

Modernizing Sacred Music: Is There Any Good News?

In his engaging yet intensely depressing book *Church Music Transgressed*, Rev. Francis P. Schmitt did not mince words in describing the deplorable state of church music. His lack of optimism for the future was well summed up toward the book's end when he wrote: "So maybe there will be a great liberation one day, but we shall not see it."¹ Monsignor Schmitt went to his eternal reward in 1994, and indeed did not see it.

Part I : : The Greatest Theft in History

Admittedly, the horrors are still with us. Open up any major Catholic publication and see that even to this day they are not ashamed to offer astounding selection after astounding selection. Often, one can see the secular tainting of "Broadway" influences in these modern church compositions by noticing melodies (and I use the term loosely) that contain tied notes beyond belief:

Example A. Carey Landry, *Abba! Father!*, mm. 5-13.²

Ab - ba, _____ Ab - ba, Fath - er. _____

Example B. David Haas, *You Are the Voice*, mm. 36-44.³

eyes to the Lord! _____ to o-pen our eyes to the Lord! _____ For

Example C. Bob Hurd, *Unless a Grain of Wheat*, mm. 12-21.⁴

sin - gle grain. _____ But if it die _____ it will

Most modern compositions compensate for the composer's lack of melodic sense by extreme syncopation, frequently tying short notes to long notes (even sixteenth notes to whole notes!):

Example D. Paul Inwood, *Remember Your Mercy, Lord*, mm. 1-4.⁵

Re-mem-ber, re-mem-ber your mer-cy Lord. Re-mem-ber, re-mem-ber your mer-cy Lord.

1 Francis P. Schmitt, *Church Music Transgressed* (New York: Seabury Press, 1977), p. 116.

2 *Glory and Praise* (Phoenix, AZ: North American Liturgy Resources, 1984), p. 18.

3 *Gather* (Chicago: GIA Publications, 1988), no. 222.

4 *Breaking Bread* (Portland, OR: OCP Publications, 2004), no. 373.

5 *Gather* (Chicago: GIA Publications, 1988), no. 356.

Example E. Roy Cooney, *Do Not Fear to Hope*, mm. 1-5.⁶



Musical score for Example E, Roy Cooney's *Do Not Fear to Hope*, measures 1-5. The score is written in 8/8 time and features a melody with a mix of eighth and quarter notes. The lyrics are: "Do not fear to hope_ though the wick-ed rage_ and rise, our".

Example F. Michael B. Lynch, *There's a Time, There's a Moment*, mm. 1-9.⁷



Musical score for Example F, Michael B. Lynch's *There's a Time, There's a Moment*, measures 1-9. The score is written in 8/8 time and features a melody with a mix of eighth and quarter notes. The lyrics are: "There's a time, there's a mo- ment. There's a place, there's a cer- tain_ one that we will find when we try._____ There's a".

Example G. Carey Landry, *A Time for Building Bridges*, mm. 1-8.⁸



Musical score for Example G, Carey Landry's *A Time for Building Bridges*, measures 1-8. The score is written in 8/8 time and features a melody with a mix of eighth and quarter notes. The lyrics are: "There's a time for lov- ing_ and a time for em- brac- ing. There's a time for throw- ing_ al past stones a - way. There's a".

In an effort to imitate revolutionary composers like Stravinsky, many go out of their way to change meters as well as syncopate:

Example H. Tom Conry, *Anthem*, mm. 5-9.⁹



Musical score for Example H, Tom Conry's *Anthem*, measures 5-9. The score is written in 8/8 time and features a melody with a mix of eighth and quarter notes. The lyrics are: "sign, we are won - der. We are sow - er, we are seed. We are har- vest, we are hun- ger. We are ques- tion we are creed_____".

6 *Glory and Praise* (Portland, OR: OCP Publications, 2003), no. 597.

7 *Glory and Praise* (Phoenix, AZ: North American Liturgy Resources, 1984), no. 149.

8 *Glory and Praise* (Phoenix, AZ: North American Liturgy Resources, 1984), no. 56.

9 *Breaking Bread* (Portland, OR: OCP Publications, 2004), no. 486.

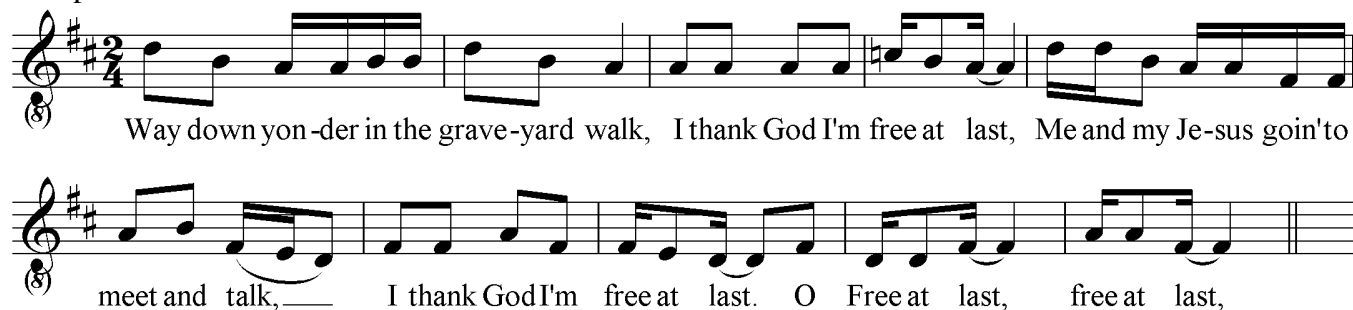
Example I. Tom Booth, *I Will Choose Christ*.¹⁰



die with you. _ And with the death of my own de - sires,
I'll rise ___ with you. ___ I will ___ choose Christ,
I will ___ choose love, I choose to serve.

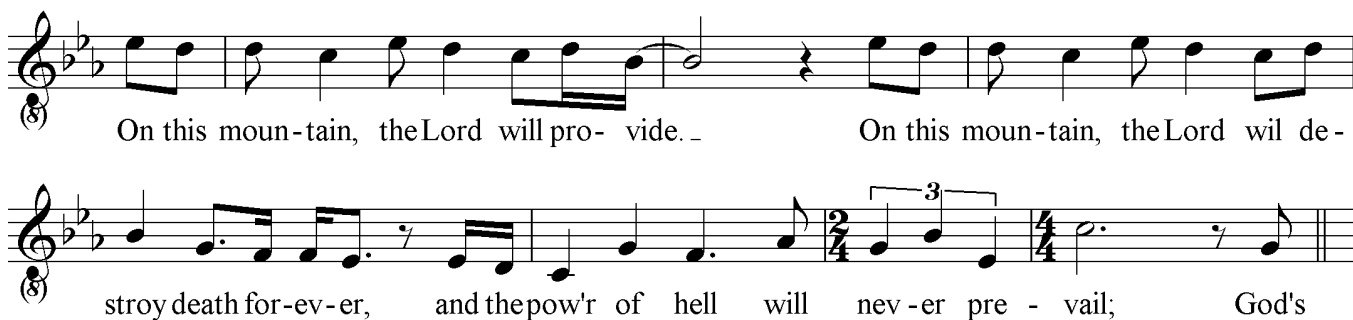
Indeed, this reaches such heights that it is almost as if the different hymnals in our pews are trying to “out-synccopate” one another:

Example J. *Free at Last*.¹¹



Way down yon-der in the grave-yard walk, I thank God I'm free at last, Me and my Je-sus goin'to
meet and talk, ___ I thank God I'm free at last. O Free at last, free at last,

Example K. Gerard Chiusano, *On This Mountain*, mm. 1-7.¹²



On this moun-tain, the Lord will pro- vide. _ On this moun-tain, the Lord wil de -
stroy death for-ev-er, and the pow'r of hell will nev - er pre - vail; God's

If such pieces are performed well, they should produce in the listener a strong desire to jump up on his pew and start dancing wildly. This gives a clue to the worst aspect of all these pieces: the triviality with which they treat sacred texts. **How dare we sing the holy words to such trite and secular melodies?** The use of these compositions will continue to destroy the faith of all who partake.

The great majority of selections in our modern Catholic hymn books remind one of the tunes used

10 *Glory and Praise* (Portland, OR: OCP Publications, 2003), no. 459. Excerpt is the end of the third verse and beginning of the refrain.

11 *Glory and Praise* (Portland, OR: OCP Publications, 2003), no. 562. Excerpt is the first verse and beginning of the refrain.

12 *Breaking Bread* (Portland, OR: OCP Publications, 2002), no. 367.

on the children's show "Barney and Friends."

Example L. Stephen Janco, *Mass of Redemption*, mm. 1-8.¹³



Wash us with fresh wa- ter; wash us bright as snow.

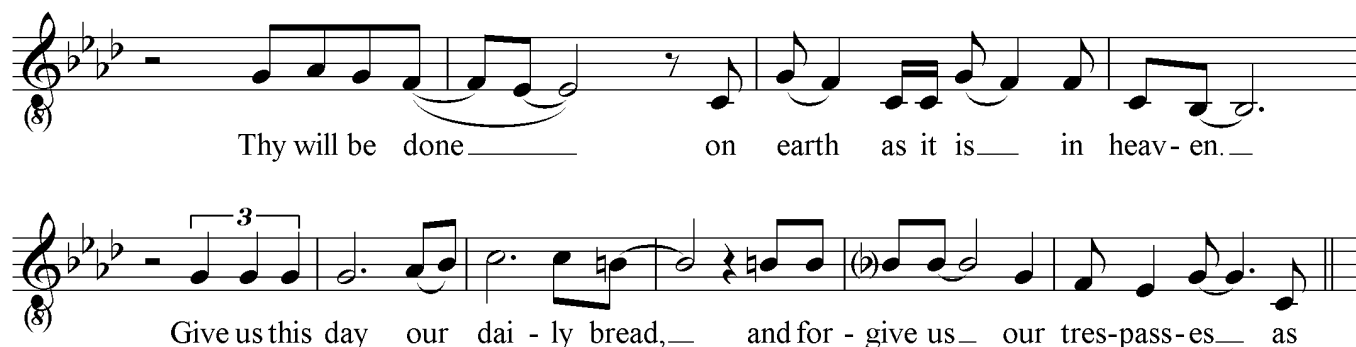
Example M. Erich Sylvester, *Stay With Me*, mm. 21-28.¹⁴



stay with me, pray with me, leave all your blues in your shoes at the door.

In the wake of the council, modernist composers claimed to be providing music that would help the congregation sing (and anything was justified for this end).¹⁵ Yet the music these composers offer is infinitely harder and more awkward to sing than (for example) Gregorian chant. Often such music contains bizarre syncopation:

Example N. Erich Sylvester, *The Lord's Prayer*, mm. 9-18.¹⁶



Thy will be done on earth as it is in heav- en.

Give us this day our dai - ly bread, and for - give us our tres-pass-es as

The curious thing is that no one sings these pieces as written. For example, a careful study of the syncopation in *Though the Mountains May Fall* by Dan Schutte shows that congregations naturally adjust the words "mountains" and "love" in the first line because Schutte's writing is so rhythmically awkward.

Again in contrast to Gregorian chant, modern church music often has an extreme range in which very few human beings are comfortable singing. This is usually the case when a modern composer cannot write a nice melody, and compensates for this by using wide leaps, numerous key changes, and

¹³ *Word and Song* (Schiller Park, IL: WLP Publications, 2001), no. 212.

¹⁴ *Glory and Praise* (Phoenix, AZ: North American Liturgy Resources, 1984), p. 87.

¹⁵ These same composers continue to propagate the lie that the only acceptable post-Vatican II pieces are those that can be sung "by the entire congregation." This notion, however, is madness, because "the entire congregation" cannot sing anything. There are some people who simply cannot sing, and nothing can change this. To speak of the "entire congregation" singing is like speaking of the "entire congregation" becoming pregnant. I fear that when most people use this phrase, they envision a type of congregational participation akin to chants that happen in football stadiums. True: everyone present participates in those chants. But this is the "lowest common denominator" of music, not the Church's heritage of sacred music. Nor is it "true art" as Pius X said sacred music should be. Alas, how often is the church musician, having composed a Responsorial Psalm refrain which cannot be instantly learned by every member of the congregation, admonished by his priest not to write music "that is so difficult for the people."

¹⁶ *Glory and Praise* (Phoenix, AZ: North American Liturgy Resources, 1984), p. 120.

chromaticism to make his piece more interesting. *On Eagle's Wings* (Michael Joncas) has a range of an eleventh, while *I Am the Bread of Life* (Suzanne Toolan) has a range of a twelfth!

Perhaps saddest of all, we have reached a point where pseudo-church ditties (which include Buddhist-reminiscent humming) by a non-Catholic group (the Taizé community) seem to many as “ultra-conservative church music” because they use Latin and common chords!

Example O. Jacques Berthier, *Adoramus Te Domine*, mm. 1-4.¹⁷

(hum) _____ A - do - ra - mus te Do - mi - ne.

I am here not even delving into the lyrics included in our modern Catholic hymnals, which grow more bizarre (“O You who taught the mud to dream”), more trendy (“No, no, no, no, no, no, no, no, God's not dead” with required finger-wagging), and less God-centered (“This little light of mine, I'm going to let it shine”) with each passing day. Nor do I mention how many anti-Catholic hymns are included in our books (which is, of course, the natural outcome of so many non-Catholics being placed on Catholic hymnal editorial boards). Furthermore, I have not even touched on such genres as “Praise and Worship” or “Rock,” which (I am told) are used in Catholic churches quite regularly without the least bit of shame.

Let it be understood, then, that in most places church music has reached an absolute, unthinkable, unspeakable low. The only Mass setting known by all Catholic parishes in this country was composed by a Lutheran. The reader could doubtless add hundreds more titles to the atrocities mentioned above.

What do all of the above examples have in common, besides the fact that none of them should be used under any circumstance in a Catholic church?¹⁸ At the most basic compositional level, we can say that each is rhythmically driven and rhythmically composed. This is evident in that most of these pieces cannot be sung without a strong, rhythmic accompaniment by a percussive instrument (whether piano, guitar, or handbells) to keep the constant beat going.¹⁹

I believe that I can sum up the root problem with so much of our modern church music. The second Vatican Council ordered composers to build on and preserve the sacred musical heritage of the Church, but this decree was not implemented correctly; actually, it was confused and distorted beyond belief. Composers in the wake of the council threw out every vestige of the Church's musical heritage and made this rhyme their motto: “Anything goes, as long as it's new – and differs from stuff before Vatican II.” Should we be surprised that when modernists attempted to replace sixteen centuries of sacred music overnight we ended up with poorly-constructed ditties completely at variance with everything that came before?

The key to grasp is that most modern church composers **neither know nor love** the sacred heritage. They have not a clue about Gregorian chant and would struggle to write a three-part exercise in sixteenth-century counterpoint. To listen to an entire Mass chanted in Latin for them would be

¹⁷ *Worship* (Chicago: GIA Publications, 1986), no. 548.

¹⁸ These banal, secular, trite melodies are inherently unfit for church. Article 60 of *Musicam Sacram* absolutely forbade the use of any music “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.”

¹⁹ I have often been berated as a “piano hater” when I explain to people the great wisdom Pius X showed in forbidding the piano from church, since it is an emotional, frivolous, percussive, and secular instrument. As someone who made pianism his life for many years, I can only respond that I love the piano very much . . . but not in church!

unbearable. In these circumstances, then, it is no wonder that Broadway pop songs and negro spirituals are sung in our churches.

This age of “anything goes” has got to end. There never was nor could be a more reprehensible theft than happened in the post-conciliar Church, when modernists robbed Catholics of their musical heritage. I call on those with a greater knowledge of music than I possess to expose the charlatans by writing a scholarly exposé, analyzing the inherent compositional techniques which make such music unfit for the Church. This should be done first of all for the sake of justice. Secondly, however, such an exposé would be appreciated the world over by good priests. These are priests (with little training in music) who often approach me and show me music like this:

Example P. Carey Landry, *Bloom Where You're Planted*, mm. 5-10.²⁰

The image shows two staves of musical notation in G major (one sharp) and 8/8 time. The first staff contains the melody for the first two phrases: "Bloom, bloom, bloom where you're plan-ted. You will have your day. ____". The second staff continues the melody for the next two phrases: "Look at the flow - ers, look at them grow - ing;". The notation includes quarter notes, eighth notes, and rests, with lyrics written below the notes.

They then say to me, “This music sounds so unfit for use in church, but I’m not a musician so I cannot explain why.” It is the obligation of faithful church musicians not only to assure them that a melody can be “inherently unfit” for use in church, but also to provide scholarly and clearly-articulated musical justifications.²¹ Vague principles are of very little use in these times.

Part II : : Good News about Legitimate Modern Composers

In spite of all of this, let there be no doubt that a new springtime has arrived, led by an intelligent, holy, and *musical* Pope, who chose the name of a saint who rebuilt culture (Benedict). This Pope endorses the words of John Paul II:

With regard to compositions of liturgical music, I make my own the “general rule” that St Pius X formulated in these words: “The more closely a composition for church approaches in its movement, inspiration and savour the Gregorian melodic form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple.”²²

To this end, our Holy Father said on 24 June, 2006, “It is possible to modernize sacred music, but it should not happen outside the traditional path of Gregorian chant and sacred polyphonic choral music.”

However, to speak of the modernization of church music, I must touch briefly on the history of western music and distinguish the legitimate traditions of what Pius X called “true art” (at the beginning of his 1903 instruction). At one time, a very good place to find “true art” was at the higher centers of

20 *Glory and Praise* (Phoenix, AZ: North American Liturgy Resources, 1984) p. 131.

21 As Franz Liszt said so well, “It is easy to have musical opinions, but only the mature musician can present reasons for those opinions.”

22 Chirograph of the Supreme Pontiff John Paul II for the Centenary of the Motu Proprio *Tra le Sollecitudini* on Sacred Music, article 12.

culture and learning (conservatories, colleges, concert halls, etc.). However, there can no longer be any doubt that “art music” (especially at the university) has taken a horrible turn. An example of the sickening direction music has taken can be seen in *A Winter Carol* by composer Richard Higgins (which is one of the milder examples of contemporary concert music):

Any number of people may perform this composition. They do so by agreeing in advance on a duration for the composition, then by going out to listen to falling snow.

The history of twentieth-century music abounds in such absurdities²³ and every possible absurdity can now be called “art music,” whether the performance consists “plucking out one of your eyes five years from now” (Takehisa Kosugi), tossing an Anti-personnel-Type CBU Bomb into the audience (Philip Corner), or sending picketers with blank signs onto a college campus to chant the word *Feier* around a bonfire “until each person can no longer participate” (Pauline Olivero). In the face of these compositions, equally absurd pieces like John Cage's 4'33" (1952) or works employing minimalism, serialism, visual scores, twelve-tone technique, atonality, or indeterminacy seem rather conservative!

Today's musician, therefore, could easily be confused about what is a legitimate “modernization” of sacred music. Is it in the school of the twentieth-century composers referred to above, who for more than a hundred years have judged music by the extent to which it shocks and disturbs audiences? Surely not.

I would like to make the reader aware of a great work done by legitimate modern composers of “true art.” This is the *Nova Organi Harmonia*, which is a 2,500 page set of Gregorian chant accompaniments created in the 1940's by the Catholic professors at what is today called the Lemmens Institute of Leuven. Words cannot describe the magnificence of this work.²⁴ To point out but a few amazing features of this work:

- The principle contributors were Church music legends Msgr. Jules Van Nuffel, Flor Peeters, Marinus de Jong, Staf Nees, and Jules Vyverman.
- The work is from first to last a masterful and authoritative example of Gregorian harmony and voice leading, and the entire 8-volume collection is done in a completely unified style.
- The editors created a wonderful and beautiful method of notation, specifically for the Gregorian chant found in the Vatican Edition.
- No matter how many times a particular chant melody is repeated (for example, the *Gloria Patri* at the end of each Introit, Gradual melodies, the Christmas *Alleluia*, or verses of Gregorian hymns) it is always reharmonized in the most amazing and musical way.

Perhaps this collection seems too incredible to be true, but I give my assurances that it exists²⁵ and it changed my life. Many people know Flor Peeter's *Method of Gregorian Accompaniment*, but they do not realize that book is nothing but an explanation of his earlier project.²⁶

Going back to what the Popes have said about sacred music, I wish to stress as much as I possibly can that, to be a legitimate Catholic composer, one must **know and love** the Catholic heritage of sacred

23 The reader is referred to *Music Since 1945* (Elliott Schwartz and Daniel Godfrey, 1993) and *Twentieth-Century Music* (Stefan Kostka, 1999).

24 More information about the NOH can be found in the “Introductory Material” at [<http://chabanelpsalms.org>].

25 Unfortunately, this magnificent work has long been out of print.

26 “When the *Nova Organi Harmonia* is submitted to a detailed examination and to a comparative study, with greatest interest we will publish a practical manual of our Gregorian accompaniment. It will be the methodological synthesis and will be useful to this work.” – From the preface to the *Nova Organi Harmonia* (p. 7).

music. Another way of saying this would be: “Until you have sung through the liturgical year in Gregorian chant numerous times, been inundated with this music, and studied page after page of all the great masters of Catholic polyphony, please do not show me your liturgical compositions.” The professors at the Lemmens institute truly knew and loved the Catholic heritage.²⁷ When modern sacred music is in continuity with the past, it can be so wonderful.

In the preface to the *Nova Organi Harmonia*, Msgr. Van Nuffel says that his group did not intend to slight the earlier work of the Lemmens Institute: the *Organum Comitans*, created by the Desmets and Depuydt in the 1910's. One of the reasons he gives for the creation of the *Nova Organi Harmonia* is that “the musical art has evolved since then, producing certain undeniable advantages and influencing all composition, including Gregorian harmony.” By comparing the two editions, one can easily see the beautiful improvements:

Example Q. Introit Verse “Vias Tuas” : : First Sunday of Advent *Organum Comitans*

Ps. Vi - as tu - as, Dó - mi - ne, de - món - stra mi - hi: * et sé - mi - tas tu - as é - do - ce me.

Example R. Introit Verse “Vias Tuas” : : First Sunday of Advent *Nova Organi Harmonia*.

Ps. Vi - as tu - as, Dó - mi - ne, de - món - stra mi - hi: * et sé - mi - tas tu - as é - do - ce me.

We see that *Organum Comitans* is a less smooth accompaniment, and one that basically places chords underneath soprano notes without regard to the overall shape of the phrase. The *Nova Organi Harmonia* is much smoother (with the aid of colorful seventh chords) and pays much more attention to the grand phrase, creating an incredibly artistic accompaniment.

I believe that one of the most important developments of legitimate modern Catholic composers is the use of colorful seventh chords, especially the minor-minor seventh chord (mm7). Now, the Major-minor seventh chord (a.k.a. “dominant seventh”) has been in common use since about 1600AD, and was a great destroyer of the modal system. Giovanni Gabrieli was an early proponent of the Major-minor seventh (Mm7) and used it to beautiful effect, without destroying the modal system. However, the seeds were there even before Gabrieli and Monteverdi. Here is an instance where Lassus (Gabrieli's teacher) employs a Mm7:

²⁷ As did so many other legitimate Catholic composers, such as Duruflé, Franck, Fauré, Tournemire, Widor, Vierne, Guilmant, and even Saint-Saëns.

Example S. Orlando Lassus (d. 1594), *Benedicam Dominum qui tribuit*, mm. 33-37.

Mm7 Mm7

On the other hand, it took hundreds of years for choral composers to start unabashedly employing mm7 chords. This has always puzzled me, since Renaissance composers were hinting at its use in the sixteenth century (if the harmonies were slowed down a bit):

Example T. Orlando Lassus (d. 1594), *Benedicite Gentes*, mm. 9-10.

d mm7

Example U. Giovanni Bernardino Nanini (d. 1594), *Laudate Pueri*, mm. 39-41.

c mm7

Example V. Annibale Ziolo (d. 1592), *Animam Meam Dilectam*, mm. 48-49.

d mm7

Example W. Francesco Suriano²⁸ (d. 1621), *Magnificat Secundi Toni*, mm. 23-24.

c mm7
F Mm7

Many will look at these examples and claim that they are simply the results of voice leading. Be that as it may, instances like these still led to the eventual use of these chords, because listeners were already hearing the **sound** of these chords, albeit for a split second. In other words, is there really that much difference between the two versions in Example X?

Example X. Orlando Lassus (d. 1594), *Magnificat Secundi Toni*, m. 44.

(The Eb *ficta* added to the alto in version 1 is not universally acknowledged)

Version 1 (Lassus) Version 2 (Ostrowski)
c mm7 F Mm7

The mm7 chord, then, is not a “jazz chord” as some have claimed. It is a legitimate development to modal harmony. Indeed, chant melodies often outline mm7 chords:

Example Y. *Salve Regina*, Mode I, from the *Editio Vaticana*. “Ad te suspiramus.”

d mm7
Ad te suspi-rá-

In any event, as we saw in Example R, the mm7 chord is fundamental to modern modal harmony according to the *Nova Organi Harmonia*'s creators (much more so than than Major-Major and half-diminished seventh chords) and they could not have produced the work without it.²⁹

With the reader's indulgence, I would like to include a piece that shows how the beautiful

²⁸ Suriano studied with Palestrina and Nanini and was a key player in the questionable revision of the *Graduale* (a task originally entrusted to Palestrina and Zoilo).

²⁹ Neither could Dom Gregory Murray have composed his remarkable modal interludes without the heavy employment of these beautiful seventh chords. (*Liturgical Interludes: 100 pieces for organ*, Kevin Mayhew Ltd., 1998)

developments in modal harmony can enrich modern Catholic music:

Example Z. Jeff Ostrowski, *Kyrie for the Dedication of John Paul II High School in 2006*.

(**Example Z and an audio version of this can be accessed by returning to the initial page:**
http://lalemantpolyphonic.org/home/article_sacra/)

This piece is as contemporary as they come (since I am 25 years old). I did not attempt to “do anything” (use counterpoint rules, or imitate the past). It is not neo-classicism or a parody of the past. To speak truth, I simply sat down and wrote what sounded good. Yet, I use all the voice leading of the Renaissance, and the influence of chant is never far away. How is this possible? If I am a child of the age, should not my music sound as progressive as someone like Lucas Foss?³⁰ It is possible because I love and study the traditional music of the Church. I have spent years singing chant and polyphony and playing through the *Nova Organi Harmonia*, and never wish to stop sounding the depths of our Catholic treasure.

If all of us embrace this heritage, what is there to fear? Suddenly, the issue is no longer “novelty” and “copyright,” but simply universal beauty that should be enjoyed by the whole Church. Because of the availability of scores these days, none of us has an excuse to neglect this music. For example, go to any major university music library and you will find the complete works of numerous masters: Guerrero, Marenzio, Rore, Gabrieli, Manchicourt, Byrd, along with numerous complete editions of Palestrina and Lassus. Nancho Alvarez has put every score Victoria ever wrote online in several formats!³¹ Jeffrey Tucker of the Church Music Association has made thousands of pages worth of rare *Musica Sacra* documents available for free³². The list goes on.

There is so much to admire in legitimate modern developments of sacred music. There is also a certain “freeing” of contrapuntal rules. As Van Nuffel says in the preface to the *Nova Organi Harmonia* (page 6):

In basing our work on the principles duly established, we did not believe it necessary to strictly adhere to those principles without permitting exceptions. Thus, for aesthetic reasons, we have not removed certain fifths and octaves, the elimination of which would have caused many discordant resolutions, nor have we absolutely condemned the free entrance and the resolution of certain dissonances.

And, indeed, if one looks hard enough through the pages of their work, one occasionally finds parallel fifths or even parallel sevenths:

Example A2. Excerpts from the *Nova Organi Harmonia*.

Vol. VII, page 150 : : Hymn *Placare Christe*

Vo - cá - te nos in pá - tri - am.

Vol. I, page 5 : : Alleluia Verse *Ostende Nobis*

30 I once had an octogenarian composition teacher scream at me for not responding to modern composers (whether Schönberg, Berio, or Bartok, I can't remember). He screamed, “This is ridiculous! I shouldn't have to be convincing you to get modern! I'm four times your age, and I've been modern since the 1960's. Stravinsky was an old man when your grandfather was alive!” He could not accept the fact that most contemporary, revolutionary music did not captivate the young.

31 Visit [<http://www.upv.es/coro/victoria/partituras.html>].

32 Visit [<http://www.musicasacra.com/>].

But the “freedom” to which Van Nuffel refers can create passages of astounding beauty. Example BB shows an excerpt from a piece I arranged for voices. The piece is based on the organ accompaniment found in the *Nova Organi Harmonia*, where Van Nuffel harmonized each verse of this well-known melody in the most astounding way:

Example B2. Jeff Ostrowski, *O Filii et Filiae*, mm. 7-12.

The image shows a musical score for four voices (Cantus, Altus, Tenor, Bassus) and organ accompaniment. The score is in G minor and 4/4 time. The lyrics are: "Mor-te sur-re - xit ho - di - e, al - le - lu - ia. Et Ma - ri - a Mag - da - le - ne, Et Ja - co - bi et Sa - lo - meh, Ve - ne - runt cor - pus un - ge - re, al - le - lu - ia." The organ part is in the bass clef and provides a harmonic accompaniment for the voices.

(an audio excerpt of this arrangement can be accessed by returning to the initial page:
http://lalemantpolyphonic.org/home/article_sacra/)

It is never too late to reclaim our amazing Catholic heritage by admitting with St. Augustine, “Sero te amavi, pulchritudo tam antiqua et tam nova, sero te amavi!”³³

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33 “Too late have I loved thee, O beauty so ancient and yet so new. Too late have I loved thee!” – St. Augustine, *Confessions*, Bk.10:27.