

Church does not wish to be interrupted, by compositions of greater length than is allowed by the Action of the Holy Sacrifice to which they belong.

Like the preceding evil, they are an illustration of St. Augustine's complaint: *fruitur utendis*. The strains of the music ought to be a means to aid the faithful in following the Holy Sacrifice. But the music is made to be the end of their enjoyment and, for the pleasure given by the music, the Holy Sacrifice is obliged to suspend action. What does that mean, dearly beloved? When the heavens are open, and the Eternal Son, His Sacred Heart overflowing with mercy, is awaiting the adorable words which are to bring Him upon the Altar, impatient to pour out His treasures of mercy upon the poor and needy souls around, behold! the King of heaven and earth must be delayed in his royal beneficence until the singers have completed what the composers have given them to sing.

Or perhaps the Priest at the Altar judges better not to delay. And then the King of Majesty comes down, but the crowd of singers for whom He comes, can give no attention, because it is all engaged by the sounds of human voices that fill their ears.

And so in other parts of the Holy Mass. At the Pater Noster, when Our Lord, already lying upon His altar, immolated for our sinful souls, wishes to rise His voice, through the mouth of His mortal Priest, and supplicate His Father for all the things we need, in that prayer which His own divine lips taught to man, again our Lord must humbly wait until the singers have first finished what the composer has given them to say, and after that, He is allowed to have his utterance.

Ah! my beloved, when these things are expressed in plain words, just as they actually occur, does it not make us tremble to think what irreverent liberties we have been taking with the Lord of all Majesty before whom the Cherubim and Seraphim veil their faces in awful adoration.

I say, the liberties that *we* have been taking. For I am not judging those who sing this music, nor taking advantage of this sacred place to utter sharp things, where they cannot be repelled. The singers who give their services to aid us in the sacred offices, and sing only what they find prepared for singing. It is not their fault, we guardians of the holy mysteries suffer abuse which they are not competent either to discover or correct."