. If tested for a sense of pitch, a note is sounded and the student sings it correctly, then he/she has some ability to pitch a note or repeat what has been sounded. In bar 8 a two-beat rest in the melody highlights the sentiment of the text of 'listen to your inside voice' before singing the words 'make a good choice'. This can be an effective way of explaining what the rest is in music. It is described to the students

²² See Appendix D, 247.

²³ *Sprechgesang* is a technique used in vocal music where the singer is required to use the voice in an expressive manner half-way between singing and speaking. It appears in a number of pieces by Schoenberg and Berg and examples are also in 'My Fair Lady' by Alan Jay Lerner and Frederick Lowe.

as a silent beat. In bars 8-9, the accompaniment is in F sharp major with the ascending last four notes of the B melodic minor scale and cadences in this key (bars 8-10). An element of surprise and syncopation on the last word ‘choice’ together with tied semibreves give this word due importance and should be enunciated with clarity, as in the ‘ch’ being exaggerated, and held for nine beats. This song is an opportunity for students to hear the different sounds of the harmonic and melodic minor scales (example 6.4.4).

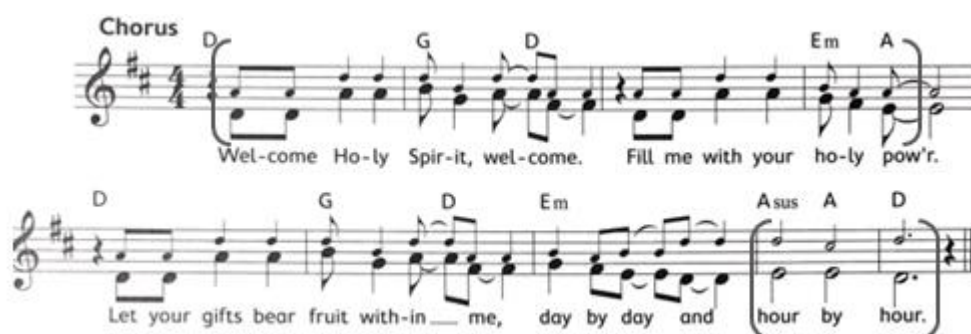
Example 6.4.4: Bernard Sexton, *Grow in love*, ‘Make a Good Choice’, bars 1-3, 8-11

The musical score for 'Make a Good Choice' by Bernard Sexton, bars 1-3, 8-11, is presented in three staves. The key signature is F# major (one sharp) and the time signature is 4/4. The first staff is the vocal line, starting with a 'Chorus' bracket over the first two bars. The lyrics are: 'This world is so con - fus - ing, it's'. The second staff is the piano accompaniment, with lyrics: 'hard to make your way; Wish - ing, think - ing, won - d'ring what to'. The third staff continues the piano accompaniment with the lyrics: 'make a good choice.' The chords indicated are G, A, Bm, F#, Bm, G, and A.

In Sexton’s composition for Confirmation, ‘Welcome Holy Spirit Welcome’, the spirited syncopated rhythm and melody with optional descant bring the text to life. for the sacrament of Confirmation. Contrasting minim beats on the words ‘hour by hour’ give a sense of time prolongation and are descriptive. The idea of word painting can be explained to the students from this song where the composer sets most of the words on quavers and crotchets and suddenly uses two minims on the words ‘hour by hour’ as if describing the feeling of a lengthy hour. The composer provides an opportunity for the students to sing in harmony by setting a simple descant creating intervals of 5^{ths}, 4^{ths} and 3^{rds}. These intervals are in parallel motion with the melody until the last three bars are set in contrary motion. Parallel and contrary motion can be described to the students like train tracks, as in two trains going the same way on two different tracks until they part and go in different directions. The

harmonised refrain can set a spark in young students when they hear themselves singing in harmony. It is explained to them as two different notes played or sung at the same time. They will learn to listen to each other and appreciate the harmonies they are creating. The harmony can be achieved by each group singing their own lines before putting them together. Another learning point in this short piece is the dissonant sound of the A major suspension in the second last bar of the refrain. The suspension can be described as a note waiting to be given its right place in the chord and will produce a pleasant sound again (example 6.4.5).

Example 6.4.5: Bernard Sexton, *Grow in Love*, ‘Welcome Holy Spirit Welcome’, bars 1-9



Regularly sung in liturgical services by young and old, ‘The Last Supper’ by its very name is appropriate for Holy Thursday of the Easter Triduum and at every other Eucharist. It was performed at the Eucharistic Congress in Dublin in 2012 and has been sung by schools and adult choirs. A simple fluid melody complements the words and is easily learned as does the simple refrain that has very close intervals (example 6.4.6).

Example 6.4.6: Bernard Sexton, *Grow in Love*, ‘The Last Supper’, bars 1-8

Bernard Sexton

Jes - us took the bread he broke. Jes - sus shared the bread he

broke and said, 'Do this, do this in mem-o - ry of me.'

Gregorian chant, the treasure of inestimable value, is given due recognition in this religious series with the inclusion of basic plainchants such as *Agnus Dei* and *Veni Creator Spiritus*, the latter being generally sung at Confirmation. From preparation to performance, plainchant must be explained simply as a single line of sacred music that is unaccompanied. It originated in the Jewish synagogue and translation and phonetics have to be given. For students information the plainchant system of notation with notes called neumes can be compared to modern notation. It should be rehearsed slowly and the free rhythm demonstrated (example 6.4.7).

Example 6.4.7: Bernard Sexton, *Grow in Love*, ‘Agnus Dei’ and ‘Veni Creator Spiritus’

A - gnus De - i, qui tol - lis pec - ca - ta mu - di:

1. Ve - ni, Cre - á - tor Spi - ri - tus,

The musical content of the *Grow in Love* programme and, in particular, Bernard Sexton's compositions are a valuable and imaginative resource for teachers, parents and children. It is

relevant, age-appropriate, intergenerational and accessible and should lead to active participation by all at weekly liturgies if it is properly implemented. The celebration of the Sacraments of Holy Communion and Confirmation would then be a natural progression if celebrated within the Sunday Eucharist in the presence of the whole worshipping community.

6.5: Motet: ‘Locus Iste’

This thesis is mainly concerned with participation of congregations in rural and urban churches. However, No 11 of *Musicam Sacram* states that ‘to have a more ornate form of singing and a more magnificent ceremonial is at times desirable when there are the resources available to carry them out properly’.²⁴ From Sexton’s many works that reflect this statement, ‘Locus Iste’ fulfils this criteria. Some of his settings are for more advanced choirs that suit particular liturgical festive celebrations and can be listened to and appreciated by congregations while they may actively participate internally. ‘Locus Iste’ demonstrates Sexton’s ability to compose for all levels of performers. In preparation for performance, especially if works are vocally demanding, bodies and voices must always be properly warmed up.²⁵

‘Locus Iste’²⁶ is composed for SATB divisi chorus, *a capella* and in homophonic style. This piece is suitable for the any ceremonial celebration but particularly on the anniversary of the dedication of a church. Its classical harmonies with contemporary moments give great depth of sonority in this dramatic work where colourful and contrasting dynamics and metres bring this short text to life. The composer creates a sense of the permanence of ‘this place’ with a dramatic *fortissimo* in a hypnotic repeated motivic section on the words ‘locus iste’. In

²⁴ See Appendix A (*Musicam Sacram*), 171, No 11.

²⁵ See Appendix D, 244.

²⁶ ‘Locus Iste’ (‘in this place’) is based on the Gradual from the Mass of Dedication for a Church. The Austrian composer, Anton Bruckner’s composition (1869) is one of the most famous settings of this Chant.

Example 6.5.1: Bernard Sexton, ‘Locus Iste’, bars 1-8 and bars 16-22

‘In estimabile sacramentum’ is sung by all voices with sopranos and altos moving in parallel stepwise motion. The basses in descending stepwise movement depict the biblical text from the Latin Gradual where it was once chanted on the steps of the altar (example 6.5.2).

Example 6.5.2: Bernard Sexton, 'Locus Iste', bars 23-29

23

S lo - cus is - te a De - o fac - tus est, in ae - sti - ma - bi - le sa - cra - men -

A lo - cus is - te a De - o fac - tus est, in as - sti - ma - bi - le, sa - cra - men -

T lo - cus is - te, a De - o fac - tus est, in ae - sti - ma - bi - le sa - cra

B lo - cus cus is - te. in ae - sti - ma - bi - le sa - cra -

29

p

poco a poco dim

Likewise the divided sopranos and altos move stepwise in sequence ending this line of text on 'sacramentum' in unison in all four voices with descending octave leaps in the sopranos and tenors (example 6.5.3).

Example 6.5.3: Bernard Sexton, 'Locus Iste', bars 30-43

30

S tum, in ae - sti - ma - bi - le sa - cra - men - tum. in ae - sti - ma - bi - le sa - cra -

A tum, in ae - sti - ma - bi - le sa - cra - men - tum. in ae - sti - ma - bi - le sa - cra -

T men - tum. sa - cra - men - tum in ae - sti - ma - bi - le sa - cra -

B men - tum, sa - cra men - tum, in ae - sti - ma - bi -

mf

poco a poco dim

mf

mf

43

37

S men - tum, in ac - sti - ma - bi - le sa - cra - men - tum.

A men - tum, in ac - sti - ma - bi - le sa - cra - men - tum.

T men - tum, in ac - sti - ma - bi - le sa - cra - men - tum.

B le, in ac - sti - ma - bi - le sa - cra - men - tum.

Allegro (♩ = 100)

p

Ah.

p

Ir - re - pre - hen - si - bi - lis

Ah.

‘Irreprehensibilis est’ (it is without reproach) is stated first by tenors followed by altos and sopranos. The tenors sing in consecutive 3^{rds}, the basses in consecutive 4^{ths}, followed by a combination of all voices with the same repeated notes and rapid changing time signatures cadencing on C major (example 6.5.4).

Example 6.5.4: Bernard Sexton, ‘Locus Iste’, bars 44-54

mp

S Ah.

A Ir - re - pre - hen - si - bi - lis est.

T Ir - re - pre - hen - si - bi - lis est.

B est.

p

Ah.

mp

Ir - re - pre - hen - si - bi - lis est.

mp

Ir - re - pre - hen - si - bi - lis est.

mp

Ir - re - pre - hen - si - bi - lis est.

A short episode leads to an imitative section between sopranos, altos and tenors. The work ends with a short reprise of the opening melody in all voices concluding with a dramatic *fortissimo*, stressed notes and fermata on ‘a Deo factus est’ (example 6.5.5).

Example 6.5.5: Bernard Sexton, 'Locus Iste', bars 59-62

The musical score for 'Locus Iste' by Bernard Sexton, bars 59-62, is presented for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are 'lo - cus is - te, a - De - o fac - tus est.' The score includes dynamic markings 'ff' and tempo markings 'molto rit.'.

The stylistic elements outlined for the singers in the preparation of this piece are octave leaps in the bass line, a feature of this composer's work, rests on opening beats of the bars creating a syncopated effect, alternating time signatures and dramatic dynamics complementing the text. From a performance perspective a competent group would enjoy performing this work and an assembly would enjoy listening to it.

6.6: Conclusion

Sexton's ability to write for any ensemble is informed by his deep knowledge of the liturgy, an appreciation and understanding of who he is writing for, underpinned with a solid musical foundation. Even the melody lines of his complex compositions could be sung by congregations with proper liturgical and vocal training and would raise standards and change the face of resistant assemblies and congregational participation if given the challenge.

Chapter 7: Conclusion

The exploration in this thesis of the pertinent factors relating to active participation in Irish Catholic liturgies that *Musicam Sacram* aspired to include papal documents from 1903, hymnals and their contents both Irish and International, the place of women in the church and the musical content of religious education in primary schools. As well as these relevant chapters the central point of this study discusses the accessibility of specific liturgical works of four Irish post-Vatican II composers in the context of *Musicam Sacram*, from a pedagogical, analytical, performative and musical perspective. The importance of on-going liturgical formation of both clergy and laity is pivotal to the success of achieving active participation as discussed.

In discussing the Papal documents from 1903 to 1967²⁷ it is clear that repeated directives in austere language to avoid music of ‘profane and theatrical art’ and to embrace music of ‘decorum and splendour’ have been ineffective. Confusing Papal attitudes of Pope John Paul II, Pope Benedict XVI and Pope Francis have been in conflict regarding the celebration of the ‘ceremonial’ *Tridentine* Mass creating unease among church musicians and liturgists. This specific preference by a minority, who should be able to attend this form of celebration, fades into insignificance when grappling with the reality of resistant congregations and falling attendances.

In urban and rural churches in the twenty-first century employment conditions of choir directors/organists are not in line with cathedrals. Voluntary rural and urban choirs with an ageing profile struggle to maintain and attract new members where ‘decorum and splendour’ is the exception. In critiques on the state of attendance and active participation in the liturgy

²⁷ See Appendix A, 167.

the urban and rural churches are the barometer for analysis at grass roots level and not the cathedrals. It is time to revisit and revise *Musicam Sacram* to revitalise liturgical music and clearly restate its importance and place in the Mass especially in urban and rural parishes.

Pope John XXIII in convening Vatican II wished to have a celebratory church and to avoid boredom. Fulton Sheen once responded to the complaint of young people that they get nothing out of going to Mass in the following way: ‘Do you know the reason why? Because you don’t bring anything to it’. He compared it ‘to the boredom experienced by a person who has been forced to go to a football game but who has no knowledge of the rules or logic of the play; or a person with no ear for music who has been forced to attend an opera. They do not understand what is going on’.²⁸ I believe that formation and education are the keys to this and according to Pope Francis ‘we are in need of a serious and dynamic liturgical formation’.²⁹ From his many comments on church music, Pope Francis states that education is the key where musical training and liturgical formation must be embraced by all, including seminarians. *Musicam Sacram* No. 24 specifically refers to the musical and liturgical formation of choirs.³⁰

The study of hymnals and their contents reveals the repetition of hymns in hymnals, both Irish and International, and is a snapshot of the musical landscape of the church.³¹ The official publications by the Irish church can be traced back to *The Catholic Psalmist* of 1858. The archaic religious austere language of many hymns poached from International hymnals meant very little to past Irish generations where the culture of congregational singing in the liturgy was non-existent. When the educational, political and social climate that existed in Ireland

²⁸ Fulton J. Sheen quoted in the programme for the Holy Mass & Divine Office at the 3rd Annual Evangelium Conference, St Patricks College Maynooth, 8-10 July 2016, 2.

²⁹ Pope Francis, *Desiderio Desideravi: Apostolic Letter on the Liturgical Formation of the People of God* (Dublin: Veritas Publications, 2022), 22.

³⁰ See Appendix A, 173, No 24.

³¹ See Appendix B (2), 185.

from the 1900s is considered it is easy to understand how there was an unspoken resistance to ‘foreign’ hymns. There is a real need for new thinking regarding uniformity of music. The recent official hymnals published in Ireland, for example *In Caelo*, have retained some of the older hymns and some in the Irish language while embracing new works. Volumes of new works by dominant publishers like the GIA (Gregorian Institute of America) and the OCP (Oregon Catholic Press) have swamped the Irish market with their promotions of new music mostly by American composers. The dissemination and a designated publisher for our own native liturgical composers’ works should be addressed. At diocesan level a hymnal with a limited familiar seasonal repertoire that is used repeatedly, and should include works of our own native composers, would assist congregational singing and ensure continuity. These would resonate with members of various church congregations within the diocese who in the future may attend liturgies in different churches where the inevitable amalgamation of parishes is imminent.

In a changing world the voices of women are striving to be heard for many different reasons. They constitute the majority of church choir membership and other positions and have a diminished status both as members and composers. They deserve more power in decision making and the opportunities to realise their full potential. This study shows the scant presence of Irish women’s works in hymnals and music, related events and in many high-profile church occasions.³² Women must be brave and be their own driving force to express their opinions without the fear of isolation or rejection. In this thesis Irish female composer, Margaret Daly-Denton, is discussed and demonstrates equal competence as her three male composer counterparts as discussed in this thesis. Her awareness of what constitutes functional liturgical music and more importantly how, why and when the parts of the liturgy should be sung results in her uniquely sonic and well-crafted works in a male-dominated

³² See Appendix C, 237-241.

repertoire of church music and within the Catholic church itself. O'Carroll, Lawton and Sexton equally demonstrate in their own unique style that congregational singing was, and is, paramount in their intentions with constant references to the inclusion of the assembly clearly indicated in their works. Their music is accessible and easily learned because of the simple melodies, narrow vocal compass, easy rhythms and harmonies that are simple and attractive and are conducive to active participation in the liturgy. With further resources facilitating animated singing by all, a liturgically-educated clergy, congregations, choirs and musicians situated in the body of the church with the congregation, are vital together with a fresh new approach as to how the Mass can have relevance in an ever-changing world where the church has to embrace change without losing the core message of the Gospel and The Eucharist.

Singing can facilitate a sense of connectedness and belonging and its power of transportation is immense. Active participation by the congregation can be joyous and uplifting but it is a challenge where most have given up on it ever being a reality but this reality can be achieved. A new appreciation of choir members by a 'commissioning' of their ministry is needed in recognition of the equal importance of song in the liturgy. In light of the decreasing numbers attending church a sense of reality must prevail and the physical space within the church, often too big for a small assembly, should be sensibly and sensitively utilised so as to create a sense of a connected worshipping community. Tradition and habit have almost granted ownership to some members of the congregation as to where they place themselves in the pews. A rearrangement of seating, the placement of the choir into the body of the congregation, even to the extent of interspersing the choir members among the assembly (while risking a transient sense of displacement), could enhance and encourage active participation without feelings of inadequacy, isolation or prominence. Music distributed for the entire congregation will ensure that everyone is singing from the same hymn sheet.

Musicam Sacram needs to be updated and simplified, with equal male and female consultations and contributions in its planning. Proper musical education for seminarians would change the attitudes towards liturgical music when in active ministry, that would in turn lead to a greater appreciation of music and the understanding of the need for properly remunerated professionally qualified liturgical musicians and adequate resources.

When one compares a sung Mass to a spoken Mass it exercises the minds of the regular congregants who usually comment when the music is resumed after the summer break, how much they missed the dulcet tones of the choir and how glad they are to have them back. It is an indication of the importance of the choir and how it can be a magnetic and powerful force in creating a confident active congregation that must be heard above the choir and be a performing audience. Opportunities for the presider in the absence of a choir should take on the mantle of instigator of congregational singing and while it takes courage it can be rewarding and gratifying when one hears a congregation and presider in full voice even if it is ‘Faith of our Fathers’ or ‘Sweet Sacrament Divine’ and unaccompanied. What a joy it would be if a general assembly of clergy, choirs, musicians, liturgists and congregational representatives was organised firstly at diocesan level where dialogue and discussion on the way forward for church music could take place. It is now an opportunistic time for the convinced and passionate liturgists and music ministers during the Synodal process³³ to seize the moment and strive for active participation through singing. The aspiration of *Musicam Sacram* can still be a reality but requires a re-examination and revision with parameters that clearly define the way forward for contemporary liturgies.

³³ The Synod 2021-2024 is the initiative of Pope Francis for the Catholic Church to collaboratively chart its path in the modern era emphasising listening, discernment and mission.

James MacMillan claims that ‘music is the perfect art form to bring people together to see a better world and, far from being a spent force, religion has proved to be a vibrant animating principle in modern music’ that he describes ‘as the most spiritual of the arts ... and can reach deep into the human soul’.³⁴ This thesis concludes with the hope that it is informative, inspirational and influential and expresses the belief and hope that joyous and uplifting congregational participation can be a reality in the *Ars Celebrandi* in a new Irish Catholic Church in the twenty-first century.

³⁴ James MacMillan in conversation with K. V. Turley <<https://www.ncregister.com/features/countercultural-catholic-composer-strikes-sacred-chord-in-music>> [Accessed 27 February 2024].

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Appendix A: Papal Documents/ circulars/ letters (1903-2024)

Pope Pius X	<i>Motu Proprio Tra le Sollecitudini</i> 1903
Pope Pius XI	<i>Divini Cultus</i> 1928
Pope Pius XII	<i>Mystici Corporis (Encyclical)</i> 1943
Pope Pius XII	<i>Mediator Dei (Encyclical)</i> 1947
Pope Pius XII	<i>Musicam Sacrae Dicipina (Encyclical)</i> 1955
Pope Pius XII	<i>De Musicae Sacra et Liturgia</i> 1958
Pope John XXIII	Announcement of Second Vatican Council 25 January 1959
Pope Paul VI	<i>Sacrosanctum Concilium</i> 1964
Pope Paul VI	<i>Sacram Liturgiam (Motu Proprio)</i> January 1964
Pope Paul VI	<i>Inter oecumenici</i> (Instruction I on The Constitution on the Sacred Liturgy) Sacred Congregation of Rites, September 1964
Pope Paul VI	<i>Musicam Sacram</i> March 1967 (Guidelines outlined on pg.172)
Pope Paul VI	<i>Tres abhinc annos</i> (Instruction II on The Constitution on the Sacred Liturgy) May 1967
Pope Paul VI	<i>Liturgicae Instaurationes</i> (Instruction III on The Constitution on the Sacred Liturgy) March 1970
Pope Paul VI	Letter to the Bishops by Pope Paul VI on the Minimum Repertoire of Plainchant by Pope Paul VI to the Congregation for Divine Worship April 1974
Pope Paul VI	Roman Missal 2 nd Edition, 1975
Pope Paul VI	<i>Roman Missal</i> , 2 nd Edition, March 1975
Pope John Paul II	<i>Quattor Abhinc Anno</i> 1984
Pope John Paul II	<i>Ecclesia Dei</i> 1988

Pope John Paul II	<i>Varietates legitimate</i> (Instruction IV on The Constitution on The Sacred Liturgy on Inculturation) 1994
Pope John Paul II	<i>Liturgiam Authenticum</i> (Instruction V on The Constitution on the Sacred Liturgy on vernacular translations of the texts of the Roman Missal) 2001
Pope John Paul II	<i>On the Pastoral Care of the Liturgy Ad Limina</i> address to Bishops of France, 8 March 1997
Pope John Paul II	<i>On Active Participation in the Liturgy Ad limina</i> address to Bishops of The United States, 9 October 1998
Pope John Paul II	Letter to Artists, 1999
Pope John Paul II	<i>Roman Missal</i> , 3 rd Editio Typica, 2000
Pope John Paul II	Address to Participants in the International Congress of Sacred Music, January 2001
Pope John Paul II	<i>Chirograph on Sacred Music, Centenary of Tra le Sollecitudini</i> , 2003
Pope Benedict XVI	<i>The Eucharist: Source and Summit of the Life and Mission of the Church-Lineamenta</i> , Synod of Bishops, XI Ordinary General Assembly, 25 February 2004
Pope Benedict XVI	<i>Summorum Pontificum</i> , July 2007
Pope Francis	<i>Lumen Fidei, The Light of Faith</i> , Encyclical, 29 June 2013
Pope Francis	<i>The Eucharist: Source and Summit of the Church's Life</i> , 5 and 12 February 2014, Vol. XX, No. 2, April 2014
Pope Francis	<i>Traditiones Custodes</i> , Apostolic Letter on the use of the Roman Liturgy prior to 1970, July 2021
Pope Francis	<i>Desiderio Desideravi</i> : Apostolic Letter on Liturgical Formation of the People of God, 2022

SECOND VATICAN ECUMENICAL COUNCIL
MUSICAM SACRAM
INSTRUCTION ON MUSIC IN THE LITURGY

5 March, 1967

Preface

1. Sacred music, in those aspects which concern the liturgical renewal, was carefully considered by the Second Vatican Ecumenical Council. It explained its role in divine services, issued a number of principles and laws on this subject in the Constitution on the Liturgy, and devoted to it an entire chapter of the same Constitution.

2. The decisions of the Council have already begun to be put into effect in the recently undertaken liturgical renewal. But the new norms concerning the arrangement of the sacred rites and the active participation of the faithful have given rise to several problems regarding sacred music and its ministerial role. These problems appear to be able to be solved by expounding more fully certain relevant principles of the Constitution on the Liturgy.

3. Therefore the Consilium set up to implement the Constitution on the Liturgy, on the instructions of the Holy Father, has carefully considered these questions and prepared the present Instruction. This does not, however, gather together all the legislation on sacred music; it only establishes the principal norms which seem to be more necessary for our own day. It is, as it were, a continuation and complement of the preceding Instruction of this Sacred Congregation, prepared by this same Consilium on 26 September 1964, for the correct implementation of the Liturgy Constitution.

4. It is to be hoped that pastors of souls, musicians and the faithful will gladly accept these norms and put them into practice, uniting their efforts to attain the true purpose of sacred music, "which is the glory of God and the sanctification of the faithful." [1]

(a) By sacred music is understood that which, being created for the celebration of divine worship, is endowed with a certain holy sincerity of form. [2]

(b) The following come under the title of sacred music here: Gregorian chant, sacred polyphony in its various forms both ancient and modern, sacred music for the organ and other approved instruments, and sacred popular music, be it liturgical or simply religious. [3]

I. Some General Norms

5. Liturgical worship is given a more noble form when it is celebrated in song, with the ministers of each degree fulfilling their ministry and the people participating in it. [4]

Indeed, through this form, prayer is expressed in a more attractive way, the mystery of the liturgy, with its hierarchical and community nature, is more openly shown, the unity of hearts is more profoundly achieved by the union of voices, minds are more easily raised to heavenly things by the beauty of the sacred rites, and the whole celebration more clearly prefigures that heavenly liturgy which is enacted in the holy city of Jerusalem. Pastors of

souls will therefore do all they can to achieve this form of celebration.

They will try to work out how that assignment of different parts to be performed and duties to be fulfilled, which characterizes sung celebrations, may be transferred even to celebrations which are not sung, but at which the people are present. Above all one must take particular care that the necessary ministers are obtained and that these are suitable, and that the active participation of the people is encouraged.

The practical preparation for each liturgical celebration should be done in a spirit of cooperation by all parties concerned, under the guidance of the rector of the church, whether it be in ritual, pastoral or musical matters.

6. The proper arrangement of a liturgical celebration requires the due assignment and performance of certain functions, by which "each person, minister or layman, should carry out all and only those parts which pertain to his office by the nature of the rite and the norms of the liturgy." [5] This also demands that the meaning and proper nature of each part and of each song be carefully observed. To attain this, those parts especially should be sung which by their very nature require to be sung, using the kind and form of music which is proper to their character.

7. Between the solemn, fuller form of liturgical celebration, in which everything that demands singing is in fact sung, and the simplest form, in which singing is not used, there can be various degrees according to the greater or lesser place allotted to singing. However, in selecting the parts which are to be sung, one should start with those that are by their nature of greater importance, and especially those which are to be sung by the priest or by the ministers, with the people replying, or those which are to be sung by the priest and people together. The other parts may be gradually added according as they are proper to the people alone or to the choir alone.

8. Whenever, for a liturgical service which is to be celebrated in sung form, one can make a choice between various people, it is desirable that those who are known to be more proficient in singing be given preference; this is especially the case in more solemn liturgical celebrations and in those which either require more difficult singing, or are transmitted by radio or television. [6]

If, however, a choice of this kind cannot be made, and the priest or minister does not possess a voice suitable for the proper execution of the singing, he can render without singing one or more of the more difficult parts which concern him, reciting them in a loud and distinct voice. However, this must not be done merely for the convenience of the priest or minister.

9. In selecting the kind of sacred music to be used, whether it be for the choir or for the people, the capacities of those who are to sing the music must be taken into account. No kind of sacred music is prohibited from liturgical actions by the Church as long as it corresponds to the spirit of the liturgical celebration itself and the nature of its individual parts, [7] and does not hinder the active participation of the people. [8]

10. In order that the faithful may actively participate more willingly and with greater benefit, it is fitting that the format of the celebration and the degree of participation in it should be varied as much as possible, according to the solemnity of the day and the nature

of the congregation present.

11. It should be borne in mind that the true solemnity of liturgical worship depends less on a more ornate form of singing and a more magnificent ceremonial than on its worthy and religious celebration, which takes into account the integrity of the liturgical celebration itself, and the performance of each of its parts according to their own particular nature. To have a more ornate form of singing and a more magnificent ceremonial is at times desirable when there are the resources available to carry them out properly; on the other hand it would be contrary to the true solemnity of the liturgy if this were to lead to a part of the action being omitted, changed, or improperly performed.

12. It is for the Holy See alone to determine the more important general principles which are, as it were, the basis of sacred music, according to the norms handed down, but especially according to the Constitution on the Liturgy. Direction in this matter, within the limits laid down, also belongs to the competent territorial Episcopal Conferences of various kinds, which have been legitimately constituted, and to the individual bishop.[9]

13. Liturgical services are celebrations of the Church, that is, of the holy people, united under and directed by the bishop or priest.[10] The priest and his ministers, because of the sacred order they have received, hold a special place in these celebrations, as do also—by reason of the ministry they perform—the servers, readers, commentators and those in the choir.[11]

14. The priest, acting in the person of Christ, presides over the gathered assembly. Since the prayers which are said or sung by him aloud are proclaimed in the name of the entire holy people and of all present,[12] they should be devoutly listened to by all.

15. The faithful fulfil their liturgical role by making that full, conscious and active participation which is demanded by the nature of the liturgy itself and which is, by reason of baptism, the right and duty of the Christian people.[13] This participation

(a) Should be above all internal, in the sense that by it the faithful join their mind to what they pronounce or hear, and cooperate with heavenly grace,[14]

(b) Must be, on the other hand, external also, that is, such as to show the internal participation by gestures and bodily attitudes, by the acclamations, responses and singing.[15]

The faithful should also be taught to unite themselves interiorly to what the ministers or choir sing, so that by listening to them they may raise their minds to God.

16. One cannot find anything more religious and more joyful in sacred celebrations than a whole congregation expressing its faith and devotion in song. Therefore the active participation of the whole people, which is shown in singing, is to be carefully promoted as follows:

(a) It should first of all include acclamations, responses to the greetings of the priest and ministers and to the prayers of litany form, and also antiphons and psalms, refrains or repeated responses, hymns and canticles.[16]

(b) Through suitable instruction and practices, the people should be gradually led to a

fuller—indeed, to a complete—participation in those parts of the singing which pertain to them.

(c) Some of the people's song, however, especially if the faithful have not yet been sufficiently instructed, or if musical settings for several voices are used, can be handed over to the choir alone, provided that the people are not excluded from those parts that concern them. But the usage of entrusting to the choir alone the entire singing of the whole Proper and of the whole Ordinary, to the complete exclusion of the people's participation in the singing, is to be deprecated.

17. At the proper times, all should observe a reverent silence.[17] Through it the faithful are not only not considered as extraneous or dumb spectators at the liturgical service, but are associated more intimately in the mystery that is being celebrated, thanks to that interior disposition which derives from the word of God that they have heard, from the songs and prayers that have been uttered, and from spiritual union with the priest in the parts that he says or sings himself.

18. Among the faithful, special attention must be given to the instruction in sacred singing of members of lay religious societies, so that they may support and promote the participation of the people more effectively.[18] The formation of the whole people in singing, should be seriously and patiently undertaken together with liturgical instruction, according to the age, status and way of life of the faithful and the degree of their religious culture; this should be done even from the first years of education in elementary schools.[19]

19. Because of the liturgical ministry it performs, the choir—or the Capella musica, or schola cantorum—deserves particular mention. Its role has become something of yet greater importance and weight by reason of the norms of the Council concerning the liturgical renewal. Its duty is, in effect, to ensure the proper performance of the parts which belong to it, according to the different kinds of music sung, and to encourage the active participation of the faithful in the singing. Therefore:

(a) There should be choirs, or Capellae, or scholae cantorum, especially in cathedrals and other major churches, in seminaries and religious houses of studies, and they should be carefully encouraged.

(b) It would also be desirable for similar choirs to be set up in smaller churches.

20. Large choirs (Capellae musicae) existing in basilicas, cathedrals, monasteries and other major churches, which have in the course of centuries earned for themselves high renown by preserving and developing a musical heritage of inestimable value, should be retained for sacred celebrations of a more elaborate kind, according to their own traditional norms, recognized and approved by the Ordinary.

However, the directors of these choirs and the rectors of the churches should take care that the people always associate themselves with the singing by performing at least the easier sections of those parts which belong to them.

21. Provision should be made for at least one or two properly trained singers, especially where there is no possibility of setting up even a small choir. The singer will present some simpler musical settings, with the people taking part, and can lead and support the faithful

as far as is needed. The presence of such a singer is desirable even in churches which have a choir, for those celebrations in which the choir cannot take part but which may fittingly be performed with some solemnity and therefore with singing.

22. The choir can consist, according to the customs of each country and other circumstances, of either men and boys, or men and boys only, or men and women, or even, where there is a genuine case for it, of women only.

23. Taking into account the layout of each church, the choir should be placed in such a way:

(a) That its nature should be clearly apparent—namely, that it is a part of the whole congregation, and that it fulfills a special role;

(b) That it is easier for it to fulfil its liturgical function;[20]

(c) That each of its members may be able to participate easily in the Mass, that is to say by sacramental participation.

Whenever the choir also includes women, it should be placed outside the sanctuary (presbyterium).

24. Besides musical formation, suitable liturgical and spiritual formation must also be given to the members of the choir, in such a way that the proper performance of their liturgical role will not only enhance the beauty of the celebration and be an excellent example for the faithful, but will bring spiritual benefit to the choir-members themselves.

25. In order that this technical and spiritual formation may more easily be obtained, the diocesan, national and international associations of sacred music should offer their services, especially those that have been approved and several times commended by the Holy See.

26. The priest, the sacred ministers and the servers, the reader and those in the choir, and also the commentator, should perform the parts assigned to them in a way which is comprehensible to the people, in order that the responses of the people, when the rite requires it, may be made easy and spontaneous. It is desirable that the priest, and the ministers of every degree, should join their voices to the voice of the whole faithful in those parts which concern the people.[21]

27. For the celebration of the Eucharist with the people, especially on Sundays and feast days, a form of sung Mass (*Missa in cantu*) is to be preferred as much as possible, even several times on the same day.

28. The distinction between solemn, sung and read Mass, sanctioned by the Instruction of 1958 (n. 3), is retained, according to the traditional liturgical laws at present in force. However, for the sung Mass (*Missa cantata*), different degrees of participation are put forward here for reasons of pastoral usefulness, so that it may become easier to make the celebration of Mass more beautiful by singing, according to the capabilities of each congregation.

These degrees are so arranged that the first may be used even by itself, but the second and third, wholly or partially, may never be used without the first. In this way the faithful will

be continually led towards an ever greater participation in the singing.

29. The following belong to the first degree:

(a) In the entrance rites: the greeting of the priest together with the reply of the people; the prayer.

(b) In the Liturgy of the Word: the acclamations at the Gospel.

(c) In the Eucharistic Liturgy: the prayer over the offerings; the preface with its dialogue and the Sanctus; the final doxology of the Canon, the Lord's prayer with its introduction and embolism; the Pax Domini; the prayer after the Communion; the formulas of dismissal.

30. The following belong to the second degree:

(a) the Kyrie, Gloria and Agnus Dei;

(b) the Creed;

(c) the prayer of the faithful.

31. The following belong to the third degree:

(a) the songs at the Entrance and Communion processions;

(b) the songs after the Lesson or Epistle;

(c) the Alleluia before the Gospel;

(d) the song at the Offertory;

(e) the readings of Sacred Scripture, unless it seems more suitable to proclaim them without singing.

32. The custom legitimately in use in certain places and widely confirmed by indults, of substituting other songs for the songs given in the Graduale for the Entrance, Offertory and Communion, can be retained according to the judgment of the competent territorial authority, as long as songs of this sort are in keeping with the parts of the Mass, with the feast or with the liturgical season. It is for the same territorial authority to approve the texts of these songs.

33. It is desirable that the assembly of the faithful should participate in the songs of the Proper as much as possible, especially through simple responses and other suitable settings.

The song after the lessons, be it in the form of gradual or responsorial psalm, has a special importance among the songs of the Proper. By its very nature, it forms part of the Liturgy, of the Word. It should be performed with all seated and listening to it—and, what is more, participating in it as far as possible.

34. The songs which are called the "Ordinary of the Mass," if they are sung by musical settings written for several voices may be performed by the choir according to the

customary norms, either a capella, or with instrumental accompaniment, as long as the people are not completely excluded from taking part in the singing.

In other cases, the parts of the Ordinary of the Mass can be divided between the choir and the people or even between two sections of the people themselves: one can alternate by verses, or one can follow other suitable divisions which divide the text into larger sections. In these cases, the following points are to be noted: it is preferable that the Creed, since it is a formula of profession of faith, should be sung by all, or in such a way as to permit a fitting participation by the faithful; it is preferable that the Sanctus, as the concluding acclamation of the Preface, should normally be sung by the whole congregation together with the priest; the Agnus Dei may be repeated as often as necessary, especially in concelebrations, where it accompanies the Fraction; it is desirable that the people should participate in this song, as least by the final invocation.

35. The Lord's Prayer is best performed by the people together with the priest.[22]

If it is sung in Latin, the melodies already legitimately existing should be used; if, however, it is sung in the vernacular, the settings are to be approved by the competent territorial authority.

36. There is no reason why some of the Proper or Ordinary should not be sung in said Masses. Moreover, some other song can also, on occasions, be sung at the beginning, at the Offertory, at the Communion and at the end of Mass. It is not sufficient, however, that these songs be merely "Eucharistic"—they must be in keeping with the parts of the Mass, with the feast, or with the liturgical season.

II. The Singing Of The Divine Office

37. The sung celebration of the Divine Office is the form which best accords with the nature of this prayer. It expresses its solemnity in a fuller way and expresses a deeper union of hearts in performing the praises of God. That is why, in accordance with the wish of the Constitution on the Liturgy, [23] this sung form is strongly recommended to those who celebrate the Office in choir or in common.

For it is desirable that at least some part of the Divine Office, especially the principal Hours, namely Lauds and Vespers, should be performed in sung form by these people, at least on Sundays and feast days.

Other clerics also, who live in common for the purpose of studies, or who meet for retreats or other purposes, will sanctify their meetings in a very fitting way if they celebrate some parts of the Divine Office in sung form.

38. When the Divine Office is to be celebrated in sung form, a principle of "progressive" solemnity can be used, inasmuch as those parts which lend themselves more directly to a sung form, e.g. dialogues, hymns, verses and canticles, may be sung, and the rest recited. This does not change the rules at present in force for those obliged to choir, nor does it change particular indulgences.

39. One will invite the faithful, ensuring that they receive the requisite instruction, to celebrate in common on Sundays and feast days certain parts of the Divine Office, especially Vespers, or, according to the customs of the particular area and assembly, other

Hours. In general, the faithful, particularly the more educated, should be led by suitable teaching, to understand the psalms in a Christian sense and use them in their own prayers, so that they may gradually acquire a stronger taste for the use of the public prayer of the Church.

40. The members of Institutes professing the evangelical virtues should be given special instruction of this type, so that they may draw from it more abundant riches for the development of their spiritual life. It is desirable also that they should participate more fully in the public prayer of the Church by performing the principal Hours of the Office in sung form, as far as possible.

41. In accordance with the norm of the Constitution on the Liturgy and the centuries-old tradition of the Latin rite, the Latin language is to be retained for clerics celebrating the Divine Office in choir.[24] Since however the same Liturgy Constitution[25] concedes the use of the vernacular in the Divine Office both by the faithful and by nuns and other members of Institutes professing the evangelical virtues, who are not clerics, due care should be taken that melodies are prepared which may be used in the singing of the Divine Office in the vernacular.

III. Sacred Music In The Celebration Of The Sacraments And Sacramentals, In Special Functions Of The Liturgical Year, In Celebrations Of The Word Of God, And In Popular Devotions

42. The Council laid down in principle that whenever a rite, in keeping with its character, allows a celebration in common with the attendance and active participation of the faithful, this is to be preferred to an individual and quasi-private celebration of the rite.[28] It follows logically from this that singing is of great importance since it more clearly demonstrates the 'ecclesial' aspect of the celebration.

43. Certain celebrations of the Sacraments and Sacramentals, which have a special importance in the life of the whole parish community, such as confirmation, sacred ordinations, matrimony, the consecration of a church or altar, funerals, etc., should be performed in sung form as far as possible, so that even the solemnity of the rite will contribute to its greater pastoral effectiveness. Nevertheless, the introduction into the celebration of anything which is merely secular, or which is hardly compatible with divine worship, under the guise of solemnity should be carefully avoided: this applies particularly to the celebration of marriages.

44. Similarly, celebrations which are singled out by the liturgy in the course of the liturgical year as being of special importance, may be solemnised by singing. In a very special way, the sacred rites of Holy Week should be given due solemnity, since these lead the faithful to the center of the liturgical year and of the liturgy itself through the celebration of the Paschal Mystery.

45. For the liturgy of the Sacraments and Sacramentals, and for other special celebrations of the liturgical year, suitable melodies should be provided, which can encourage a celebration in a more solemn form, even in the vernacular, depending on the capabilities of individual congregations and in accordance with the norms of the competent authority.

46. Sacred music is also very effective in fostering the devotion of the faithful in

celebrations of the word of God, and in popular devotions.

In the celebrations of the word of God,[27] let the Liturgy of the Word in the Mass[28] be taken as a model. In all popular devotions the psalms will be especially useful, and also works of sacred music drawn from both the old and the more recent heritage of sacred music, popular religious songs, and the playing of the organ, or of other instruments characteristic of a particular people.

Moreover, in these same popular devotions, and especially in celebrations of the word of God, it is excellent to include as well some of those musical works which, although they no longer have a place in the liturgy, can nevertheless foster a religious spirit and encourage meditation on the sacred mystery.[29]

IV. The Language To Be Used In Sung Liturgical Celebrations, And On Preserving The Heritage Of Sacred Music

47. According to the [Constitution on the Liturgy](#), "the use of the Latin language, with due respect to particular law, is to be preserved in the Latin rites."[30]

However, since "the use of the vernacular may frequently be of great advantage to the people"[31] "it is for the competent territorial ecclesiastical authority to decide whether, and to what extent, the vernacular language is to be used. Its decrees have to be approved, that is, confirmed by the Apostolic See."[32]

In observing these norms exactly, one will therefore employ that form of participation which best matches the capabilities of each congregation.

Pastors of souls should take care that besides the vernacular "the faithful may also be able to say or sing together in Latin those parts of the Ordinary of the Mass which pertain to them."[33]

48. Where the vernacular has been introduced into the celebration of Mass, the local Ordinaries will judge whether it may be opportune to preserve one or more Masses celebrated in Latin—especially sung Masses (*Missae in cantu*)—in certain churches, above all in large cities, where many come together with faithful of different languages.

49. As regards the use of Latin or the mother tongue in the sacred celebrations carried out in seminaries, the norms of the Sacred Congregation of Seminaries and Universities concerning the liturgical formation of the students should be observed.

The members of Institutes professing the evangelical virtues should observe, in this matter, the norms contained in the Apostolic Letter *Sacrificium Laudis* of 15 August 1966 besides the Instruction on the language to be used by religious in celebrating the Divine Office and conventual or community Mass, given by this Sacred Congregation of Rites on 23 November 1965.

50. In sung liturgical services celebrated in Latin:

(a) Gregorian chant, as proper to the Roman liturgy, should be given pride of place, other things being equal.[34] Its melodies, contained in the "typical" editions, should be used, to

the extent that this is possible.

(b) "It is also desirable that an edition be prepared containing simpler melodies, for use in smaller churches." [36]

(c) Other musical settings, written for one or more voices, be they taken from the traditional heritage or from new works, should be held in honor, encouraged and used as the occasion demands. [36]

51. Pastors of souls, having taken into consideration pastoral usefulness and the character of their own language, should see whether parts of the heritage of sacred music, written in previous centuries for Latin texts, could also be conveniently used, not only in liturgical celebrations in Latin but also in those performed in the vernacular. There is nothing to prevent different parts in one and the same celebration being sung in different languages.

52. In order to preserve the heritage of sacred music and genuinely promote the new forms of sacred singing, "great importance is to be attached to the teaching and practice of music in seminaries, in the novitiates and houses of study of religious of both sexes, and also in other Catholic institutes and schools," especially in those higher institutes intended specially for this. [37] Above all, the study and practice of Gregorian chant is to be promoted, because, with its special characteristics, it is a basis of great importance for the development of sacred music.

53. New works of sacred music should conform faithfully to the principles and norms set out above. In this way they will have "the qualities proper to genuine sacred music, being within the capacities not merely of large choirs but of smaller choirs, facilitating the participation of all the faithful." [38]

As regards the heritage that has been handed down those parts which correspond to the needs of the renewed liturgy should first be brought to light. Competent experts in this field must then carefully consider whether other parts can be adapted to the same needs. As for those pieces which do not correspond to the nature of the liturgy or cannot be harmonized with the pastoral celebration of the liturgy—they may be profitably transferred to popular devotions, especially to celebrations of the word of God. [39]

V. Preparing Melodies For Vernacular Texts

54. In preparing popular versions of those parts which will be set to melodies, and especially of the Psalter, experts should take care that fidelity to the Latin text is suitably harmonized with applicability of the vernacular text to musical settings. The nature and laws of each language must be respected, and the features and special characteristics of each people must be taken into consideration: all this, together with the laws of sacred music, should be carefully considered by musicians in the preparation of the new melodies.

The competent territorial authority will therefore ensure that in the commission entrusted with the composition of versions for the people, there are experts in the subjects already mentioned as well as in Latin and the vernacular; from the outset of the work, they must combine their efforts.

55. It will be for the competent territorial authority to decide whether certain vernacular texts set to music which have been handed down from former times, can in fact be used,

even though they may not conform in all details with the legitimately approved versions of the liturgical texts.

56. Among the melodies to be composed for the people's texts, those which belong to the priest and ministers are particularly important, whether they sing them alone, or whether they sing them together with the people, or whether they sing them in "dialogue" with the people. In composing these, musicians will consider whether the traditional melodies of the Latin liturgy, which are used for this purpose, can inspire the melody to be used for the same texts in the vernacular.

57. New melodies to be used by the priests and ministers must be approved by the competent territorial authority.[40]

58. Those Episcopal Conferences whom it may concern will ensure that for one and the same language, used in different regions, there will be a single translation. It is also desirable that as far as possible, there should be one or more common melodies for the parts which concern the priest and ministers, and for the responses and acclamations of the people, so that the common participation of those who use the same language may be encouraged.

59. Musicians will enter on this new work with the desire to continue that tradition which has furnished the Church, in her divine worship, with a truly abundant heritage. Let them examine the works of the past, their types and characteristics, but let them also pay careful attention to the new laws and requirements of the liturgy, so that "new forms may in some way grow organically from forms that already exist,"[41] and the new work will form a new part in the musical heritage of the Church, not unworthy of its past.

60. The new melodies for the vernacular texts certainly need to undergo a period of experimentation in order that they may attain a sufficient maturity and perfection. However, anything done in churches, even if only for experimental purposes, which is unbecoming to the holiness of the place, the dignity of the liturgy and the devotion of the faithful, must be avoided.

61. Adapting sacred music for those regions which possess a musical tradition of their own, especially mission areas,[42] will require a very specialized preparation by the experts. It will be a question in fact of how to harmonize the sense of the sacred with the spirit, traditions and characteristic expressions proper to each of these peoples. Those who work in this field should have a sufficient knowledge both of the liturgy and musical tradition of the Church, and of the language, popular songs and other characteristic expressions of the people for whose benefit they are working.

VI. Sacred Instrumental Music

62. Musical instruments can be very useful in sacred celebrations, whether they accompany the singing or whether they are played as solo instruments.

"The pipe organ is to be held in high esteem in the Latin Church, since it is its traditional instrument, the sound of which can add a wonderful splendor to the Church's ceremonies and powerfully lift up men's minds to God and higher things.

"The use of other instruments may also be admitted in divine worship, given the decision

and consent of the competent territorial authority, provided that the instruments are suitable for sacred use, or can be adapted to it, that they are in keeping with the dignity of the temple, and truly contribute to the edification of the faithful."[43]

63. In permitting and using musical instruments, the culture and traditions of individual peoples must be taken into account. However, those instruments which are, by common opinion and use, suitable for secular music only, are to be altogether prohibited from every liturgical celebration and from popular devotions.[44]

Any musical instrument permitted in divine worship should be used in such a way that it meets the needs of the liturgical celebration, and is in the interests both of the beauty of worship and the edification of the faithful.

64. The use of musical instruments to accompany the singing can act as a support to the voices, render participation easier, and achieve a deeper union in the assembly. However, their sound should not so overwhelm the voices that it is difficult to make out the text; and when some part is proclaimed aloud by the priest or a minister by virtue of his role, they should be silent.

65. In sung or said Masses, the organ, or other instrument legitimately admitted, can be used to accompany the singing of the choir and the people; it can also be played solo at the beginning before the priest reaches the altar, at the Offertory, at the Communion, and at the end of Mass.

The same rule, with the necessary adaptations, can be applied to other sacred celebrations.

66. The playing of these same instruments as solos is not permitted in Advent, Lent, during the Sacred Triduum and in the Offices and Masses of the Dead.

67. It is highly desirable that organists and other musicians should not only possess the skill to play properly the instrument entrusted to them: they should also enter into and be thoroughly aware of the spirit of the liturgy, so that even when playing *ex tempore*, they will enrich the sacred celebration according to the true nature of each of its parts, and encourage the participation of the faithful.[46]

VII. The Commissions Set Up For The Promotion Of Sacred Music

68. The diocesan Commissions for sacred music are of most valuable assistance in promoting sacred music together with pastoral liturgical action in the diocese.

Therefore they should exist as far as possible in each diocese, and should unite their efforts with those of the liturgical Commission.

It will often be commendable for the two Commissions to be combined into one, and consist of persons who are expert in both subjects. In this way progress will be easier.

It is highly recommended that, where it appears to be more effective, several dioceses of the same region should set up a single Commission, which will establish a common plan of action and gather together their forces more fruitfully.

69. The Liturgical Commission, to be set up by the Episcopal Conference as judged

opportune,[46] should also be responsible for sacred music; it should therefore also consist of experts in this field. It is useful, however, for such a Commission to confer not only with the diocesan Commissions, but also with other societies which may be involved in musical matters in the same region. This also applies to the pastoral liturgical Institute mentioned in art. 44 of the Constitution.

In the audience granted on 9 February, 1967 to His Eminence Arcadio M. Cardinal Larraona, Prefect of the Sacred Congregation of Rites, His Holiness Pope Paul VI approved and confirmed the present Instruction by his authority, ordered it to be published and at the same time established that it should come into force on Pentecost Sunday 14 May, 1967.

Appendix B (1) Hymnals (1858-2024)

International Catholic Hymnals pre-Vatican II

<i>Arundel Hymnal</i>	Henry Duke of Norfolk and Charles T. Gatty (eds), (London: Boosey & Co., 1905)
<i>The English Hymnal</i>	Compiled by Birbeck, Lacey et al, Musical Editor Ralph Vaughan Williams, (London: Oxford University Press, 1906) and (London: A. R. Mowbry & Co., 1906)
<i>Westminster Hymnal</i>	Richard Runciman Terry (ed.), (London: R & T Washbourne, 1912)
<i>American Catholic Hymnal</i>	Marist Brothers (eds), (New York: P. J. Kenedy, 1913)
<i>Holy Cross Hymnal</i>	William Cardinal O'Connell (ed.), (Boston: McLaughlin & Reilly, 1915)
<i>St Basil's Hymnal,</i>	Basilian Fathers (eds), (Chicago: J. P. Daleiden & Co., 1918)
<i>Canticum Novum</i>	Carlo Rossini (New York: J. Fischer & Bro., 1935)
<i>Laudate Hymnal and Choir Book</i>	J. Hohe, H.J. Koch, A. Green (eds), (Boston: McLaughlin & Reilly 1950)
<i>The Pius X Hymnal</i>	Pius X School of Liturgical Music New York (eds), (Boston: McLaughlin & Reilly Co., 1953)
<i>Mediator Dei Hymnal</i>	CYR De Brant (ed.) (Ohio USA: Gregorian Institute of America 1955)

Irish Catholic Hymnals pre-Vatican II

<i>The Catholic Psalmist</i>	C. B. Lyons (ed.), (Dublin: James Duffy, 1859)
<i>The Armagh Hymnal</i>	William Henry Grattan Flood, Shane Leslie, John Stratford Collins (eds), (Dublin: Catholic Truth Society of Ireland, 1912).
<i>Raint Amhráin</i>	Pádraig Breathneach (ed.), (Baile Átha Cliath: The Irish Education Co., 1916)
<i>Hymns to the Sacred Heart</i>	Leonard Shanahan (Dublin: Office of the Irish Messenger, circa 1919).
<i>Dánta Dé,</i>	Úna Ní Ógáin, (Dublin: Three Candles Press, 1928).
<i>Hymn Book</i>	The Organising Committee 31 st International Eucharistic Congress, Dublin, (Dublin: Juverna Press, 1932).
<i>Laudemus</i>	Catholic Truth Society (eds), (Dublin: The Catholic Truth Society of Ireland, 1932).
<i>Cantuarium,</i>	Staf Gebruers (ed.), (Dublin: Richview Press, 1944).
<i>Holy Ghost Hymnal</i>	John Kearney (ed.), 1911. 2 nd Edition was by Joseph Corless, (Dublin: The Holy Ghost Fathers, 1954).

International Catholic Hymnals post-Vatican II

<i>The Catholic Hymnal</i>	Petti and Laycock (eds), (New York: St Martin's Press, 1972)
<i>Glory and Praise</i>	(Arizona: North American Liturgy Resources, 1980)
<i>Gather</i>	General Editor Robert J. Batastini, Michael A. Cymbala et al (Chicago: GIA Publications, 1988).
<i>Jean de Brèbeuf Hymnal</i>	John Paul II Institute (eds), (New Hampshire USA: Sophia Institute Press, 2021)

Irish Catholic Hymnals post-Vatican II

<i>People's MassBook</i>	Michael Harty (ed.),
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(London: Chapman Publications Ltd., 1966)

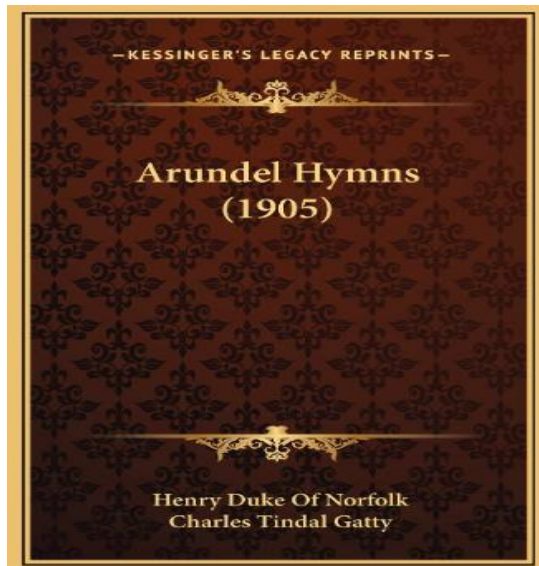
- The Massbook for Ireland* Noel Watson (ed.), (Dublin: C. J. Fallon Limited, 1969)
- Veritas Hymnal* Jeremiah Threadgold (ed.),
(Dublin: Veritas Publications, 1974)
- Hymns Old and New* Fergus Clarke, Damian Lundy, Kevin Mayhew (eds),
(Dublin, Essex: Kevin Mayhew 1977)
- Alleluia! Amen!* Margaret Daly-Denton (ed.),
(Dublin: Veritas Publications, 1978).
- Celebrations* Sub-Committee for the Liturgy of the Papal Visit (ed.)
(Dublin: Veritas Publications, 1979)
- Responsorial Psalms for Sundays and Feast Days* Fintan P. O’Carroll (ed.), Paul Kenny,
(Carlow: Irish Church Music Association, 1983)
- Hosanna!* Paul Kenny (ed.), (Dublin: Columba Press, 1987)
- Cantate* Margaret Daly-Denton, (Dublin: Veritas Publications, 1992-1994)
- Hail Christ Our King* The National Service Committee for Renewal in Ireland (eds),
(Dublin: Cedar Media and Communications Ltd., 1993)
- In Caelo,* Liam Lawton, (ed.), (Dublin: Veritas Publications, 1999)
- Seinn Alleluia* Patrick O’Donoghue, (ed.), (Dublin: Columba Press, 1999)
- Sing the Mass* National Centre for Liturgy in association with the Advisory
Committee on Church Music, (Dublin: Veritas Publications, 2011)
- Canaimís* An tIonad Náisiúnta Liotúirge I gcómhar leis an Choiste
Comhairleach um Cheol Eaglasta, (Dublin: Veritas Publications, 2018)

Appendix B (2) Front Covers and contents:

Front covers, contents and comments of selected hymnals pre-and post-Vatican II, both Irish and International.³⁵ Particular hymns are highlighted indicating their repetitive inclusion in hymnals from the oldest to the most recent showing how these hymns were borrowed from other hymnals.

International Hymnals pre-Vatican II

Arundel Hymns (1905)



Contents: *Arundel Hymns (1905)*

³⁵ See Appendix B(1).

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THE
ENGLISH
HYMNAL

Full Music Edition

OXFORD UNIVERSITY PRESS

A. R. MOWBRAY & Co., Ltd.

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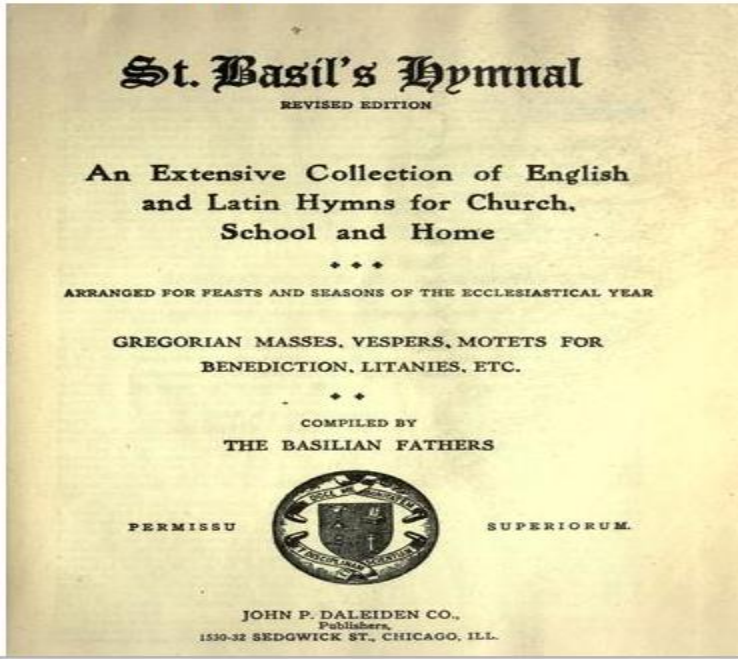
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St Basil’s Hymnal (1906)

St. Basil's hymnal



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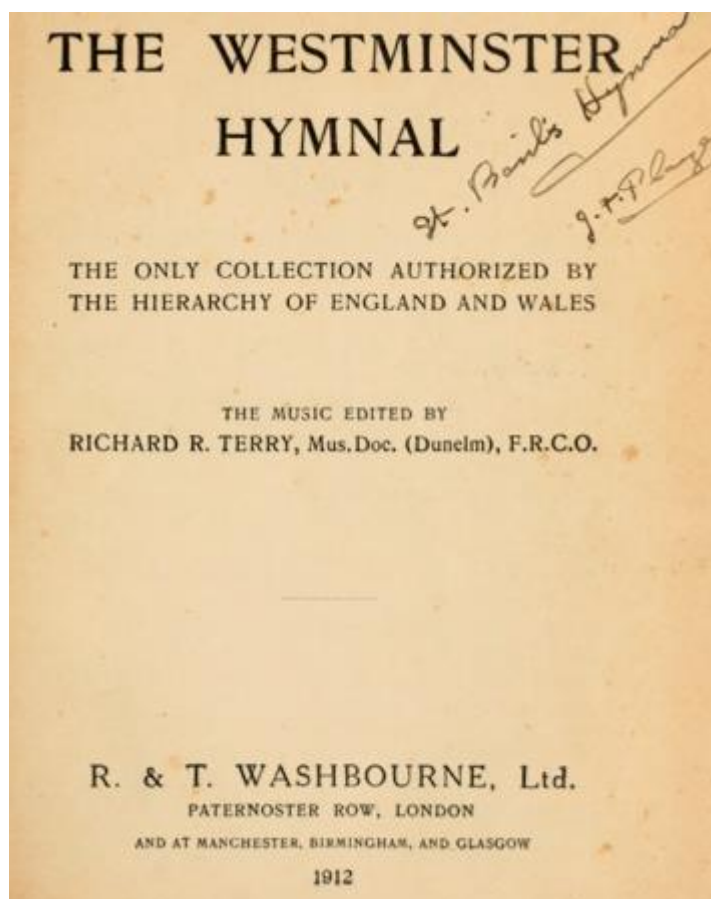
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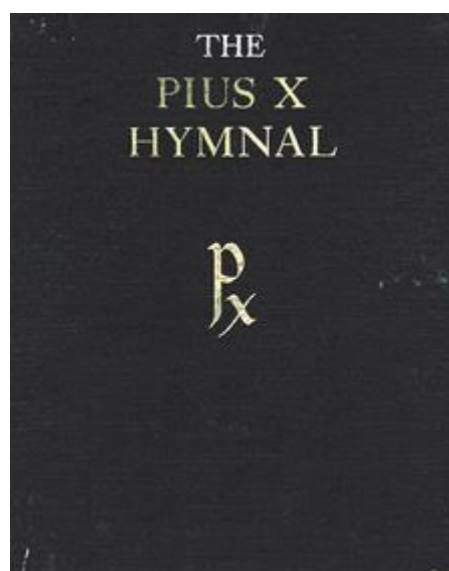


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The Pius X Hymnal (1953)



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Mediator Dei Hymnal, (1955)

No. 699

**MEDIATOR DEI
HYMNAL**

For Unison Choirs and Congregations

Compiled, Arranged and Edited

by

CYR DE BRANT

699—Accompaniment Edition

699A—Singer's Edition

PUBLISHED BY

GREGORIAN INSTITUTE OF AMERICA

2132 JEFFERSON AVENUE . . . TOLEDO 2, OHIO

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Many hymns by F. W. Faber, John Lingard, William Joseph Maher, Aloys Schlör and Mary E. Walsh featured in many hymnals such as the following:

‘O Purest of Creatures’, F. W. Faber

‘O Mother I could weep for mirth’, F. W. Faber

‘Jesus my Lord’, F. W. Faber

‘Hail Queen of Heaven’, John Lingard

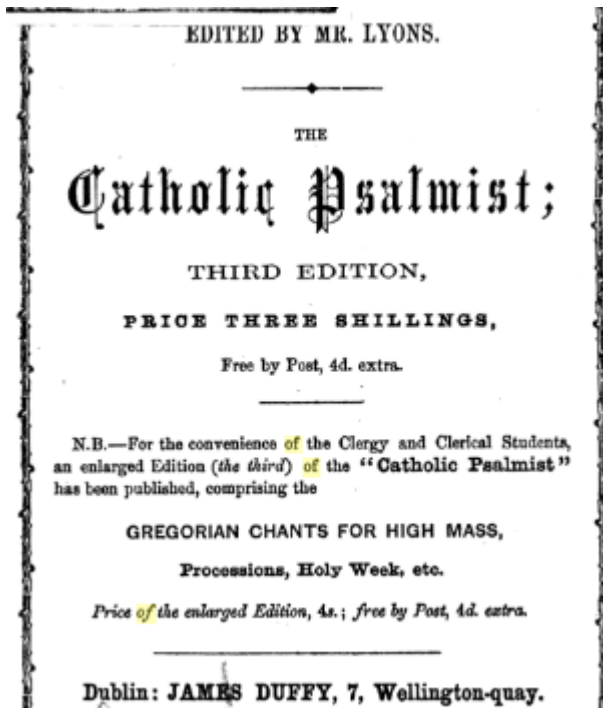
‘Soul of my Saviour’, Text: Pope John XXII, Tune: William Joseph Maher

‘To Jesus Heart all burning’, text; Aloys Schlör

‘Bring flowers of the rarest’, Mary E. Walsh (circa.1871)

Irish Catholic Hymnals pre-Vatican II

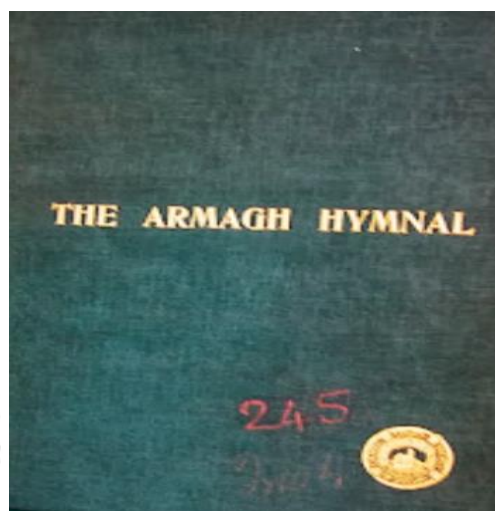
The Catholic Psalmist (1858)



Walworth's text of 'Holy God we praise thy Name' was first published with music in *The Catholic Psalmist* (Dublin, 1858) and is still being sung today.

The Armagh Hymnal (1912)

In a comprehensive article on Hymns and Hymn Books, in a recent number of the "Choirmaster" a prominent authority, assuming the pen name of "Hymnologist," after quoting Dr. Terry's famous criticism of the Armagh Hymnal to the effect that this hymnal "was a monument to musical illiteracy" and that it was "difficult to believe that the greater part of the musical setting was intended to be taken seriously, and not as a ghastly joke," stated that "unfortunately also in regard to St. Basil's Hymnal many that stand in high places have allowed themselves to be 'let down' in recommending the book and giving it their approbation." The reviewer, going into detail continued:—



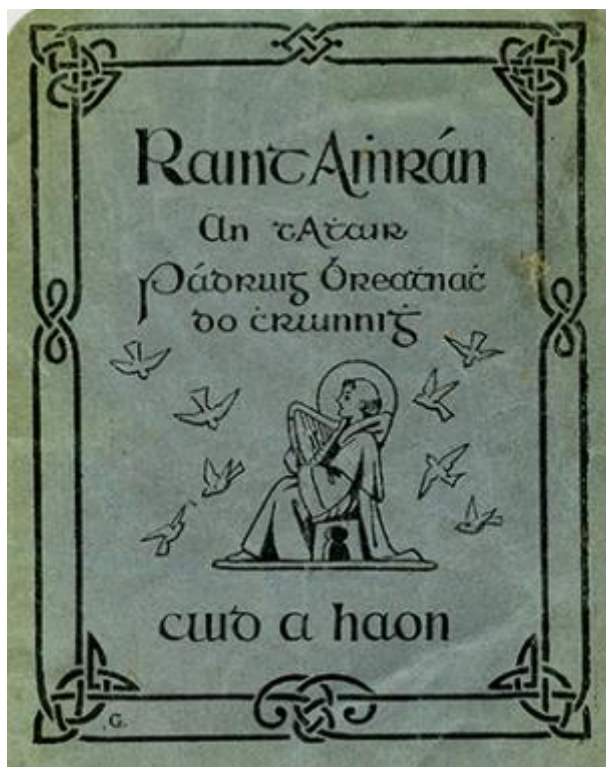
Contents: *Armagh Hymnal* (1912) (hymns that are included)

‘God of Mercy’, Fr Vaughan

‘Hail Queen of Heaven’, Text: John Lingard, Tune: H. F. Hemy

‘Jesus my Lord’, Text: F. W. Faber, Tune: G. Herbert

***Raint Amrán* (1916)**



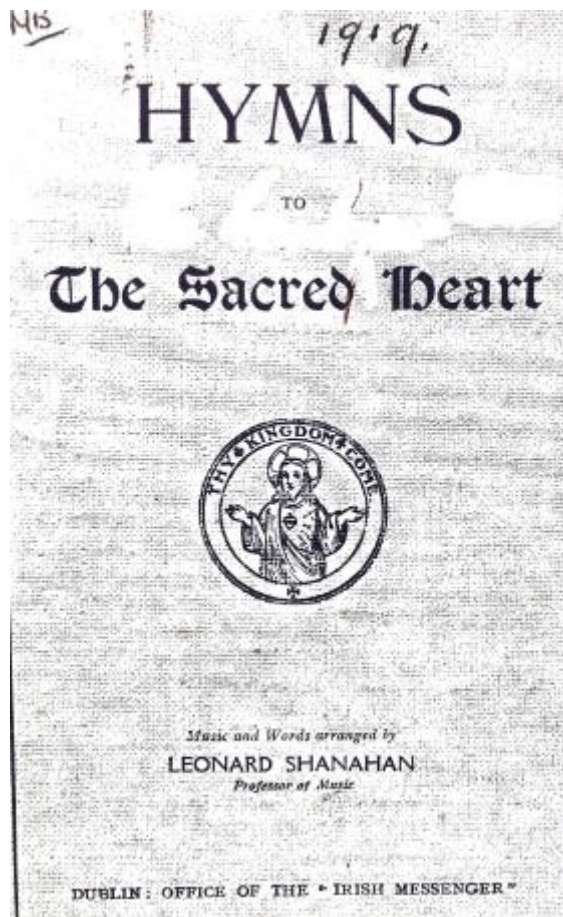
Cualaceta bí ag Connrad na Saeóitge i Lunnain, blianta éigin ó fóin, de bpiḡ sup ceatuiḡeas ar nam ferom vo bainc ar na hampáin a bioḡ aca ran Irish Religious Celebration anpúo. An tacuteir míceál Ó Maolúomnaḡ a bioḡ 'n-a ceann oḡta; agus ní mḡte apáo sup éat an fea boct a pláinte ag obair ar fon na Saeóitge, agus ar fon na hÉipeann. So nḡine Dia tḡocair ar a anam.

páoruis breacnaḡ.

Ác Clac, 7, X., 1916.

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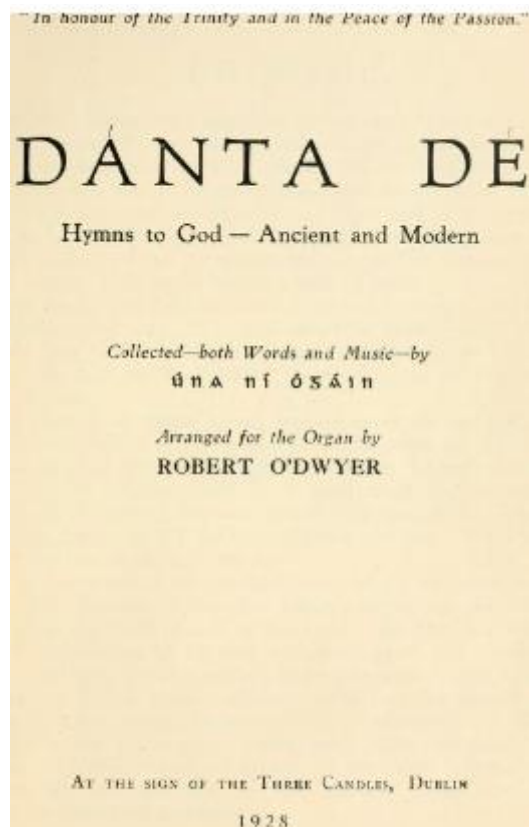
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Dánta Dé (1928)



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Notes by Úna Ní Ógáin in *Dánta Dé*

I found a considerable part of the poems in MSS. in the Irish Academy ("RIA"), and in other MSS. which had not been printed before. I also took several from other collections, which their Authors gave me leave to use, most generously and liberally, for which I now offer my sincere thanks, as follows: to the Columban Society, Maynooth, for hymns from their charming little book; to Father P. Walsh, and to the Talbot Press, for hymns from "Rainnt Amháin"; (41, 55, 73, 81, 82); to my friend Philip Waldron, who gave me a set of verses for use during Holy Communion or Mass, (86—91), from a fine collection which he made himself, and to Lachlan MacBean, Author, and Aeneas Mackay, Stirling, Publisher, for leave to use the following tunes, (5, 15, 24, 34, 43, 57, 70), and the words of one poem (57), from "Songs and Hymns of the Scottish Highlands." Father P. O'Dinneen also permits me most generously to make use of his beautiful books.

As for the folk-poems, which have always had their own old traditional music, I got five from Maighréad Ní Annagáin, from the Decies, Waterford (19, 53, 59, 63, 65, 76), and one from her husband, Séamus Claidillín, who also gave me the tunes of Nos. 14, 38, 46, 70. I am most grateful to them for the very generous and kind manner in which they gave me their music, and their counsel and help. Also to Antony O'Docherty, N.T., Falcarragh, Donegal, who gave me three beautiful hymns, (36, 37, 38), both words and Music; to Áine O'Reilly, Macroom, who sent me the Easter Hymn No. 42, and to Miss C. Townshend, for the tune of 78. Mr. Arthur Darley, too, gave me seven fine tunes, (23, 51, 56 I, II, 62, 66), which he collected among the people, for which I desire specially to thank him, and also Dr. Grattan Flood, for the old music of the "Sancte Venite" (50), with two others (1 and 7); and the Talbot Press for the Joyce tunes.

That good Father Eoin MacHugh, C.S.S.R., also went carefully through the melodies with me, and gave me much advice about them, many thanks to him for this.

I desire to make mention here of the dear memory of my friend, Miss Nelly O'Brien, who is now gone before us on "The Way of Truth." She frequently helped and encouraged me in this work, as she assisted in every way in her power in any work for Ireland. The peace of God be with her noble soul.

I am giving the source of each poem, and each tune, as far as I know them at the end of this book.

Perhaps no other nation or language possesses such continuity of sacred poetry as ours, from the dawn of the Faith in Ireland until now.

There are poems of many centuries in this book, from the time of Saint Patrick to the present day,—for "Tórna," and Dr. Hyde have kindly given me leave to include some of their poems. It is wonderful how the warm-hearted, clear-believing spirit of the older Gaels fills Irish Christianity, through storm and sunshine, through all the centuries, down to our own time. Some of the words have gradually changed or become obsolete, so that it is necessary to substitute others more easily understood (as Dr. Hyde has done with the "Breastplate"), but the old spirit, beautiful and noble, lives on in the hearts of our people still,—the spirit which was kindled in them at the first by the Spirit of God; and it will endure always with the help of God, as a precious and sacred heritage, and shine undimmed amongst us as long as the language lives in which these poems were enshrined.

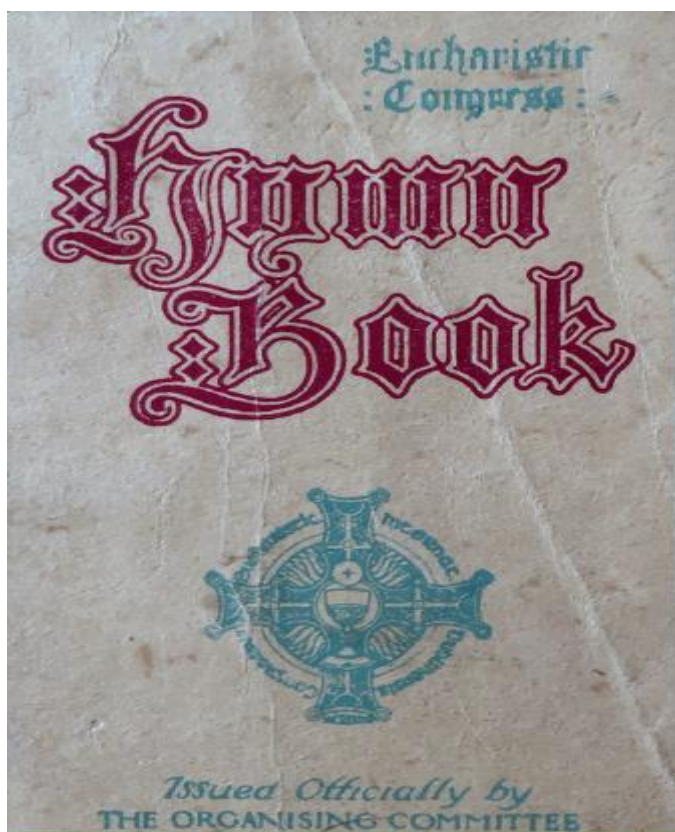
ÚNA NÍ OGÁIN.

N.B.—I have followed here the example of the learned scribe, Michael O Longain, the Younger, who divided his Religious Collections as follows:—*Dánta Dé*, *Dánta Muire*, *Dánta na Naomh*; = Poems about GOD, Poems about Mary, Poems about the Saints. Here now is *Dánta Dé*. Perhaps someone else will bring out a book containing the two other portions, which would fully complete the work.

U. NÍ Ó.



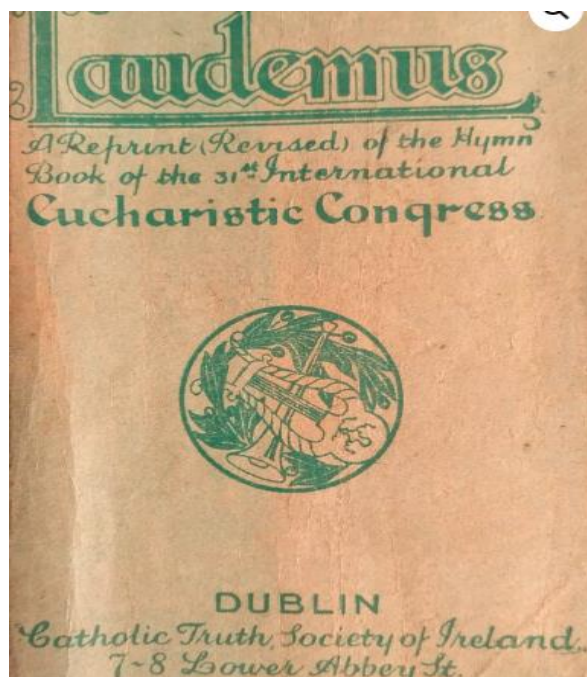
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‘God of Mercy and compassion’

‘Jesus My Lord, my God my all’

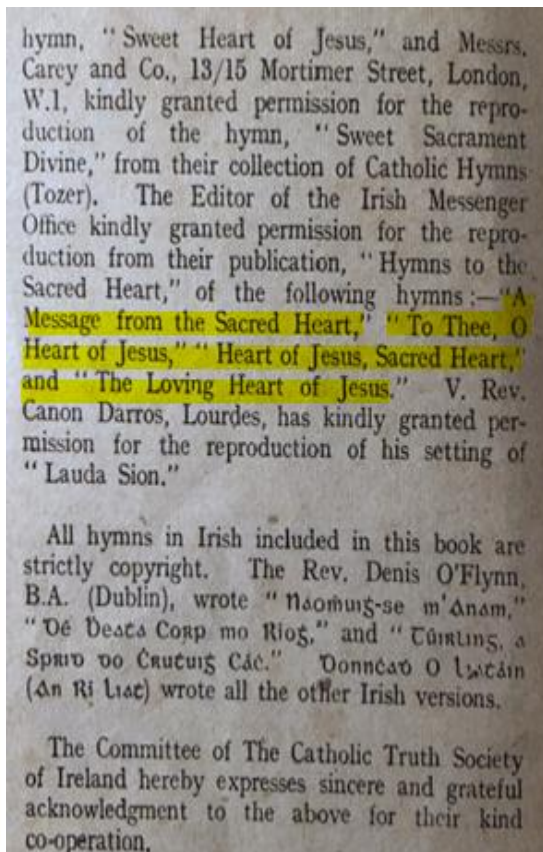
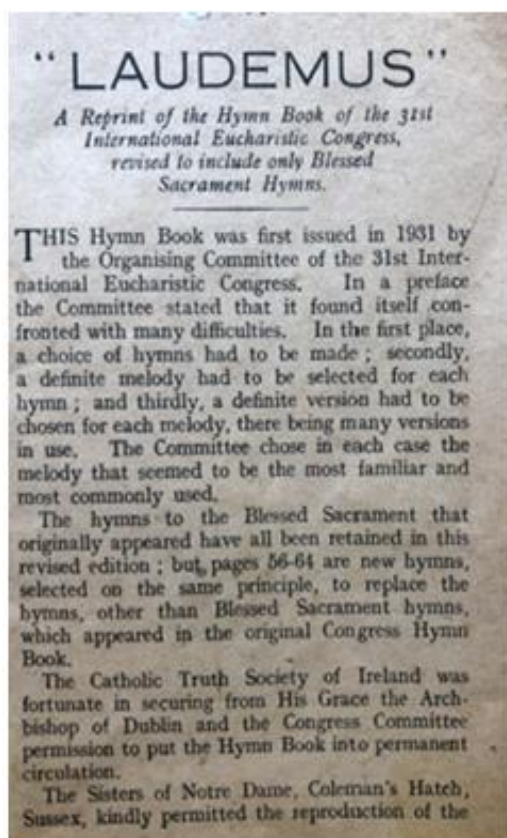
‘Soul of my Saviour’

‘Sweet Heart of Jesus’

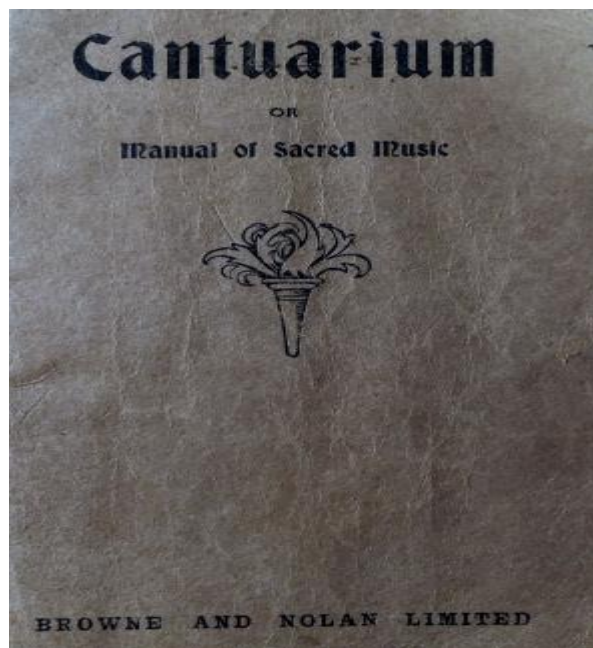
‘To Jesus heart all burning’

‘Sweet Sacrament Divine’

Preface of *Laudemus*



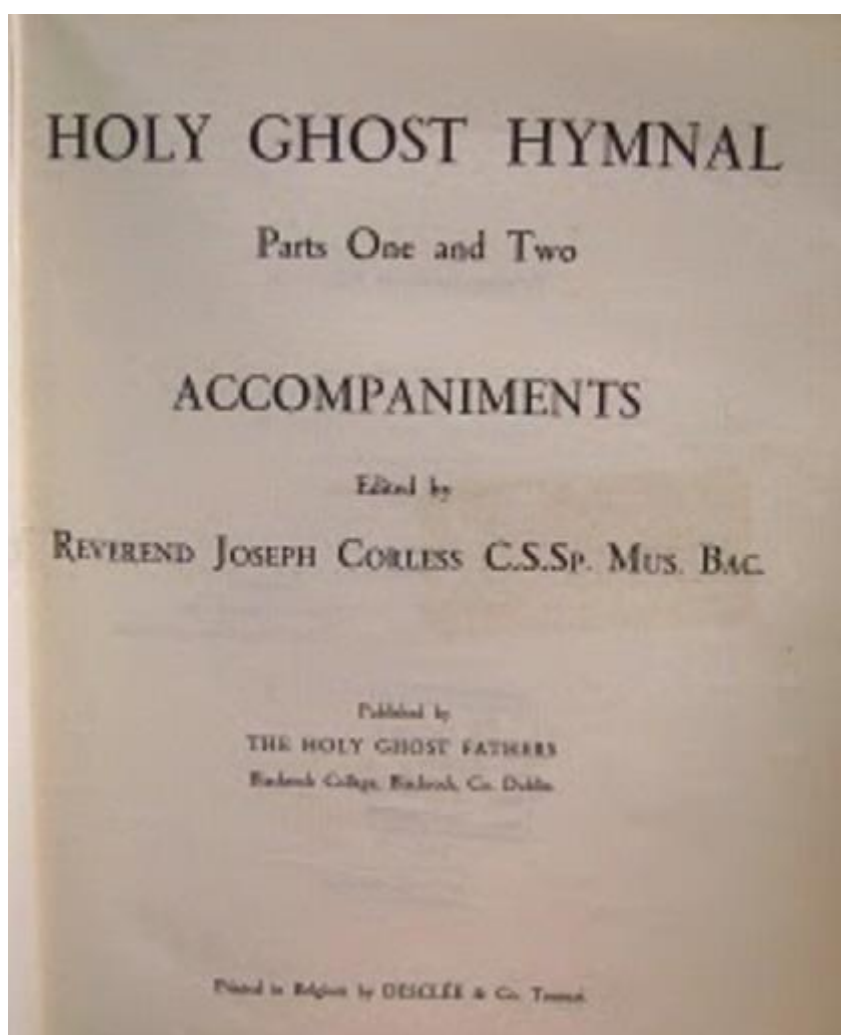
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The Holy Ghost Hymnal (1954)



THE HOLY GHOST HYMNAL

COMPILED
BY MEMBERS OF THE CONGREGATION
OF THE HOLY GHOST
(C. S. Sp.)

PART I



HOLY GHOST FATHERS,
BLACKROCK COLLEGE,
DUBLIN
Printed in Belgium.

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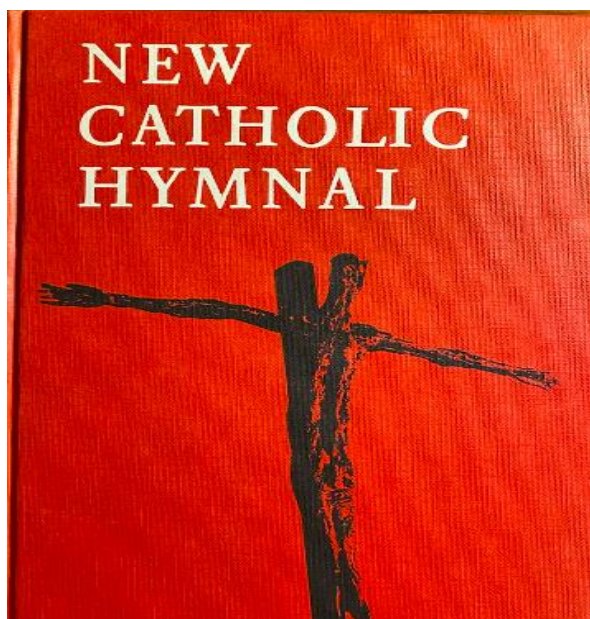
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International Hymnals post-Vatican II

New Catholic Hymnal (1972)

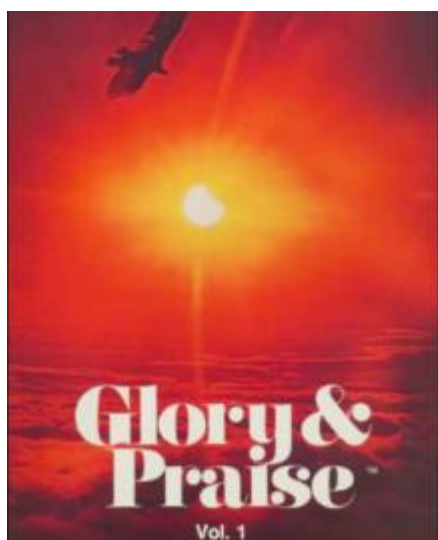


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Glory and Praise: Songs for Christian Assembly, Glory and Praise (1980)



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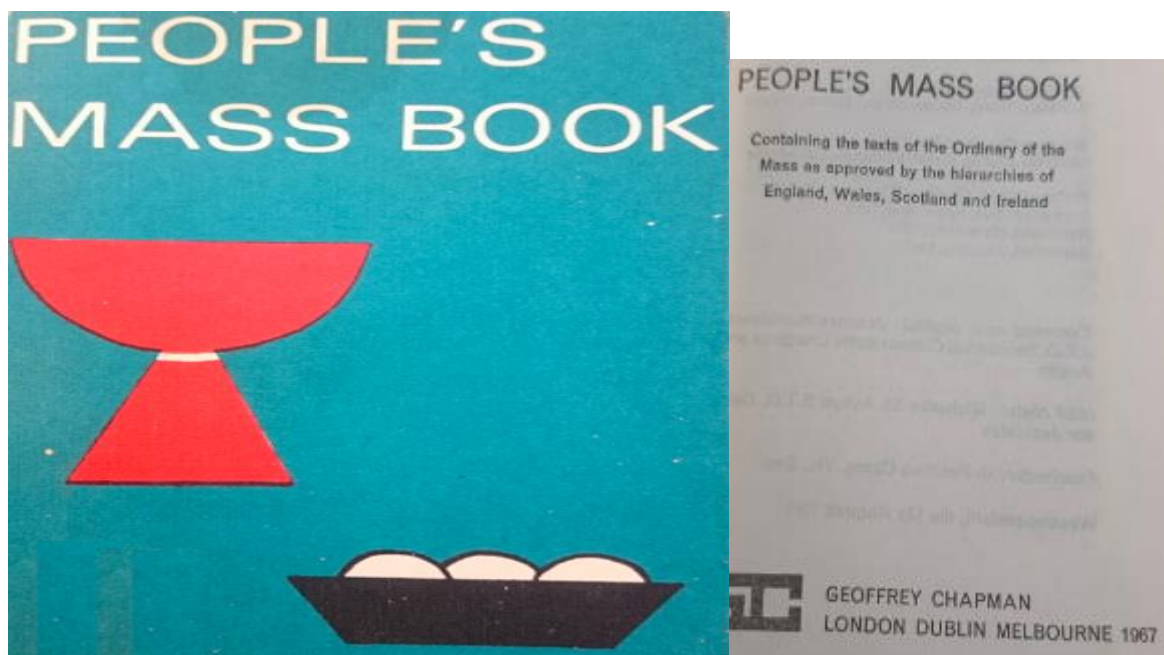
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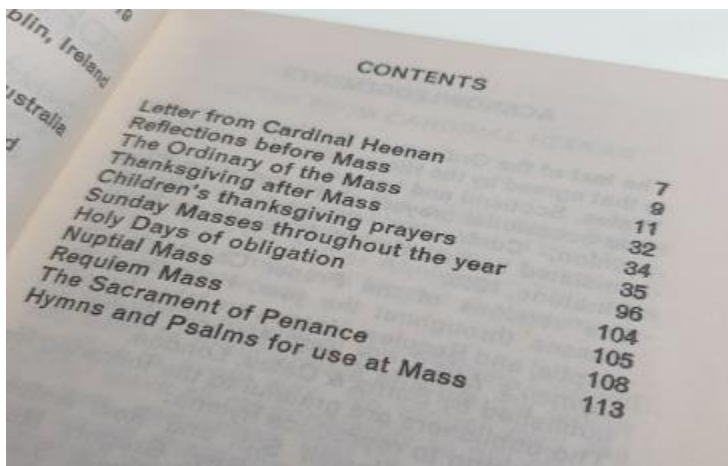
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Irish Hymnals post-Vatican II

People's Mass Book (1967)

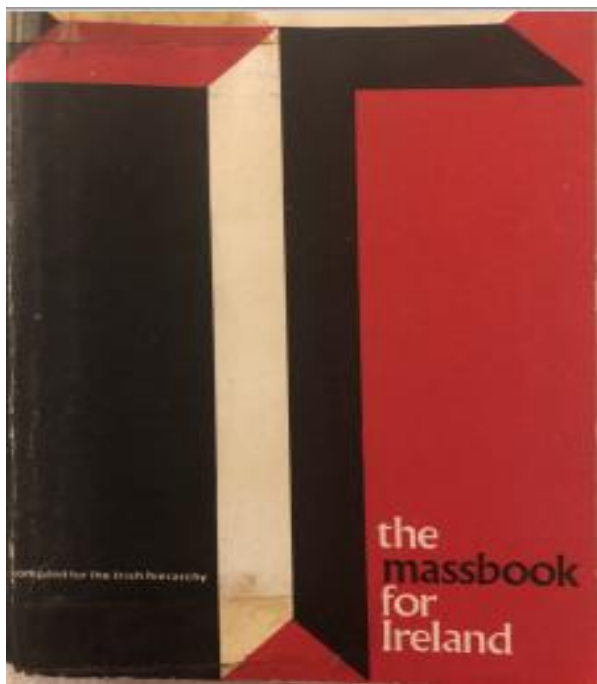


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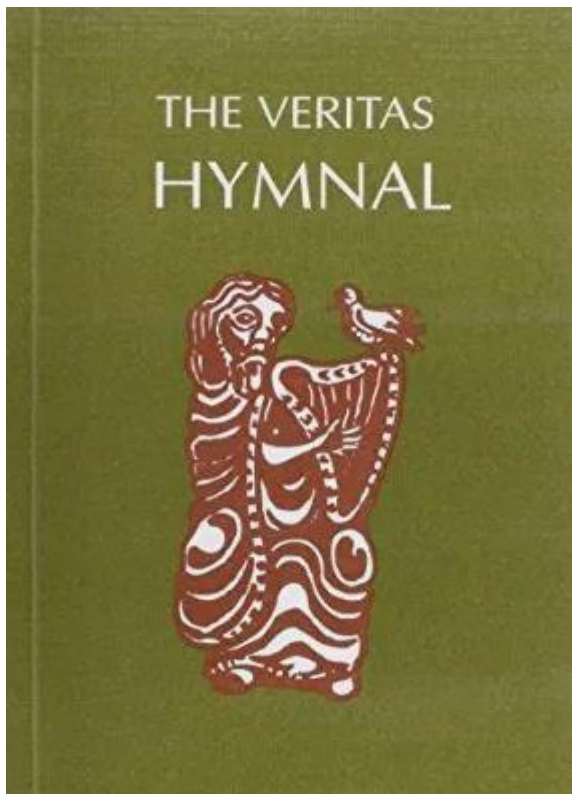


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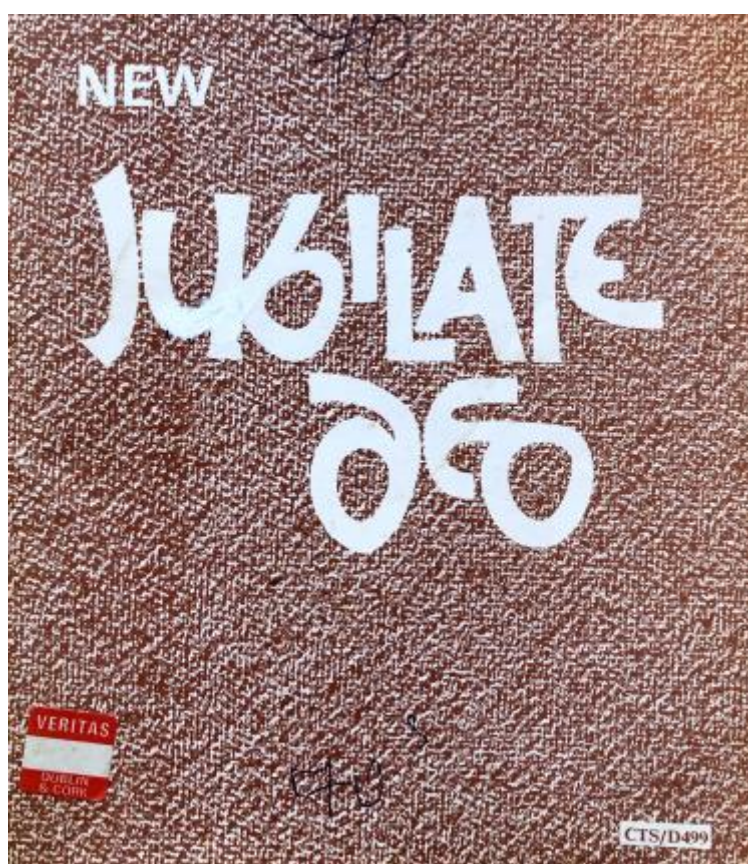
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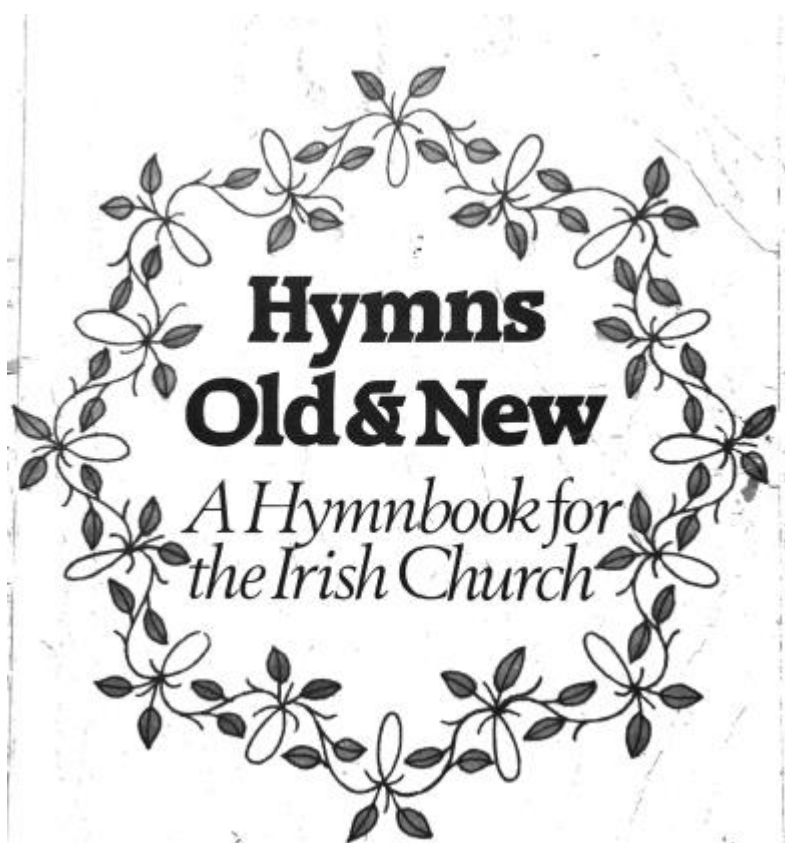
New Jubilate Deo (1974)



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Hymns Old and New (1974)



HYMNS OLD AND NEW
A hymn book for the Irish Church

Edited by
FERGUS CLARKE,
DAMIAN LUNDY F.S.C.
and
KEVIN MAYHEW



Contents: Hymns Old and New

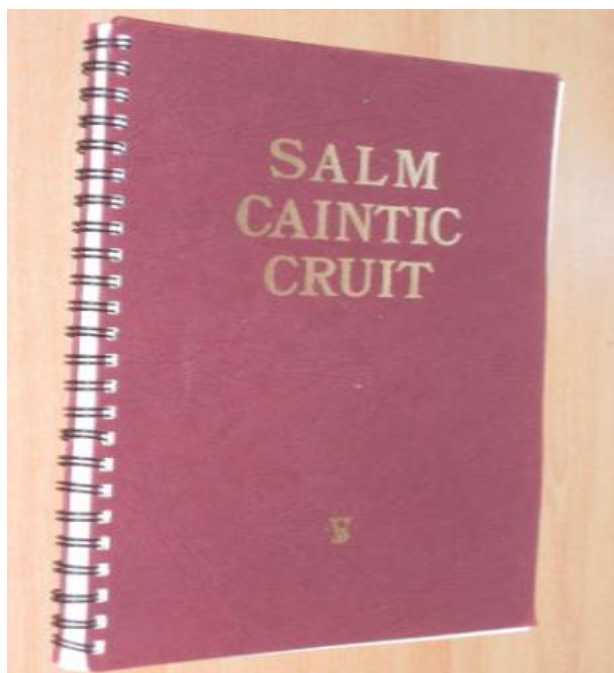
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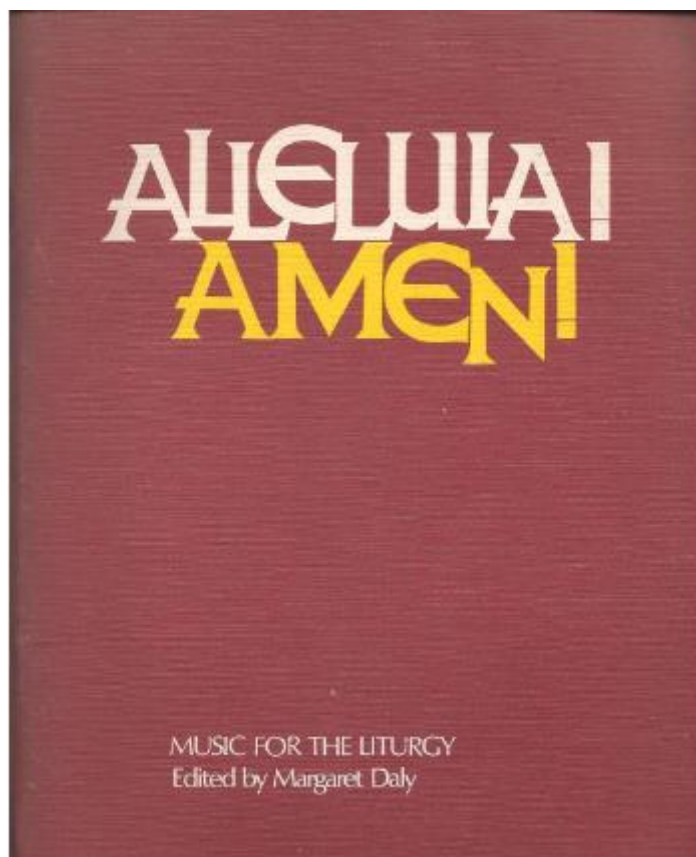
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***Salm Caintic Cruit* (1992) – Veronica Ní Chinnéide**



***Alleluia Amen* (1978)**



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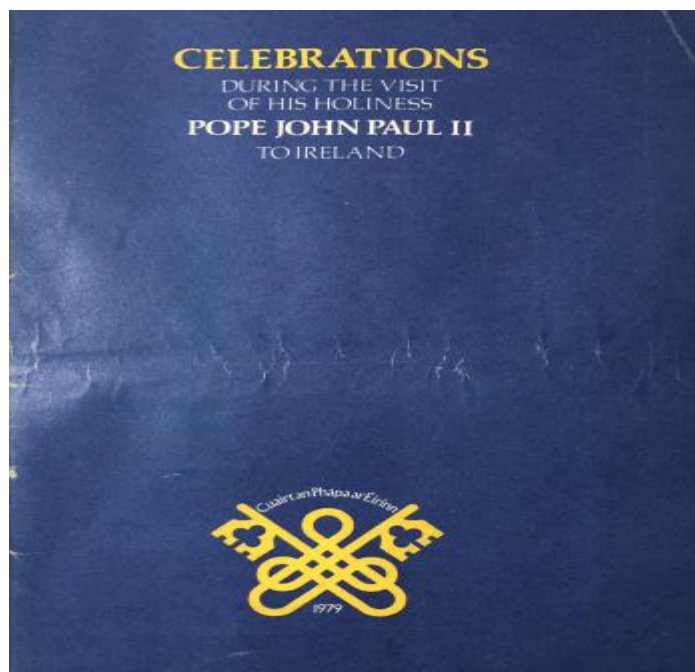
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Let me sing of your law, O my God	46	Yes I shall arise, and return to my Father	50
Let not your hearts be troubled, you believe in God	86	You are my servant, I have chosen you	85
Let us welcome the Lord for he comes	105	You are the honour, you are the glory of our people	68
		You satisfy the hungry heart with gift of finest wheat	89

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Celebrations (1979)



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‘Be not afraid’ – Bob Dufford
‘Gift of finest wheat’ – Robert E Kreutz
‘Seek ye first’ – Karen Lafferty
‘All the earth proclaim the Lord’ – Lucien Deiss
‘Come and take the flesh of Christ’ – Donal Murray
‘Dóchas linn Naomh Pádraig’ – Traidisiúnta
‘Deus Meus’ – Maol Íosa O Brolcháin
‘Fáilte Romhat a Rí na nAingeal’- Tradisiúnta
‘Freely Freely’ – Carol Owens
‘Hail Redeemer King Divine’ - Patrick Brennan/Henry Grattan Flood
‘Holy God we praise Thy Name’ – Ignaz Franz (English translation- C. A. Walworth)
‘Holy Mary full of grace’ – Paul Dècha

‘How Great Thou Art’- Carl Boberg/Stuart K. Hine

‘Lord of all hopefulness’- Jan Struther/ Tune – ‘Slane’ – Anonymous

‘Love is his word’- Luke Connaughton

‘Soul of my Saviour’- W. J. Maher

‘Bí a Íosa im Chroíse’ – Anonymous

‘I am the bread of life’ – Suzanne Toolan

Responsorial Psalms for Sundays and Major Feast Days – Fintan P. O’Carroll (1983)

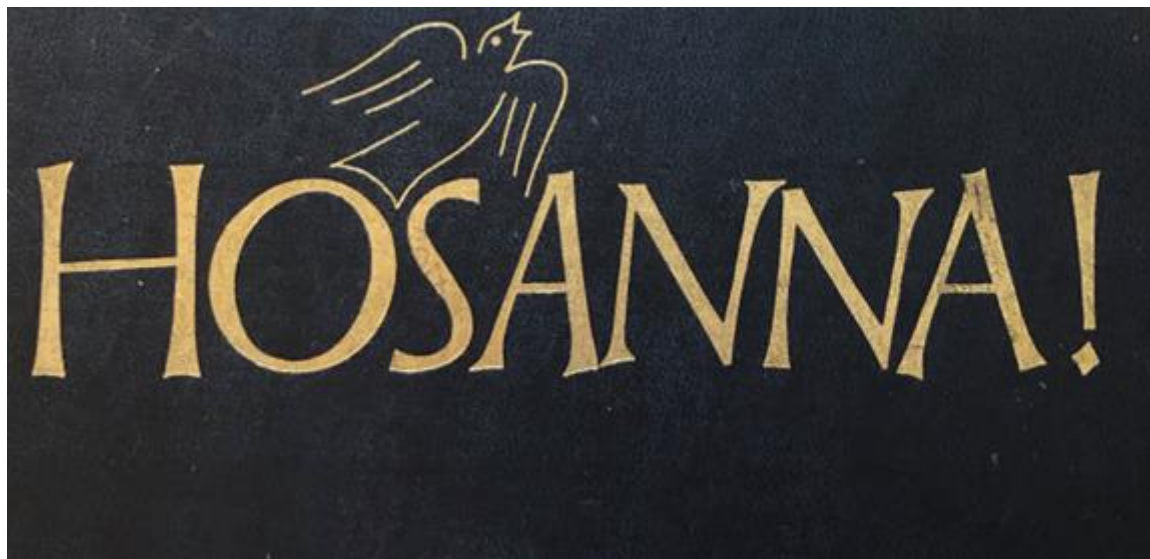


**Responsorial Psalms
for
Sundays
and
Major Feast Days**

Fintan O Carroll

I.C.M.A.

Hosanna (1987)



Contents: Hosanna

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NB: Titles beginning with "The" are found under 'T'

The references in square brackets are to accompaniments. V = *The Veritas Hymnal*; AA = *Alleluia! Amen!*; 20C = *The 20th Century Folk Hymnal*.

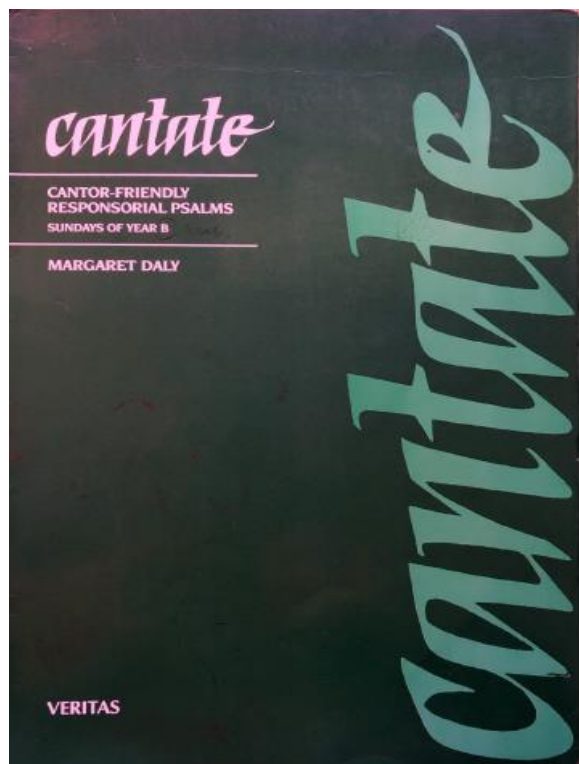
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6 Alleluia Psalm 150 [AA.112/114]	
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32 Críost liom [V.17]	72 Jesus Christ is risen today [V.102]
33 Clog dheascáil an aingil [V.126]	73 Keep in mind [AA.146/147]
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35 Come and take the flesh of Christ [V.15]	75 Laudate Dominum
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37 Come, O Lord [AA.216]	77 Let not your hearts be troubled [AA.201]
38 Come to me, Lord [V.23]	78 Let the earth rejoice and sing [V.105]
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51 Glory to you my God this night [V.11]	91 May your love be upon us O Lord [AA.76]
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60 Hail to the Lord who comes [V.112]	100 O come all ye faithful [V.64]
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144	Sweet sacrament divine [V.35]		
145	Tantum ergo [V.13.40,42,90]		
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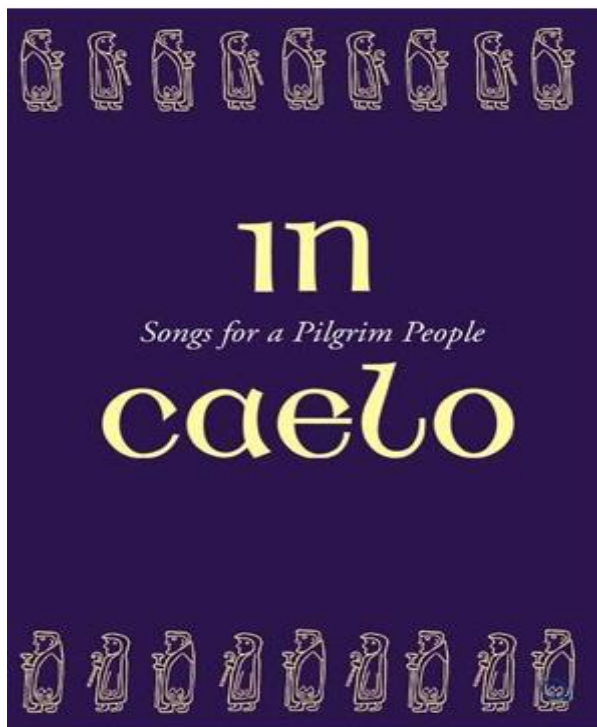
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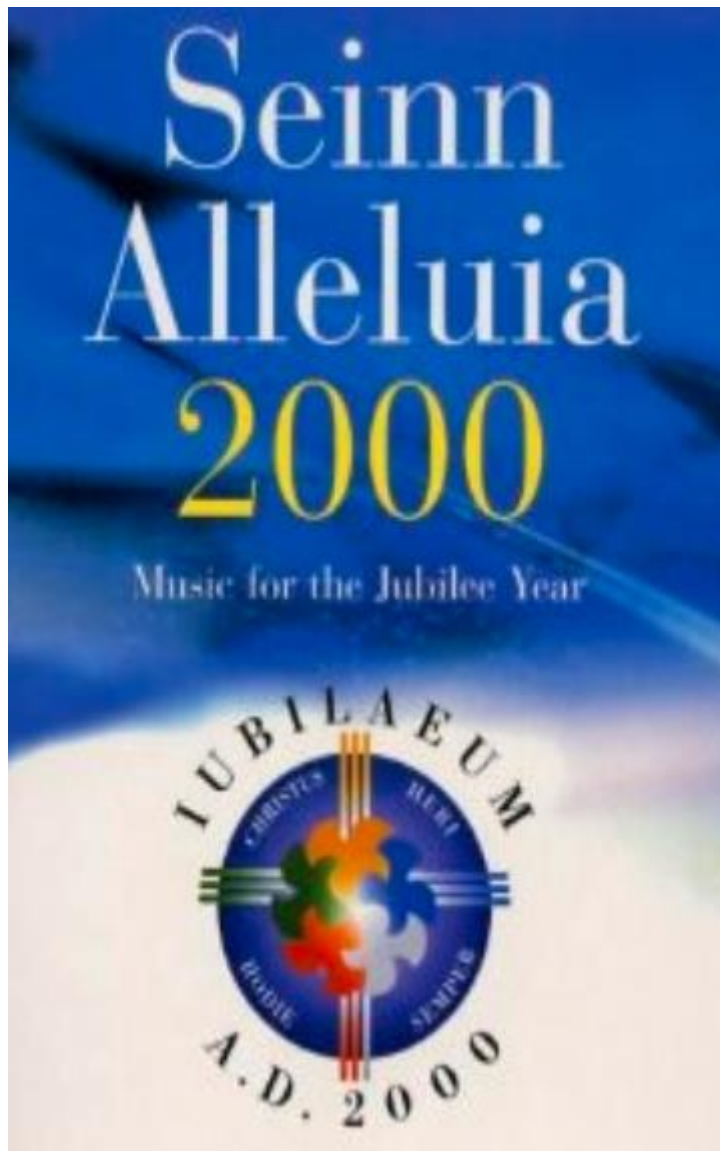
In Caelo (1999)



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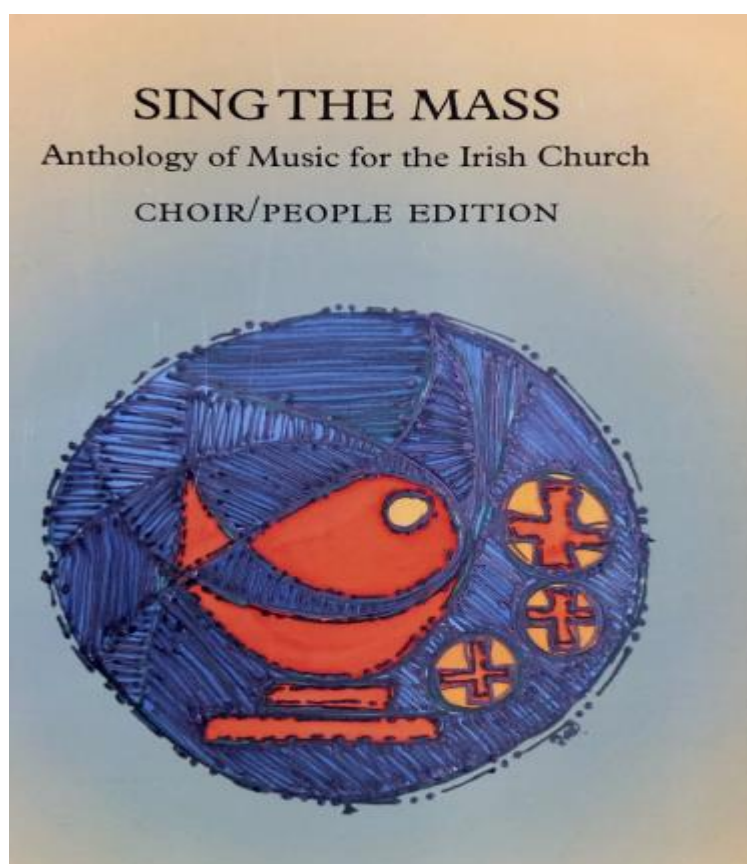
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26 Christ Be Our Light	69 Love is His Word	111 Silent Night	141 Veni Creator Spiritus
27 Christ is My Light	70 Lumen Christi	112 Sing Alleluia	142 Wait for the Lord
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Sing The Mass (2011)



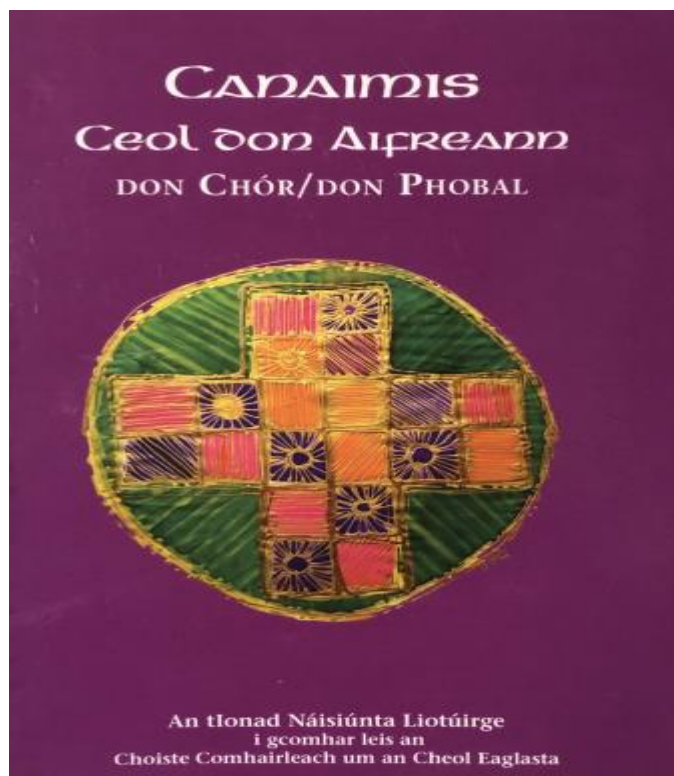
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MISSION HYMNS

1

TO DO YOUR WILL

To do your will is my desire :
To live in you, Lord, is my life,
To spread your love throu' all the earth,
T. 1. 4 f. 112

All of my days I sing your praise,
Thru' all my nights you are my light,
You will shine forth throu' all my years,
And joyously will bring me home.

Thru' all this world I see your face,
In all my ways you guide my heart,
You touch my face and comfort me
I love the life you gave to me.

I search this world so restlessly
Seeking a home from hate and strife,
I've found in you the strength to see
The meaning of this troubled life.

And so my God, I give to you
These straining words, these restless times,
And like my life as a tribute of
your endless love for all mankind.

2

TANTUM ERGO

Come, adore this wondrous presence,
Bow to Christ the source of grace,
Here is kept the ancient promise
Of God's earthly dwelling-place.
Sight is blind before God's glory,
Faith alone may see his face.

Glory be to God the Father,
Praise to his coequal Son,
Adoration to the Spirit,
Bond of love, in Godhead one,
Blest be God by all creation
Joyously while ages run. Amen.

V. You gave your people bread from heaven.

R. And all who ate were filled with gladness.

12

LORD OF ALL HOPEFULNESS

Lord of all hopefulness, Lord of all joy,
Whose trust, ever child-like, no cares could
destroy,

Be there at our waking, and give us, we pray,
Your bliss in our hearts, Lord, at the break of
day.

Lord of all eagerness, Lord of all faith,
Whose strong hands were skilled at the plane
and the lathe,

Be there at our labours, and give us, we pray,
Your strength in our hearts, Lord, at the noon
of the day,

Lord of all kindliness, Lord of all grace,
Your hands swift to welcome, your arms to
embrace,

Be there at our homing, and give us we pray,
Your love in our hearts, Lord, at the eve of the
day.

13

HOW GREAT THOU ART

O Lord my God, when I in awesome wonder
Consider all the work thy hand hath made,
I see the stars, I hear the mighty thunder,
Thy power throughout the universe displayed.

Refrain :

Then sings my soul, my Saviour God to thee
How great thou art ! How great thou art !
Then sings my soul, my Saviour God to thee
How great thou art ! How great thou art !

Refrain :

And when I think, that God His Son not sparing
Sent Him to die, I scarce can take it in
That on the cross, my burden gladly bearing,
He bled and died to take away my sin.

Refrain :

When Christ will come with shout of acclamation
And take me home, what joy shall fill my heart
Then shall I bow in humble adoration,
And there proclaim, my God, how great thou art!

Refrain :

14

WERE YOU THERE

Were you there when they crucified my Lord ?
Were you there when they crucified my Lord ?
Oh—sometimes it causes me to tremble, tremble,
tremble.

Were you there when they crucified my Lord ?
Were you there when they laid him in the tomb ?
Were you there when he rose on Easter Morn ?

OUR FATHER

Our Father, who art in heaven,
Hallowed be thy name,
Thy kingdom come, thy will be done,
Hallowed be thy name. (2).

Thy will be done on earth as in heaven,
Hallowed be thy name,
Give us this day our daily bread,
Hallowed be thy name. (2).

And forgive us our trespasses,
Hallowed be thy name,
As we forgive those who trespass against us,
Hallowed be thy name. (2).

And lead us not into temptation,
Hallowed be thy name,
But deliver us from all that is evil
Hallowed be thy name. (2).

11

PRAYER OF ST. FRANCIS

Make me a channel of your peace :
Where there is hatred, let me bring your love ;
Where there is injury, your pardon Lord :
And where there's doubt, true faith in you.

Make me a channel of your peace :
Where there's despair in life let me bring hope,
Where there is darkness only light,
And where there's sadness ever joy.

O Master grant that I may never seek
So much to be consoled as to console ;
To be understood as to understand,
To be loved as to love with all my soul.

Make me a channel of your peace :
It is in pardoning that we are pardoned ;
In giving to all men that we receive ;
And in dying that we are born to eternal life.

ACKNOWLEDGEMENTS

Gratitude is expressed to the following for permission to print these hymns : James Quinn, S.J. Geoffrey Chapman: Hymns nos. 2, 3, 6 and 19. World Library of Sacred Music, Gallard Ltd. If we fail to acknowledge authors we apologise and will correct the error in future reprints.

KEY PRINTING WORKS LIMERICK

THIS IS MY WILL

This is my will, my one command
That love should dwell among you all.
This is my will, that you should love
As I have shown that I love you.

No greater love a man can have
Than that he dies to save his friends.
You are my friends if you obey
What I command that you should do.

I call you now no longer slaves ;
No slave knows all his master does.
I call you friends, for all I hear
My father say You hear from me.

You choose not me, but I chose you,
That you should go and bear much fruit.
I chose you out that you in me
Should bear much fruit that will abide.

All that you ask my Father dear
For my name's sake you shall receive.
This is my will, my one command,
That love should dwell in each, in all.

Jn. 15: 12-17.

16

GIVE ME FAITH

Give me joy in my heart, keep me singing.
Give me joy in my heart, I pray.
Give me joy in my heart, keep me singing.
Keep me singing till the break of day.

Refrain :

Sing Hosanna, Sing Hosanna, Sing
Hosanna, to the King of Kings.
Sing Hosanna, Sing Hosanna, Sing
Hosanna to the King.

Give me faith in my heart, keep me searching.

Refrain :

Give me hope in my heart, keep me striving.

Refrain :

Give me love in my heart, keep me serving.

Refrain :

Appendix C: Women Composers (1963-2024)

Irish female composers featured in the Irish Church Music Association Tutorials, 1998-2019

1998

Margo Lombard

Úna Marie Mclaughlin

Veronica Ní Chinnéide

Mary Amond O'Brien

Siobhán Mullin

2000

Sue Furlong

2001

Moira Bergin

Ite O'Donovan

2002

Sr. Columcille

Sue Furlong

2003

Pauline Chambers

2004

Julianne Woods

Ite O'Donovan

Margaret Daly

2005

Margaret Daly

2006

Patrice O'Connor

Ite O'Donovan

Margaret Daly

Sue Furlong

2007

Ite O'Donovan

2008

Marie Dunne

Margaret Daly-Denton

Ite O'Donovan

2009

Margaret Daly-Denton

Sue Furlong

Ite O'Donovan

2010

No Irish female composers

2011

No available information

2012

No Irish female composers

2013 –

No available information

2014

Mary McDonnell

Moira Bergin

2015

Mary McDonnell

Moira Bergin

2016

Michelle Sutton Ryan

Moira Bergin

2017

Moira Bergin

Ite O'Donovan

2018

Margaret Daly-Denton

Sue Furlong

Máire Ni Dhuibhir

2019

Moira Bergin

Helen Walsh

Margaret Daly-Denton

Ite O'Donovan

Sue Furlong

2020 –

No meeting due to Covid 19 pandemic

2021

On Line due to Covid 19 pandemic

2022

No information available

2023 -

No information available

Guest Directors list for ICMA Summer Schools shows one female guest director

PREVIOUS SUMMER SCHOOLS		
YEAR	VENUE	GUEST DIRECTOR
1970	Maynooth	
1971	Daigán Park	
1972	All Hallow's College, Drumcondra	
1973	Galway	
1974	Gormanstown College, Co. Meath	
1975	Dungarvan	
1976	Redemptorist College, Galway	
1977	Carysfort College, Dublin	Abbé Paul Décha
1978	Dungarvan	John Cooke
1979	Mary Immaculate College, Limerick	
1980	NUU Colerain	Christopher Walker
1981	Maynooth	Christopher Walker / Lucien Deiss
1982	Maynooth	Eric Sweeney
1983	Clongowes Wood College, Kildare	Paul Inwood
1984	Clongowes Wood College, Kildare	Christopher Walker
1985	Maynooth	David Saint
1986	Maynooth	Michael Joncas
1987	NUU Colerain	Donal Doherty
1988	Maynooth	David Saint
1989	Maynooth	John Murphy
1990	Maynooth	Christopher Walker
1991	Maynooth	Michael Joncas
1992	Maynooth	Steve Warner
1993	Maynooth	Donal Doherty
1994	Maynooth	Christopher Walker
1995	Maynooth	Marty Haugen
1996	Maynooth	David Saint
1997	Maynooth	Orla Barry
1998	Maynooth	David Riias
1999	Maynooth	Christopher Walker
2000	Maynooth	Orla Barry / Liam Lawton
2001	Maynooth	David Saint
2002	Maynooth	Marty Haugen
2003	Maynooth	Orla Barry
2004	Maynooth	Peter Sweeney
2005	Maynooth	John O'Keeffe
2006	Maynooth	Andrew Mackriell
2007	Maynooth	Tom Kendzia
2008	Maynooth	Michael Joncas
2009	Maynooth	Kevin O'Carroll
2010	Maynooth	Christopher Walker
2011	Maynooth	Orla Barry
2012	Maynooth	Marty Haugen
2013	Maynooth	Paul Kerry
2014	Maynooth	David Saint
2015	Maynooth	Andrew Reid
2016	Maynooth	Tony Alonso
2017	Maynooth	Orla Barry
2018	Maynooth	John Bell, Philip Shopton
2019	Maynooth	
2020	Covid 19	
2021	On Line	
2022	Maynooth (2 Days)	John O'Keeffe / Ronan McDonagh
2023	Maynooth (3 Days)	Christopher Walker

Guest Directors list for ICMA 1977-2019 contains one woman only.

GUEST DIRECTORS		
	Abbe Paul Décha, Lourdes, Carysfort College, Dublin 1977	
	Christopher Walker, New University of Ulster, Coleraine, 1980 Maynooth, 1981, 1989, 1994, 1999, 2000 Clongowood College, 1994	
	Fr. Lucien Deiss, Maynooth, 1981	
	Eric Sweeney, Maynooth, 1982	
	Paul Inwood, Clongowood College, 1982	
	David Saint, Maynooth, 1985, 1988, 1996, 2001, 2014	
	Fr. Michael Juncas, Maynooth, 1986, 1991, 2008	
	Donal Doherty, New University of Ulster, Coleraine, 1987, Maynooth, 1993	
		
		
		
		
		
		
		
		
		
		
		

International female liturgical composers:

Carol Browning, Jeanne Cotter, Dolores Dufner, Barbara Bridge, Bernadette Farrell, Dolores Hruby, Donna Peña, Anne Quigley, Sarah Hart, Lori True, Janèt Sullivan Whitaker, Kate Williams, M. D. Ridge, Suzanne Toolan, Kate Williams.

Gerard Gillen's critique of Saint Benedict's Mass by Margaret Daly-Denton in *New Liturgy*, 27, Autumn 1980

Notes and Notices

Saint Benedict Centenary Mass by Margaret Daly. Irish Institute of Pastoral Liturgy, College Street, Carlow, 1980. People's card 30p (incl. VAT). Organ edition (£1.50 incl. VAT).

This Mass composed by Margaret Daly (until recently Director of Music at the Irish Institute for Pastoral Liturgy) as much in personal as institutional tribute to the considerable Benedictine contribution to liturgical development in Ireland, is itself a model of imaginative and skilful musical writing. It breaks away refreshingly from the rather stereotyped mould (unadventurous clichéd harmony and folksy, singable but unmemorable melodic lines) which has characterized so much recent Irish liturgical musical composition. A strong and singable melodic line pervades Miss Daly's Mass, and her harmony is spicy and modally flavoured, while the contrapuntal element is always, if unobtrusively, to the fore. Her organ accompaniment is particularly good and often quite independent of the vocal line. How organists will bless her!

The Mass is set for cantor, congregation and refrain in the by now familiar sequences. There are, however, two unusual and noteworthy additional elements: first, the *entire* Eucharistic prayer (complete with choice of Prefaces) is set for the celebrant in an attractive quasi gregorian style, and, second, there is a very useful supplement with chants and acclamations for use during devotions and children's Masses. In summary, the entire setting is a real addition to our corpus of liturgical music composition.

Gerard Gillen



LINKING SCHOOL & PARISH MUSIC

	<u>PAGES</u>
1. Only by Grace (<i>Fr. Róibín Galois</i>)	1 - 2
2. I will Lift my Eyes (<i>Tony Mowso</i>)	3 - 4
3. Christ in Me Arise (<i>Chris Tomlinson</i>)	5 - 6
4. Blessed is He - Palm Processional (<i>Fergal King</i>)	7
5. With Great Love (<i>Chris de Silva</i>)	8 - 10
6. Lead Us Lord - Arr: Marian Gaynor	11 - 12
7. King of King Majesty (<i>Jarrod Cooper</i>)	13
8. Amazing Grace (<i>Francisco Nunez</i>)	14 - 17
9. Holy Spirit (<i>Keith Getty, Stuart Townsend</i>)	18 - 19
10. Jesus is Risen Let us Sing (<i>Gonzalo L. Gonzalez</i>)	20
11. Over My Head (<i>Tom Kennedy</i>)	21 - 23
12. Canon of Praise (Masterworks Choral Series) (<i>Mal Hopson</i>)	24 - 26
13. Hallelujah Chorus - Christmas Messiah for young voices	27 - 29
14. Shout to the Lord (<i>Darlene Zischek</i>)	30
15. Holy Ground (<i>Liam Lantieri</i>)	31 - 34
16. Jesus Loves Me/We are all God's Children (<i>Joe Riney</i>)	35 - 36
17. Let us Sing (<i>Vince Ambrosetti</i>)	37
18. Come, now is the time to Worship (<i>Brian Doerkzen</i>)	38 - 39
19. Receive the Power (<i>Jay Sebastian</i>)	40
20. A Hymn for Bedtime (<i>Jan Callinan</i>)	41 - 43
21. Alleluia - Song of the Spirit (<i>Tony Mowso</i>)	44
22. God is Love (<i>Fergal King</i>)	45
23. Praise His Holy Name (<i>Keith Hampton</i>)	46 - 48
24. Take O Take Me as I Am (<i>John Bell</i>)	49
25. Eternal is your Love (<i>Liam Lantieri</i>)	50 - 52
26. Come Feast At this Table (O Sacrament Most Holy) (<i>Jan Callinan</i>)	53 - 54
27. Soilse na Greine Linn (<i>Ronan McDonagh</i>)	55
28. Come to the Waters (<i>Lois True</i>)	56 - 57
29. St. Patrick's Breastplate (<i>Andrew Whiggin</i>)	58 - 59

MARIAN GAYNOR
June 2014

Appendix D: Music aids, vocal exercises and liturgical checklists

Exercise for syncopation:

1 2 and 3 and 4 and

Clap

Clap

Clap

Basic Vocal Exercises:

Vocal exercises are vital to developing vocal flexibility and accurate intonation and pitch. Gentle humming with soft palate fully lifted: the tongue flat in the mouth and lips gently together not only warms the voice but places the voice into the resonating cavities in the head creating a focussed sound.



Vowel sounds can be rehearsed with the M consonant before it.



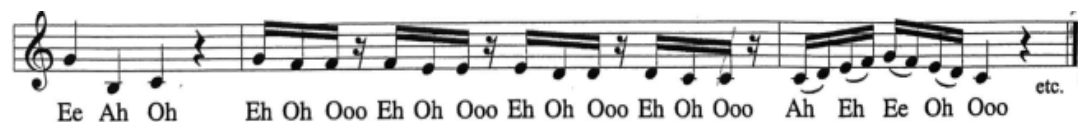
The lip muscles will benefit from exercise (Example 43b) where the lips are activated



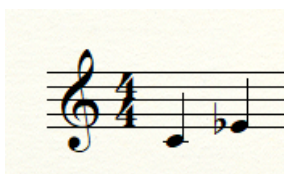
Exercises for the tongue muscle.



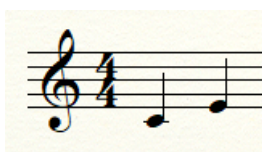
The simple exercise on the vowels will ensure the clarity of the five main vowels, Ah which is an open vowel, the tongue vowels Eh and Ee and lip vowels Oh and Ooh.



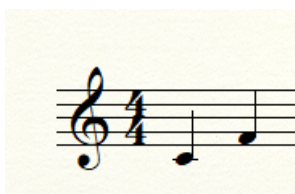
Examples of intervals



Ascending minor 3rd – ‘Greensleeves’



Ascending Major 3rd – ‘Oh when the saints go marching in’



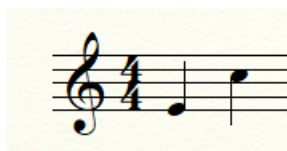
Ascending Perfect 4th – ‘We wish you a merry Christmas’



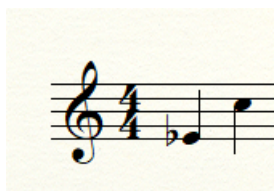
Ascending 4th - ‘Here Comes the Bride’



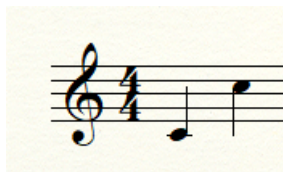
Ascending Perfect 5th – ‘Twinkle twinkle’



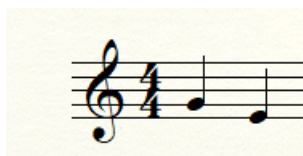
Ascending Minor 6th – ‘The Entertainer’



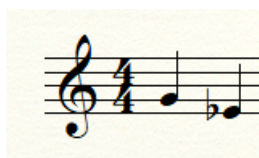
Ascending Major 6th – ‘Dashing through the snow’



Ascending Octave – ‘Somewhere over the rainbow’



Descending Minor 3rd – ‘Hey Jude’



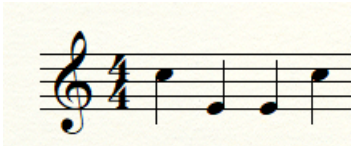
Descending Major 3rd – ‘Swing low, sweet chariot’



Descending perfect 4th – ‘O Come all ye faithful’



Descending Perfect 5th – ‘Flintstones, meet the flintstones’



Descending Minor 6th – ‘Where do I begin’

Pentatonic scale



Parallel 4^{ths}



CHECKLISTS:

A Strategy for the Promotion of Congregational Singing

The following points may help those preparing the liturgy to improve congregational singing:

1. People sing short refrains much more easily than long verses.
2. Some music will need to be repeated from week to week if the congregation is to grow accustomed to singing.
3. The more important chants of the Mass have popular settings which in fact use refrains, for example, the Gospel Acclamation, the Acclamation after the Institution Narrative, the Great Amen and the Responsorial Psalm. It is wise to begin working on congregational singing by focussing on just one or two of these for some weeks. As the texts are well known, hymnals or sheets are not normally needed for these pieces.
4. Pick very easy settings to start.
5. A certain minimum number of pieces should be repeated for a month, a season or even a whole year.
6. It is quite permissible, for the sake of congregational singing, to use the same Responsorial Psalm over a period of weeks. Obviously the psalm will need to be carefully chosen if this approach is adopted. The Lectionary offers a selection of common psalms in vol. 1, pp 949-963.
7. People are more inclined to sing if there is a cantor who is able to rehearse them briefly in one or two pieces before Mass and can continue to encourage them to sing during the celebration itself. This person need not be a good singer, but must be a good encourager!
8. If a leaflet is being used, those parts which are to be sung by everyone should be clearly marked. When the word 'choir' appears after a title the congregation is less likely to join in. Words such as 'All sing' are helpful before the appropriate refrains.
9. If people do not know the words of a particular text off by heart, it is not fair to expect them to sing unless a text is provided for them.
10. It takes a long time to educate a 'passive' congregation into active participation in music and considerable persistence is often needed in the face of apparently minimal progress. In such cases substantial progress may take years.

A MUSIC PLANNING SHEET FOR SUNDAYS AND FEASTS

Sunday/Feastday: _____

Cantor: _____

Organist/Accompanist/Music Group: _____

First Reading	Responsorial Psalm	Second Reading	Gospel

Entrance Song	
Kyrie	
Gloria	
Responsorial Psalm	
Gospel Acclamation	
Profession of Faith	
Prayer of the Faithful	
Preparation of the Gifts	
Sanctus	
Acclamation after the Institution Narrative	
Great Amen	
Lord's Prayer	
Agnus Dei	
Communion Song	
Song of Praise after Communion	
Recessional Song	

WEDDING MUSIC CHECKLIST

Wedding of _____ and _____ Date: _____ Time: _____

Wedding Mass ☐ or Liturgy of the Word ☐

Names and contact details of musicians: _____

Priest: _____

Music may be used at all or some of the following moments during the wedding liturgy:

- The ticks ✓ in the left hand column ('Soloist') show moments where music is normally performed when there is just a soloist available.
- If your congregation is likely to sing, the ticks ✓ in next column ('Congregation') show the more important pieces which might be considered for their participation.
- The fourth column, 'Description of Each Option' gives all the options available.
- The asterisk * on certain items indicates that these pieces are not included when the celebration takes place outside Mass.

Soloist	Congregation	Musical Item	Description of Each Option	Choice for Your Wedding
✓	✓	Entrance Procession	Instrumental music, or Hymn, or Song with Refrain for the congregation, or choral or solo singing	
		Lord have mercy*	Recited, or sung with people responding, or sung by a choir	
		Gloria*	May be sung	
✓		Responsorial Psalm	Sung, with people responding, or sung without a refrain for the people, or recited.	
	✓	Gospel Acclamation	Sung, said, or may be omitted	
✓		After the Blessing and Exchange of Rings	Optional Hymn, or Song of praise	
✓		At the Preparation of the Offerings*	Choral or solo singing, or instrumental music	
	✓	Holy Holy*	Sung with participation of the congregation, or recited.	
	✓	Acclamation after Institution Narrative*	Sung with participation of the congregation, or recited.	
	✓	Amen*	Sung with participation of the congregation, or recited.	
		Our Father	Sung by all, or recited.	
		Lamb of God*	Sung with the participation of the congregation, or sung by choir or cantor alone, or recited	
✓		Holy Communion*	Singing or instrumental music	
✓		After Final Blessing	Singing or instrumental music	

Music List Checked and Approved for use by _____

FUNERAL MUSIC CHECKLIST

Funeral of _____

Date: _____ Time of Reception of the Body: _____

Time of Funeral Mass: _____

Names and contact details of musicians: _____

The Bereaved (contact person): _____

Funeral Undertaker: _____ Priest: _____

Music may be used at all or some of the following moments during the funeral liturgy:

- The ticks ✓ in the left hand column ('Soloist') show moments where music is normally performed when there is just a soloist available.
- If your congregation is likely to sing, the ticks ✓ in next column ('Congregation') show the more important pieces which might be considered for their participation.
- The fourth column, 'Description of Each Option' gives all the options available.

Reception of the Body

Soloist	Congregation	Musical Item	Description of Each Option	Choice
		As the congregation gathers	Instrumental Music (optional)	
✓	✓	Entrance Procession	Instrumental music, or Hymn, or Song with Refrain for the congregation, or choral or solo singing	
✓		Responsorial Psalm	Sung, with people responding, or sung without a refrain for the people, or recited.	
	✓	Gospel Acclamation	Sung, said, or may be omitted	
		Response to the Litany	'Lord, have mercy,' 'A Thiana dean tró cáir' or 'Kyrie Eleison' or a similar response may be sung.	
		Our Father	Sung by all, or recited.	
		Marion Anthem	Sung with the participation of the congregation, or sung by choir or cantor alone.	
✓		After the liturgy has concluded	Singing or instrumental music.	

Funeral Mass

Soloist	Congregation	Musical Item	Description of Each Option	Choice
✓	✓	Entrance Procession	Instrumental music, or Hymn, or Song with Refrain for the congregation, or choral or solo singing	
		Lord have mercy*	Recited, or sung with people responding, or sung by a choir	
		Responsorial Psalm	Sung, with people responding, or sung without a refrain for the people, or recited.	
	✓	Gospel Acclamation	Sung, or omitted	
✓		At the Preparation of the Offerings	Choral or solo singing, or instrumental music	
	✓	Holy Holy	Sung with participation of the congregation, or recited.	
	✓	Acclamation after Institution Narrative	Sung with participation of the congregation, or recited.	
	✓	Amen	Sung with participation of the congregation, or recited.	
		Lamb of God	Sung with the participation of the congregation, or sung by choir or cantor alone, or recited	
✓		Holy Communion	Singing or instrumental music	
		While the Coffin is sprinkled and incensed	<i>Saints of God</i> sung by cantor with congregational response, or recited. An alternative song sung by cantor, choir or congregation.	
✓		Final Procession	Singing or instrumental music.	
Music List Checked and Approved for use by				

**Appendix E: Photos and works of Fintan P. O' Carroll, Margaret Daly-Denton,
Liam Lawton and Bernard Sexton**

Fintan P. O'Carroll



List of works:

Responsorial Psalms for Sundays and Major Feast Days, (Carlow: Irish Church Music Association 1983), (iii)

The Collected Masses of Fintan P. O'Carroll (Dublin: Veritas Publications, 2012)

This collection contains *Mass of the Angels* (1969)

Missa Salve Regina (1974)

Mass of the Immaculate Conception (1977)

Mass of the Annunciation (1980)

Responsorial Psalms for Sundays and Major Feast Days, Paul Kenny (ed.), (Carlow: Irish Church Music Association 1983)

‘Sé an Tiarna M’aoire’ in Margaret Daly-Denton (ed.), *Alleluia! Amen !* (Dublin: Veritas Publications, 1978), 49

Margaret Daly-Denton



List of works:

<i>Alleluia! Amen! Music for the Liturgy</i>	(Dublin: Veritas Publications, 1978)
<i>Alleluia! Amen! Supplement</i>	(Carlow: Irish Institute of Pastoral Liturgy, 1980)
<i>St Benedict Centenary Mass</i>	(Carlow: Irish Institute of Pastoral Liturgy, 1980)
<i>Kainos Mass</i>	(Carlow: Irish Institute of Pastoral Liturgy, 1986)
<i>Music for Your Wedding</i>	(Dublin: Veritas Publications, 1991)
<i>Nunc Dimittis</i>	(Dublin: Veritas, 1991)
<i>Cantate: Cantor Friendly Psalms</i>	(Dublin: Veritas Publications, 1991–1993)
<i>The Good Friday Reproaches</i>	(Dublin: Veritas Publications, 1993)
<i>Exultet</i>	(Dublin: Veritas Publications, 1993)

Psalmody: A Living Tradition of Worship (1997)

David in the Fourth Gospel: The Johannine Reception of the Psalms (1999)

Psalm-shaped Prayerfulness (2010)

John, an Earth Bible Commentary: Supposing Him to Be the Gardener, (2017)

COMPOSITIONS:

Alleluia! Amen! Music for the Liturgy (Dublin: Veritas, 1978)

Alleluia! Amen! Supplement (Carlow: Irish Institute of Pastoral Liturgy, 1980)

St Benedict Centenary Mass (Carlow: Irish Institute of Pastoral Liturgy, 1980)

Kainos Mass (Carlow: Irish Institute of Pastoral Liturgy, 1986)

Music for Your Wedding (Dublin: Veritas, 1991)

Nunc Dimittis (Dublin: Veritas, 1991)

Cantate: Cantor Friendly Psalms (3 vols, Dublin: Veritas, 1991–3)

The Good Friday Reproaches (Dublin: Veritas, 1993)

Exsultet (Dublin: Veritas, 1993)

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Patrick O'Donoghue: 'Music and Religion in Ireland', *IMS* iii: *Music and Irish Cultural History*, ed. Gillen and White (Dublin: Irish Academic Press, 1995), 116–52

Helen Phelan: '*Laus Perennis*: The Emergence of a Theology of Music with Reference to Post-Vatican II Irish Catholicism' (PhD, UL, 2000), 249, 254–5, 273–5

Margaret Daly-Denton: 'Entrance Psalm: "Let the peoples praise you, O Lord"', *IMS* vi: *A Historical Anthology of Irish Church Music*, ed. Gillen and Johnstone (Dublin: Four Courts Press, 2001), 269–95

List of names and places for inclusion in index:

Gillen, Gerard

Griffiths, Vernon

International Commission on English in the Liturgy

Irish Institute of Pastoral Liturgy

Mews, Douglas

New Zealand

St Patrick's College, Maynooth

Trinity College, Dublin

University of Auckland

University of Canterbury (NZ)

Liam Lawton



List of works:

Masses in the Irish Language

Molaise, (1990)

Aifreann Mhuire na nGael, arr. Mark Cahill, James Quinn, (Seol Music Publishing, 2012)

English Masses

Sacred Story (Mass for Edmund Rice) arr. Ian Callanan, (Dublin: Maelruain Publications, 1996). This Mass includes ‘Laudamus te’, ‘Mo Ghrása mo Dhia’, ‘Pity then the child’ and Psalm 34 ‘The God of Life’.

Mass of the Celtic Saints (Dublin: Veritas Publications, 1998)

The Glendalough Mass arr. Paul A. Tate (Chicago: GIA Publications, 2010)

Mass of St Patrick arr. Paul A. Tate (Chicago: GIA Publications, 2017)

Collections of Music

Light the Fire, Dublin: Veritas Publications, 1996)

Contents:

‘Could it be’

‘Gather’
‘The Martyrs’ Theme (I rejoiced)
‘How can I repay the Lord’ -Psalm 116
The Eucharist
‘Every Heart’
‘Song for Oran’ (Glory to God)
‘The darkest hour’
‘Pilgrim Song’
‘The Weaver’
‘A Celtic Rune’
‘Kyrie’ (Celtic and Greek)
‘*Pater Noster*’
‘Peace Prayer’
‘The Hermit Song’
‘Light the Fire’ (St Brigid’s Anthem)

Collection: *The Clouds Veil - The song of the Celtic soul* (1998)

Contents:

Mass of the Celtic Saints

‘Sing a song to the Lord Psalm 95’
‘The Clouds Veil’
‘Holy is God’
‘I will be the vine’
‘On the Journey’
Canticle – Revelations 15:3-4
‘Hiding Place’ Psalm 17
‘Sail the soul’ based on the prayer of St Columcille.

Collection: ‘*High is the Heaven*’ (Chicago: GIA Publications, 2020)

Contents:

‘The Lord hears the cry of the poor’
‘As you bring your gifts to the altar’

There's a star
In the presence of the angels
How lovely is your dwelling place
What marvels the Lord worked for us
High is the Heaven

Songs:

There's a place (In Caelo) (1999)
Magnificat - I will glorify the Lord (1999)
The Lord will heal the broken heart -Psalm 34 (1996) (In Caelo)
Paidir na Trionóide (1995) In Caelo
Let every human heart (2001)
In the quiet (2000)
The maiden and her child (2000)
Ave Maria
Exultet (2001)
So longs my Soul 2002 (From Into the quiet)
In the quiet (2002)
Breast plate (2004)
As you go (2005)
The House of the Lord (2006)
You are the light (2006)
The valley of the Lord (2006)
Far beyond (2006)
Faithful is the Lord (2006) (traditional –Mo Giolla Mear adaptation)
Sing of a lady (2006)
Rose in December (2006)
The Lord is my shepherd (2006)
In Silence and Peace (2009) (Psalm 131)
Heal us Lord (2009)
There are many rooms (2009)
Into the quiet (2010/12) (From Castle of the soul)

Christ has no body now but yours (2011) (From Castle of the Soul)
 Holy Ground (2013) (From Eternal)
 Pilgrim (2014)
 Rise Up (2014)
 A true encounter (2014)
 The Fountain of Life (2014)
 Where two or three are gathered (2015) (From The Best of Liam Lawton)
 In the presence of the Angels (2017)
 Faithful is the Lord
 You are not alone (2020)
 Benedictus
 Bless the Lord - Psalm 102/103

CDs

<i>The Clouds' veil,</i>	Eagan Recording Studios, Minnesota USA, 415, 1997
<i>Ancient Ways, Future Days</i>	Airwave Recording Studios, Chicago, USA, 475, 2000
<i>Eternal,</i>	Crookedwood Studios, Navan, Co. Meath, Ireland, 917, 2014
<i>High is the Heaven,</i>	Crookedwood Studios, Navan Co. Meath, Ireland. 10099, 2020
<i>Castle of the Soul,</i>	Los Angeles Recording Studio, USA, 863, 2011
<i>Pilgrim,</i>	Los Angeles Recording Studio, USA, 929, 2014

Beyond Words (2003/2016)
 Another World (2005) 632
 Time (2005)
 Christmas Song (2006)
 Sacred Land (2006)
 Song of the Celtic Soul (2007)
 Healing Song (2009)
 The Best of Liam Lawton (2015)
 Bethlehem Sky (2015)
 Catholic Irish Classics (2015)

Orchestral arrangements:

Lumina Vol. I (2016), Lumina Vol. II (2017)

Hymnals:

Lawton, Liam, (ed.), *In Caelo*, (Dublin: Veritas Publications, 1999)

Bernard Sexton



Biography: Bernard Sexton

UCD 1992 BMus

DIT 1993

University of Chichester 2022

ANIMA, directed by Bernard Sexton, was formed in September 2008. The group sang a wide range of music and performed in a number of Dublin venues including University Church, St. Stephen's Green and the Church of St. Nicholas of Myra, Francis Street. In May 2011 ANIMA participated in the AIMS Choral Festival in New Ross where they were awarded First Prize in the Chamber Music Competition and First Prize in the Sacred Music Competition. The choir was also a finalist (three times) in the RTE Lyric FM Choirs for Christmas competition. In November 2014, the choir was awarded 2nd prize in the mixed choirs competition at the Sligo International Choral Festival. ANIMA were awarded 1st prize in the Sacred Music competition and 1st prize in the Jazz and Popular Music competition at Arklow Choral Festival in March 2016. The choir's final concert was in May 2016. The choir presented concerts in Sicily and Denmark and won praise, nationally and internationally, for its unified sound and mastery of a range of choral styles.

List of works: Bernard Sexton

Works for SATB Accompanied

A Gaelic Blessing (GIA)

For the Beauty of the Earth (GIA)

Be Thou My Vision (GIA)

Ubi Caritas (GIA)

Shepherd Song (Sheet Music Plus)

May the Lord Bless (SMP)

The Greatest of These (SMP)

May the Lord Bless You and Keep You_ (GIA)

The Lord is my Shepherd (GIA)

Works for SATB Unaccompanied

Prayer of Cardinal Newman (SMP)

Prayer of St. Patrick (GIA)

Ave Maria (available now from Cailíno)

Ave Verum Corpus (SMP)

Stabat Mater (SMP)

Evening Prayer (SMP)

Do Not Be Afraid (SMP)

Deep Peace (GIA) -

Set Me as a Seal

Peace I Leave with You

O Magnum Mysterium - Cailíno

Ubi Caritas (2018) - Cailíno

In Paradisum

Locus Iste

God Be in My Head

If Ye Love Me

Tota Pulchra Es

This Marriage

Secular SATB

Molly Malone (Cailíno)

Wayfaring Stranger (SMP)

She Walks in Beauty (SMP)

Song of Wandering Aengus

Now You Will Feel No Rain

I Am Not Yours

Down By The Sally Gardens

Christmas SATB

In A Stable (GIA)

Dormi Jesu (GIA)

Welcome Carol (SMP)

Silent Night arr. (SMP)

On Christmas Night (SMP)

Rejoice and Be Merry -Gallery Carol (Cailíno Publishers)

O Little Town of Bethlehem (GIA)

Ring Christmas Bells (SSA)

Hush My Dear(GIA)

Love Came Down at Christmas (GIA)

Angels from the Realms of Glory (GIA)

O Nata Lux

Song of Mary and Verbum Caro

Christmas SAB

The Huron Carol (Calino)

Works for SA/ SSA/ SSAA

God Be In My Head (GIA)

Hymn for the Jubilee of Mercy

Shepherd Song (SMP)

Take, Lord, and Receive –Suscipe (GIA)

Huron Carol SA/ SSA (Cailíno)

Suantraí Chríost (Cailíno)

In the Bleak Midwinter- Cailíno

Ave Maris Stella SSAA

Exulta Filia Sion SSAA

Ave Maria (SSA)

Ding Dong Merrily on High (SSA)

Silent Night (SSA)

Tantum Ergo (SSA)

Works for TTBB

Vigils

Mo Ghile Mear

Wild Mountain Thyme

Liturgical Music

Come and Praise (GIA)

This is the Day (GIA)

Father of All (GIA)

Laudate Omnes Gentes (SMP)

This is the Bread (SMP)

God's Holy Gifts (SMP)

May Your Love Be Upon Us- Psalm 32 (SMP)

Mass of Renewal (Veritas/ SMP)

Mass of St. Colman (available from Cloyne Diocese)

Penitential Act/ Gloria/ Sanctus/ Agnus Dei

Celtic Mass (Columba Press)

Sanctus/ Kyrie/ Gospel Acclamation/ Gloria

Though We Are Many

Críost Liom (SMP)

God of Hosts - Psalm 79 (SMP)

May the Lord Bless us - Psalm 127 (SMP)

Sing to the Lord (SMP)

The Last Supper GIA

Maranatha, Come, Lord Jesus

Credo in Unum Deum

O Blessed are Those (Psalm)

Our Father SATB

Beannacht Leat Do Mhuire/Praise to God Around Us

Do Not Be Afraid (GIA 2020)

Cantate Domino (available soon GIA)

Come To The Table

Festive Blessing (available soon GIA)

Behold What You See

The Lord is My Light and My Salvation

Taste and See

God Will Wipe Away All Tears - full accompaniment and instrumental parts

Gather Us Lord

Lord Hear Our Prayer (General Intercessions)

The Word of God

Where Two or Three are Gathered

Instrumental Music

On the Shores of Lough Arrow (violin and piano)

Famine – Eviction (violin and piano)

Three Irish Hymn Tunes (violin and piano)

Inter-generational Music (from Grow in Love)

There are Many Rooms

Hymn to St. Brigid

Let Us Gather Before Him (Collection of Music for First Communion with all accompaniments)

Huron Carol (Cailíno publishers)

God Has Given Us the Earth

Prepare Ye the Way of the Lord

A New Commandment

Caring for God's World

The Lord, He is My Shepherd

Welcome Holy Spirit, Welcome

Who Do You Say That I Am?

Ready to Forgive

Trust in the Lord - Psalm 37