**St. Philomena was the daughter of a minor king in the Greek islands. She lived during the reign of Diocletian (late 3rd century), one of the most infamous persecutors of Christians among the Roman emperors.**

**Philomena’s father was pagan, but allowed his wife to raise Philomena as a Christian. She was named “daughter of the Light” at her baptism and was well-loved by both parents.**

**The parents, having been “invited” to attend a function hosted by Diocletian for all the minor royalty in their area, brought their daughter along to this state dinner. Diocletian, seeing the beautiful daughter, desired to make her his wife. Philomena, however, had previously decided to consecrate herself to Christ as His bride. Despite the pressures of her parents on the one hand, and the cajoling, flattery, and gifts of the Emperor of Rome on the other, she positively declined to consider Diocletian in any regard.**

**Expecting that she would yield, after some time Diocletian had her imprisoned. When she still declined, he ordered her to be tortured. Patiently enduring the torments of the jailers, she was miraculously restored to perfect health by an angel overnight. Enraged by this, he ordered her execution.**

**Again miraculously spared by God for the first attempts to take her life – death by arrows and death by drowning – God finally called her to Him when she was beheaded.**

**This 13 year old martyr is one of the patron saints of Sacred Heart choir, and is the model for the first of our goals – aspiring to augment the honor and glory of almighty God through our participation in the sacred Liturgy.** *Ad Maiorem Dei Gloriam* **(To the greater glory of God).**

**St. Dominic Savio was the son of a laborer in Italy in the mid-1800’s. From a very early age, he demonstrated virtue and dedication to duty. In one situation, having been scheduled to serve the early Mass on a Saturday, there was a violent snowstorm overnight. The priest was late to arrive at the church to unlock the doors, and discovered that Dominic – still early for serving Mass – was waiting patiently, kneeling in the snow while he prayed silently.**

**Dominic’s parents recognized that he had the aptitude and the vocation to be a priest. Despite their poverty, they were determined to do their part to help him achieve the necessary education. But Dominic needed to do his part as well. At an early age, he started attending a school that was three miles away. For the next year or two, he walked to school and back home, in all kinds of weather throughout the year. He never complained, and kept up both with his school work and with his chores around the house.**

**He was recommended to a boy’s school in Turin run by a famous priest, Don Bosco. It was St. John Bosco that put the finishing touches on Dominic’s soul, providing him with the motto that was to become so meaningful to him –** *Da Mihi Animas, Cetera Tolle* **(Give me souls, take away all the rest).**

**Dominic died at the age of 14. He is the youngest saint ever to have been canonized without being a martyr. He is the other patron saint of our choir, and the model of our second goal, aspiring to draw souls to Christ through the medium of our music.**

**The lustration (“cleansing” that is in this case signified by sprinkling of the congregation with blessed water) is a ceremony that recalls Moses in the desert, sprinkling the people with the hyssop branch dipped in the blood of the sacrifice on the instruction of God. Liturgically, the lustration takes place before the principle Mass of the parish.**

**During Paschal-tide, the *Asperges* is replaced by the *Vidi Aquam*. The text of the *Asperges* is of a penitential nature and recalls the sprinkling commanded by God of Moses in the desert, the text here recalls the Redeemer. It is taken from the prophecy of Ezechiel.**

**The Masses found in the *Kyriale* can generally be used with a great deal of independence, even mixing and matching. However, the Masses are associated with loose guidelines of usage:**

* **Mass I is intended for Paschal-tide.**
* **Mass II and III are typically intended for major feasts.**
* **Mass IV through VIII are typically intended for feasts in a 2nd tier.**
* **Mass IX and X are Masses for feasts of the B.V.M.**
* **Mass XI is used throughout the year on Sundays.**
* **Mass XII and XIII are typically intended for feasts in a 3rd tier.**
* **Mass XIV was formerly for Masses within an octave of a major feast. With the changes in the calendar, octaves are much less frequent, and it is now an additional 3rd tier Mass.**
* **Mass XV was formerly a “simple” Mass. It is sometimes used during Christmas-tide.**
* **Mass XVI is for ferial days through the year – very rarely would these be sung Masses.**
* **Mass XVII is for Sundays of Advent / Lent.**
* **Mass XVIII is for ferial days in Advent / Lent. Ash Wednesday would be an example.**

**Masses in the *Kyriale* are frequently associated with names – e.g. *Lux et Origo* (The Light and Source), *Fons Bonitatis* (The Fountain of Goodness or Fountain of Benevolence). These names appear on older chants and indicate a medieval practice called troping.**

**Troping is the practice of adding melody or text to the chant, usually intended as a pious exercise to enable people to sing the chant melodies with spiritual text that was not as melismatic (many notes for one syllable) as the chants of the Mass. The result is a trope.**

**So, Mass I – *Lux et Origo* – incorporated text of a religious poem “The Light and Source” overlaid onto the melody of the *Kyrie*, Mass II used the poem “The Fountain of Goodness” overlaid on the melody of the *Kyrie* and so on.**

**Although intended as a pious exercise, over time there were abuses to this practice and eventually it was condemned by the Council of Trent. However, the use of the trope led to other developments. One was the liturgical drama which was very popular as a way of conveying biblical stories and covering aspects of the liturgy as a form of entertainment. An example of one of these dramas would be “Everyman”. The other development is that of the liturgical poem, the Sequence.**

**At one point, there were over 1,000 liturgical Sequences in common use. Today, there are just five.**

* ***Stabat Mater* (Seven Dolors)**
* ***Dies Irae* (Requiem)**
* ***Victimae Paschali* (Easter)**
* ***Veni Sancte Spiritus* (Pentecost)**
* ***Lauda Sion* (Corpus Christi)**

**You can see a connection between the use of a trope and the form of any Sequence – the Sequences are almost exclusively syllabic (one syllable to one note) instead of melismatic (many notes for one syllable).**

**The standard *Kyriale* contains 18 Masses, 6 Credos, and a collection of individual Mass parts called chants** *ad libitum* **meaning something to be freely used and substituted in for the various parts of the Ordinary – the *Kyrie*, the *Gloria*, the *Sanctus*, the *Agnus*.**

**When we sing a polyphonic Mass, we almost always break apart the *Sanctus* from the *Benedictus* – even with Masses as simple as the Saint Anthony of Padua 2-part Mass. In chant Masses, we do not… because the rubrics specify that there is no such split when singing a chant Mass.**

**There *are* other chant Masses available. Some compositions found in local areas of France were never published in the *Liber Usualis*, but are certainly available and quite proper to use if desired.**

**The Mass is the cornerstone of the Liturgy – that collective body of sacrifice, prayer, and sacraments making up the body of worship of Catholics that are offered by ordained ministers in the voice of, and on behalf of, the Universal Church. Each sacrifice of Mass is the highest form of worship that any of God’s creatures can offer their Creator.**

**The simplest ceremonial form of the Mass is the “low Mass”. Music is optional, and when used, it is not directly part of the Mass. The other ceremonial forms do include music as an integral part of the Mass, as well as the use of incense, additional ministers, additional ceremonies, or the celebrant being a bishop depending on the form.**

**There are many interesting additions to the higher forms of Mass. The Solemn High has the** *Pax Tecum* **or the** Kiss of Peace**. The Pontifical Mass formerly had a very unusual ceremony called the** *Praegustatio* **(**pre-tasting**). In this ceremony the sacristan consumed a host and some of the wine – to ensure they had not been poisoned. This remnant from medieval times continued until the 1800’s.**

**In the Ordinary, the *Kyrie* and the *Gloria* follow the ancient custom of alternating choirs. This custom is documented as early as with St. Ambrose of Milan by the late 4th century. To place this in historical context, this is within 50 years or so of the end of the persecutions.**

**In the time of Ambrose, women would have sat on one side of the church and men on the other… and this would have been the basis for the alternating chorus back and forth, particularly on psalms. This style is known as antiphonal, because it frequently employed an antiphon before and after the verses of the psalm (we still see this in the Introit for example).**

**This alternation in the *Kyrie* and *Gloria* is not always done. Some choirs prefer to sing even the *Kyrie* and *Gloria* as they would the *Sanctus* and *Agnus Dei* – as one continuous whole.**

**In our situation, not only do we alternate choirs, but we periodically change the order of alternation – so that over time, everyone becomes familiar with the entire aspect of each individual piece and Mass. There are a few where – because of the range – we always maintain a certain order. Mass IX and X, for example, always start with the ladies. But most of the other Masses alternate the starting order every 3-4 years.**

**Prior to the 60’s, Masses which were penitential in nature would have only had *Benedicamus Domino*. Masses with processions following the Mass would have also used *Benedicamus*. The remaining Masses throughout the liturgical year would have only used the *Ite*.**

**In the 60’s, the use of the *Benedicamus* was vastly reduced and nearly all Masses only used the *Ite*. A few years ago, the rubrics changed to allow the celebrant more choice, which is why we have both for most Masses.**

**Messe de Sainte Hildegarde**

**This Mass is attributed to St. Hildegard, a Benedictine abbess who lived 1098-1179 AD.**

**One of five Masses written in chant by Henri Dumont, royal court composer and music director for court at Versailles under King Louis XIV (17th century).**

**The Credos can be used as desired. Credo I is the “authentic” tone for the Credo. Some of the Credos have two possible intonations. All of the standard Credos in the Kyriale, except one, share the same standard intonation. The only Credo where there is a completely unique intonation is Credo III. (Credo V and Credo VI allow for an alternate intonation, but can also use the standard intonation.) Credo VII, new in this version of our book, also has a unique intonation.**

**Credo VII was in the 1927 version of the Graduale Romanum. The first six Credos are found in the current Kyriale.**

**Chants *Ad Libitum***

**The *Kyriale* is the section of the *Liber Usualis* that contains all chants specific to the Ordinary of the Mass. Apart from the 18 Masses, 6 Credos and additional *Ad Libitum* chants that comprise the standard *Kyriale*, we have added two Masses and a Credo from other sources such as the *Graduale*.**

**The next section of this book contains chants that are arranged, for the most part, either by category or by season of the Liturgical year.**

**Marian Seasonal Anthems**

**With Drone**

***When Ave Maris Stella is sung during the Divine Office, the first verse is sung while kneeling.***

**Another Version (2)**

**Another Version (3)**

**Important Feasts with fixed dates**

* Jan. 1 Circumcision
* Jan. 6 Epiphany
* Jan. 13 Baptism of O.L.
* Jan. 29 St. Francis de Sales
* Feb. 2 Candlemas
* Feb. 22 Chair of Peter
* Mar. 19 St. Joseph
* Mar. 25 Annunciation
* May 1 St. Joseph the Worker
* May 13 St. Robert Bellarmine
* Jun. 24 Nativity St. John the Baptist
* Jun. 29 Ss. Peter and Paul
* Jul. 1 Most Precious Blood
* Aug. 1 St Peter in Chains
* Aug. 6 Transfiguration
* Aug. 15 Assumption
* Sep. 14 Holy Cross
* Sep. 29 Basilica of St. Michael
* *Oct. 7 Holy Rosary*
* Nov. 1 All Saints
* Nov. 2 All Souls
* Nov. 9 Basilica of our Savior
* Nov. 15 St. Albertus Magnus
* Dec. 8 Immaculate Conception
* Dec. 24 Christmas Vigil
* Dec. 25 Christmas

**Ss. Francis de Sales, Robert Bellarmine, and Albertus Magnus are patron saints of the arch-diocese (meaning those feasts are first class feasts in the diocese).**