

A cantata in five movements
for mixed voices
and orchestra

CANTICLE OF ST. AUGUSTINE

Based on
the Christmas Sermon of
St. Augustine

by
Allan Robert Petker

Table of Contents

I HODIE.....	5
II ET INCARNATUS EST	11
III GLORIFICAMUS TE.....	18
IV VERBUM	23
V ALLELUIA	26

©Copyright 1985 by Gentry Publications. All rights reserved. Made in U.S.A.

Dedicated to Russ and Lee Ann Kane, who directed me to this text,
and the Cathedral Choir of the First Presbyterian Church of Granada Hills, California,
who believed in me and presented the premiere performance.

Allan Robert Petker

The "Canticle of St. Augustine" is available in the following forms:

JG0683	Choral Edition
JG0684	Orchestral Parts
JG0685	Conductor's Score
JGC0688	Cassette Listening Tape
JGTC0687	Cassette Accompaniment Tape

the Christmas sermon of ST. AUGUSTINE (354-430)

I HODIE

When the maker of time, the Word of the Father became flesh,
He gave us His day of birth in time.
Hodie Christus natus est! (Today Christ is born!)

II ET INCARNATUS EST

And He without whose bidding no day runs its course,
in His incarnation reserved one day for Himself.
Et incarnatus est. (God became man.)
For He, Himself, with the Father, precedes all spans of time,
but on this day, issuing from His mother, He stepped into the tide of the years.

III GLORIFICAMUS TE

Glorificamus te! (Glory to God!)
Man's Maker was made man, that He, Ruler of the stars,
might nurse at His mother's breast. . .
that the Bread might be hungry, the Fountain thirst,
the Light sleep, the Way be tired from the journey.
Glorificamus te! Resmiranda. (Glory to God! Wonderful circumstance.)

IV VERBUM (The Word)

The Word was made flesh that the Truth might be accused by false witnesses,
the Judge of the living and the dead be judged by a mortal judge. . .
Justice be sentenced by the unjust, the Teacher be beaten with whips,
the Vine be crowned with thorns, the Foundation be suspended on wood! . . .
that Strength might be made weak, that He who was well might be wounded,
that Life might die.

V ALLELUIA

Alleluia! Gloria in excelsis Deo! (Alleluia! Glory be to God in the highest!)

Performance Notes

To enjoy the full forces of the orchestral accompaniment in live performance, the required players are: 2 Flutes, 2 Clarinets, Bassoon, 2 Horns, 2 Trombones, Percussion (1 player—4 Timpani, snare and suspended cymbal), Harp, Violins I and II, Violas, Cellos, Bass Violin, Organ, and Handbells. There are several alternatives available if this is not feasible. The organ part and that of the woodwinds and trombones are interchangeable, so that the organ may be replaced by the woodwinds and trombones for concert hall performances, and vice versa for presentations in the church. Another possibility is to use organ and handbells only. The organ part provided in the choral edition is a condensed version of the full orchestration and will accompany quite adequately. Finally, both reel to reel and cassette accompaniment tracks of the full orchestration are available. The handbell part, however, has been omitted from the accompaniment tracks so that their live effectiveness can be used to the best advantage.

The handbell parts are notated in the choral edition and are an essential part of the GLORIFICAMUS TE and ALLELUIA movements. Although they appear at only three moments in total, their contribution is significant. Only two chords are involved, E major and F# major, and any multiples of octaves are appropriate. The parts are so easy and rhythmic that choir members may fulfill the obligation. However, the handbells may also be considered a part of the orchestra.

St. Augustine (354–430) was the Christian Church's greatest Father; except for St. Paul, he shaped Christian theology more than any other man. Augustine was also one of the Church's most powerful preachers. As Bishop of Hippo between 396 and his death, he delivered some of the most beautiful Christmas sermons ever written; and the text of this cantata comes directly from one of those sermons.

For Augustine the most important aspect of Christmas was not the manger scene and all its homey details. To him Christmas was rather the central mystery of faith—the glorious paradox of the Incarnation, as recorded in the Gospel of John:

In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God; all things were made through Him . . . And the Word became flesh and dwelt among us, full of grace and truth.
John 1:1–3; 14

This mystery—of the eternal Word of God made flesh in time—is at the center of all Augustine's sermons. And every sermon explores a paradox implicit in that amazing event. Augustine never tries to explain the mystery; it cannot be explained. Instead he celebrates the endless wonder to be found in a Son who "with His Father precedes all spans of time, but [who] on this day, issuing from His mother . . . stepped into the tide of the years."

Augustine often focuses on the paradox of time, and on a God-Man who always was, and yet is twice born—and under such extraordinary circumstances:

Christ was born of a father and a mother, both without a father and without a mother; of a father as God, of a mother as man; without a mother as God, without a father as man. Who, then, shall declare His generation? The one is without time, the other without seed; the one without beginning, the other without parallel; the one which has always been, the other which has never been before or since; the one which does not end, the other which begins where it ends [in humility and sacrifice].

Obviously Augustine's sermons are difficult, highly intellectual—but the great Father wasn't merely showing off. He believed that "no human thought, no language [could] be equal to the task" of extolling the Word who made both speaker and hearers. And he hoped that by stimulating his hearers' minds he could kindle their hearts as well:

And now, with what words shall we praise the love of God? What thanks shall we give? He so loved us that for our sakes He, through whom time was made, was made in time; and He, older by eternity than the world itself, was younger in age than many of His servants in the world; He, who made man, was made man; He was given existence by a mother who He brought into existence; He was carried in the hands which He had formed; He nursed at the breasts which He filled; He cried like a babe in the manger in speechless infancy—this Word without whom human eloquence is speechless! . . . Let us in His presence try to realize the abasement that He in all His majesty accepted for our sakes. And let us be kindled with love, that we may come to His eternity.

How glorious to think that Augustine's words, preached on a Christmas so long ago, can still be heard through the medium of new song. Indeed, set to Allan Petker's music, they are as fresh as they were on the day they were first spoken. For the eternal Word of God is always new, and ever ready to be born anew in us.

Dr. Wendy Furman
Assistant Professor of English
Whittier College, California

Musical Notes

The text is the motivation for the music. In each movement the words of St. Augustine are set homophonically (words moving together in rhythm) so that they are easily understood. A common liturgical Latin phrase has been selected for each movement which focuses on the essence of St. Augustine's text. These Latin phrases are set contrapuntally (interweaving lines) to create contrast and musical interest. The English and the Latin, the homophony and the counterpoint establish a foundation for musical symbolism which is an integral part of this cantata. For in the same way that these contrasting elements work together, so does that parallel the theme of St. Augustine's sermon: the paradoxes inherent in the Incarnation of Jesus Christ.

The tonal structure of the first movement is almost always hinting at or actually dwelling in bitonality (a musical paradox of sorts—two keys functioning simultaneously). The contrapuntal section beautifully embraces this element as the subject entrances become rhythmically more rapid, forcing the bitonality to occur inherently as the subsequent lines collide. The first movement sets a precedent in its tonal colors and symbolic references.

The second movement is the only one which remains within one central tonality long enough to warrant a key signature. The paradox is represented musically in the contrasting movement and notes between the orchestral accompaniment and the choral melody. This is then completely reversed when the orchestra doubles the choir almost note for note in the contrapuntal section. The ultimate contrast is established, however, immediately preceding this doubling, when the choir states the Latin text completely unaccompanied.

The third movement opens with a horn fanfare which marches heedlessly through the established tonal foundation until the choir enters with an abrupt modulation. Where the first movement presented bitonality with subtle beauty, the third movement is brazen and clashing. Even as the text mounts in climax saying, "He Ruler of the stars . . .", suddenly the awesome musical power is dismounted and a quiet voice sings, "might nurse at His mother's breast." Thus does Augustine's text begin to explore the paradoxes.

The fourth movement is where Augustine challenges our understanding of the Incarnation. The music is equally as challenging. Augustine's text begins with, "The Word was made flesh that the Truth might be accused by false witnesses," and finally concludes with "that Life might die." The music begins with a tone cluster which expands to the furthest recognized interval: two triads at the distance of a tritone. The orchestral accompaniment is relentlessly driving up to this point until, in the ultimate paradox, the choir is suddenly left exposed, a cappella, in the closing statement.

The fifth movement is a response to Augustine's sermon, a joyful response. It opens with echoes of the first movement, recalling the gift of God's Son sent to earth, and completing the chiasmic design (the overall cantata being cross-like in form). "Gloria in excelsis Deo" bursts into a joyous and compelling conclusion. The juxtaposition of key centers is still apparent up to the final chord which firmly proclaims the victory. However, as if never to let us forget the depth of the meaning of the Incarnation, upon the orchestral release, emerging from behind and within, the bitonal resonance of the handbells linger in suspense.



Allan Robert Petker is a composer/arranger with more than 35 published works in several publishing houses. He is active as a choral conductor and violist in the Los Angeles area. He received a Bachelors and Masters degree from California State University at Northridge in music, specializing in viola (BA), voice and choral conducting (MA).

Allan became the Director of Publications for Fred Bock Music Company and Gentry Publications in 1977. He also heads the Music program for the First Presbyterian Church of Granada Hills and has served as President of the San Fernando Valley (Los Angeles) Chapter of the Choral Conductors Guild.

As an instrumentalist, Allan does free-lance studio work and occasional concert playing. He conducts music workshops and choral sessions for churches, choral organizations and publishers. Allan lives in the Los Angeles area with his wife Ann, son Joshua, and daughter Elyce.

I HODIE

Allan Robert Petker

Moderato (♩ ± 48)

ORGAN

1 *legato* *mf*

2

3

4

5

6

f

mp

7 S. *unison mp* 8 9

A. When the mak-er of time, the Word of the Fa-ther, be-came

T. *unison mp*

B.

7 *p* *gva* ----- 8 9

10 flesh 11 He gave us His day of birth in

div. He gave day, He gave us day, He gave His birth in

12 *mf* time. 13

gave His day of birth in time.

mf time.

12 13

mf *r.h.*

14 *mp* Ho - di - e Chri-stus na - tus 15 est.

mp Ho - di - e Chri-stus na - tus

14 15

mp

16 S. 17 *mf*
Ho - di - e, Ho - di - e,

A. *mf*
Ho - di - e, Ho - di - e,

est. *mp*
T. 8 Ho - di - e Chri - stus na - tus, Ho - di - e, *mf*

B. *mp* *mf*
Ho - di - e, Ho - di - e,

16 17 *mp* *mf*

18 19

Ho - di - e, Ho - di -

Ho - di - e Chri - stus na - tus est. Ho - di - e, Ho - di -

Ho - di - e Chri - stus na - tus est. Ho - di - e,

Ho - di - e, Ho - di -

18 19

20 *f* 21
 e. Ho - di - e — Chri-stus — na - tus, na - tus — est.
 e. Ho - di - e —
 8 *f* Ho - di - e — Chri-stus — na - tus est.
f e. Ho - di - e — Chri-stus — na - tus
 20 21

22 23
 Ho - di - e, Ho - di - e, Ho - di - e,
 Chri-stus — na - tus est, Ho - di - e, Ho - di - e, Ho - di - e,
 8 Ho - di - e Chri-stus — na - tus, Ho - di - e, Ho - di - e,
 est, Ho - di - e Chri-stus — na - tus, Ho - di - e, Ho - di - e,
 22 23

24

S. *ff*

25

A.
Ho-di-e,

Ho-di-e.

T. *ff*

B.

24

25

26

27

28

26

27

28

29

30

31

unison *p*

When the

unison *p*

29

30

31

p

32 33 34 *div.*

mak - er of time, the Word of the Fa - ther, be - came flesh He

div.

35 36 time. _____

gave us His day of birth in time, His day of birth in time. _____

time. _____

35 36

37 *rit.* *pp* 38 39

pp

37 *rit.* 38 39

r.h. *pp*

Ped.

II ET INCARNATUS EST

11

Allan Robert Petker

ORGAN

Andante Cantabile ($\text{♩} \pm 54$)

4 S. *unison mp* 5 6 7

A. And He, with-out whose bid-ding no day runs its

8 9 10 11

course, in His in-car-na-tion re-served one

12 *div. f* 13 14 15

day for Him-self.

12 13 14 15

f *sim.* *mf*

16 17 *unison mf* 18 19

And He, with-out whose bid-ding no

unison mf

And He, with-out whose bid-ding no day runs its

20 21 22 *div.*

day runs its course, in His in - car - na - tion re -

course, in His in - car - na - tion re -

23 24 *f* 25 26

served one day for Him-self.

f *div.*

served one day for Him-self.

23 24 25 26 *sim.*

27 28 29 30

Sostenuto ($\text{♩} \pm 63$)

31 *S. p senza vibrato* 32 33 34

Et in - car - na - tus est. — Et in - car - na - tus

A. *p* Et in - car - na - tus est. —

T. *p* Et in - car - na - tus est. — Et in -

B. *p* Et in - car -

31 32 33 34

mp closed score for a cappella section

35 36 37 *mf* 38 39 *mp*

est. — Et in car - na - tus est, —

Et in - car - na - tus est, —

8 car - na - tus est. In - car - na - tus est, —

na - tus est. — - na - tus est,

35 36 37 38 39

40 *p* 41 42 43 *p* 44

est. — Et in - car - na - tus est. —

p est. —

p est. — Et in - car -

8 *p* est. —

p est.

40 41 42 43 44

p *pp* *p*

Ped.

45 46 47 48

Et in - car - na - tus est. Et in - car -

p Et in - car - na - tus est. Et in - car -

na - tus est. Et in - car - na - tus est. In - car -

p Et in - car - na - tus est.

45 46 47 48

49 *mf* 50 51 *mp* 52 *p*

na - tus est, est.

mf *mp* *p* na - tus est, est.

mf *mp* *p* na - tus est, est.

mf *mp* *p* - na - tus est, est.

49 50 51 52

mf *mp* *p*

53 54 *rit.* 55 **Tempo Primo** 56

53 54 *rit.* 55 **Tempo Primo** 56

pp *mp* *sim.*

57 58 *mp* 59

For He Him-self with the

57 58 59

60 61 62 3

Fa - ther pre - cedes all spans of time, but on this

60 61 62 3

63 64 65

day, is - su - ing from His moth - er, He stepped in - to the

66 *f* 67 68 *mp*

tide of the years.

66 *f* 67 *sim.* 68 *mp*

69 *p* *rit.* 70 *molto rit.* 71

69 *p* 70 *pp* 71

III GLORIFICAMUS TE

Allan Robert Petker

1 Grande ($\text{♩} \pm 76$)

ORGAN

f

2 3 3 4

5

6 *f*

7

unison

Glo - ri - fi-ca - mus te,

Glo - ri - fi-ca - mus te,

Glo - ri - fi-ca - mus

5 6 7

8

9

10

Glo - ri - fi-ca - mus te,

Glo - ri - fi-ca - mus

div.

te,

Glo - ri - fi-ca - mus te, _____

8 9 10

11 *rit.* 3 12 *a tempo* 13

te, Glo-ri-fi-ca-mus te! _____

Glo-ri-fi-ca-mus te! _____

11 *rit.* 12 *a tempo* 13 3

14 15 16

Man's Mak-er was made man,

unis.

Man's Mak-er was made man, man's Mak-er was made

14 15 16

17 18 19 *rit.*

man's Mak-er was made man, that He, Rul-er of the (stars,) _____

div.

man, that He, Rul-er of the stars, of the

17 18 19 *rit.*

20 Handbells *a tempo ff* 21 22 *molto rit.* 23

L.V. *a tempo* 21 22 *molto rit.* 23 Solo Voice *tempo-recitative* might *p*

stars,

stars, *a tempo* 21 22 *molto rit.* 23 *tempo-recitative*

p

24 nurse at His moth-er's breast. 25 26 *In tempo (♩ ± 69)* 27

unison *pp*

24 25 26 27 Man's Mak-er was made man,

simile

28 *p* 29 30 31

That the bread might be hun-gry, the foun - tain

man's Mak-er was made man,* (etc.)

28 29 30 31

*indeterminate rhythm

32 33 34 35

thirst, — the light — sleep, — the Way — be

32 33 34 35

36 37 38 39 40

tired, — tired, — tired — from the jour-ney.

36 37 38 39 40

41 *Tempo Primo* 42 43 44

f

45 46 *f* 47 48

Glo - ri - fi-ca-mus te, Glo - ri - fi-ca-mus

div.

Glo - ri - fi-ca-mus te, Glo ri - fi-ca-mus te,

45 46 47 48

49 Handbells 50 *rit.* 51 *molto rit.* 52 *a tempo*
f L.V.

49 50 *rit.* 51 *molto rit.* 52 *a tempo*
 te, Glo - ri - fi - ca - mus te!

Glo ri - fi - ca - mus,

49 50 *rit.* 51 *molto rit.* 52 *a tempo*

53 *rit.* 54 *sempre f* 55 *rit.* 56

53 *rit.* 54 *molto decresc.* 55 *rit.* 56 *pp*

*Res-mi-ran-da, res-mi-ran-da.
molto decresc. *pp*

53 *rit.* 54 55 *rit.* 56 *pp*

IV VERBUM

23

Allan Robert Petker

Grave ($\text{♩} \pm 40$)
1 *tempo ad lib.* 2 3

SOPRANO
ALTO

TENOR
BASS

unison *p*

The Word was made flesh

1 2 3

ORGAN

p

Ped.

4 5 6

that the Truth might be ac-cused by false wit-ness-es,

4 5 6

7 the Judge of the liv-ing and the dead be

mp

8 the Judge, dead be

the Judge of the liv-ing and the dead be

mp div.

7 the Judge, dead be

8 9

mp

Ped.

Ped. tacet

10 11 12 *mf*

judge(d). _____ Jus-tice be sen-tenced by the

judged by a mor-tal judge. _____ *mf*

10 11 12 *mf*

judge(d). _____

13 14 15 *ff*

un-just, — the Teach-er be beat-en with whips, the

13 14 15 *f*

16 17 18 *sempre ff*

Vine be crowned with thorns, the Foun-da-tion be sus-

ff the Vine be crowned with thorns,

16 17 18 *ff*

19 pend - ed on 20 *fff* wood! 21 *tempo ad lib.* *p* That

fff

8va

21

Strength 22 23 might be made weak, that 24 *mp*

p That Strength *p* be weak, that *mp*

p That Strength *mp*

He who was well might be wound - ed, 25 26 27

He well wound - ed,

28 that Life 29 *rit.* 30 might die. 31 *morendo* *pp* *ppp*

pp *ppp*

Segue Attacca

V ALLELUIA

Allan Robert Petker

Moderato (♩ = 48)

1 2 3 Al-le-lu-ia, Al-le-lu -

SOPRANO
ALTO

TENOR
BASS

ORGAN

1 *legato* 2 3

p

4 ia. 5

p Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia,

mp Al - le - lu,

4 5

mp

12 13 14

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

12 13 14

15 *Brillante* (♩ ± 84) *f* 16

Glo - ri - a in ex - cel - sis De - o,

Glo - ri - a in ex - cel - sis De - o,

15 *Brillante* (♩ ± 84) *f* 16

17 18

Glo - ri - a, Glo - ri - a in ex - cel - sis De - o,

Glo - ri - a in ex - cel - sis De - o, Glo - ri - a,

17 18

19

sub. mp

20

Glo - ri - a in ex - cel - sis De - o, Glo - ri - a,
Glo - ri - a, Glo - ri - a in ex - cel - sis De - o,

19 20

sub. mp

Glo - ri - a in ex - cel - sis De - o, Glo - ri - a
Glo - ri - a, Glo - ri - a in ex - cel - sis De - o,

21 22

f

Glo - ri - a in ex - cel - sis De - o, Glo - ri - a,
Glo - ri - a, Glo - ri - a in ex - cel - sis De - o,

23 24

25 26

Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex - cel - sis De - o,

25 26

27 28

Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex - cel - sis De - o,

27 28

Glo - ri - a, Glo - ri - a,

29 30

Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex - cel - sis De - o,

29 30

The image displays a musical score for a vocal and piano arrangement of "Gloria in excelsis Deo". The score is organized into three systems, each with a vocal line and a piano accompaniment line.

- System 1 (Measures 31-32):** The vocal line begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked *sub. mp*. The lyrics "Glo - ri - a, in ex - cel - sis De - o," are written below the staff. The piano accompaniment is in the bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand.
- System 2 (Measures 31-32):** This system continues the vocal and piano parts from the first system, maintaining the same musical elements and lyrics.
- System 3 (Measures 31-32):** The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

The score is presented in a clear, professional layout with standard musical notation, including clefs, key signatures, and dynamic markings.

33 *mf* *rit.* 34 *f*

Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex - cel - sis De - o,

mf *f*

Handbells

35 *sk.* *a tempo* *sk.* 36 *sk.* *sk.*

35 *ff a tempo* 36

Glo - ri - a!

35 *8va a tempo* 36

ff

This block contains the first system of the musical score. It features three staves. The top staff is for Handbells, showing measures 35 and 36 with 'sk.' (skat) markings and a wavy line indicating a sustained sound. The middle staff is for a vocal part, with measures 35 and 36, a forte (*ff*) dynamic, and the lyrics 'Glo - ri - a!'. The bottom staff is for a piano accompaniment, with measures 35 and 36, a forte (*ff*) dynamic, and an 8va (octave up) marking. The piano part has a melodic line in the right hand and a harmonic line in the left hand.

37 *sk.* *sk.* 38 *sk.* 39 40

37 38 39 40

Glo - ri - a!

37 38 39 40

Ring

This block contains the second system of the musical score. It features three staves. The top staff is for Handbells, showing measures 37, 38, 39, and 40 with 'sk.' (skat) markings and a wavy line. The middle staff is for a vocal part, with measures 37, 38, 39, and 40, a forte (*ff*) dynamic, and the lyrics 'Glo - ri - a!'. The bottom staff is for a piano accompaniment, with measures 37, 38, 39, and 40, a forte (*ff*) dynamic, and an 8va (octave up) marking. The piano part has a melodic line in the right hand and a harmonic line in the left hand. The word 'Ring' is written below measure 40.