

Saint Patrick's Church, New Orleans

Music for Mass: Sunday 29 January 2012 – 9:30 AM and 11:00 AM Masses

Processional Hymn: *Alleluia, song of sweetness* (LAUDA ANIMA)

Please join in singing the hymn.

1. Alleluia, song of sweetness, Voice of joy, eternal lay;
Alleluia is the anthem Of the choirs in heav'nly day,
Which the angels sing, abiding In the house of God always.
2. Alleluia thou resoundest, Salem mother, vision bless'd;
Alleluias without ending Fit yon place of gladsome rest;
Exiles we, by Babel's waters, Sit in bondage and distress'd.
3. Alleluia we deserve not Here to chant for evermore:
Alleluia our transgressions Make us for a while give o'er;
For the holy time is coming, Bidding us our sins deplore.
3. Trinity of endless glory, Hear Thy people as they cry;
Grant us all to keep Thine Easter In our home beyond the sky;
There to Thee our Alleluia Singing everlastingly.

Please join in singing the **Ordinary of the Mass:**

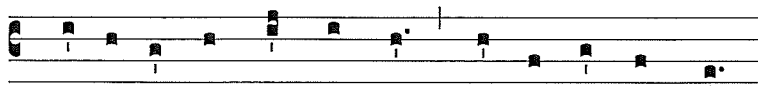
KYRIE, SANCTUS, & AGNUS DEI – Mass IX, *Cum júbilo – Adoremus* hymnal, #'s 214, 216, & 217

GLORIA VIII – *Adoremus* hymnal, # 201 (red Traditional Mass booklet, page 54)

CREDO III – *Adoremus* hymnal, # 202 (red Traditional Mass booklet, page 56)

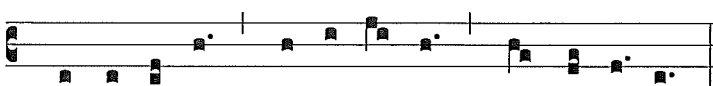
At the 11 o'clock Mass only:

Psalm:



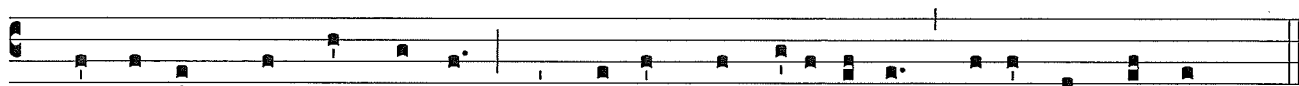
If to-day you hear His voice, hard-en not your hearts.

Alleluia:



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

The Mystery of Faith:



We proclaim Your death, O Lord, and pro-fess Your resurrection until You come a-gain.

Motets: *Alma Redemptoris Mater* (9:30 Offertory)

Gregorian chant, mode v

O gracious Mother of the Redeemer, who art ever the open Gate of Heaven and the Star of the Sea; succour the people, who, fallen, seek to rise again. Thou, who, to the wonder of nature gavest birth to thy Holy Creator; ever-Virgin, who receivedst that "Ave" from the lips of Gabriel, have mercy upon us sinners.

Blessed be God (11:00 Offertory, sung by the Boys' Choir)

Theodore Marier, KCSG (1912-2001)

Tantum ergo (Communion)

Anton Bruckner (1824-1896)

Voluntaries: *Concerto in F major*, Opus 4, No. 4
ii. Andante and *i. Allegro*

George Frederick Handel (1685-1759)

The Alleluia chant of the Mass

One of the most striking features of the Roman liturgy during the Lenten (and in the Extraordinary Form, the pre-Lenten) season is the absence of the word *alleluia*, most notably in the chant preceding the Gospel. Our Processional Hymn this morning – a translation of the medieval poem *Alleluja dulce carmen* – comments on this upcoming absence, giving for it the spiritual reason of sorrow and contrition for our sins. The return of *alleluia* at Easter then becomes a prefiguring of the endless Alleluia in which we will join at the eternal Easter in heaven.

It may be interesting at this time to examine the Alleluia chant and its history in the Roman Rite. Historically speaking, the tracts, which are now said to “replace” the Alleluia from Septuagesima (in the Ordinary Form, from Ash Wednesday) until Easter, are much older than the Alleluia chants. The word *tract* derives from the Latin *tractatus*, “drawn out,” a reference to the fact that here the Psalm or portion thereof is sung directly through in order, without any antiphonal framing or repetition. The introduction of the Alleluia at Rome is credited to Pope St. Damasus (reigned 366-384), although it had apparently been part of the Eastern liturgy previous to this. At first this new chant was sung only on Easter day, but by the time of Pope St. Gregory the Great (reigned 590-604), it had been extended throughout the Easter season. St. Gregory then extended its use to the beginning of the liturgical year, from the first Sunday of Advent through the last Sunday after the Epiphany. Later the Eastertide Alleluias were replaced by (or perhaps remodeled into) more elaborate melodies in a later medieval style, so that the oldest Alleluia melodies in the repertory are those of the Incarnation cycle, including the chant sung today for the Third Sunday after the Epiphany, *Alleluia Dominus regnavit*.

Eventually the green Sundays after Pentecost, and feast days, were provided with an Alleluia chant, but the conservatism of Rome dared not tamper with the most solemn days of the year: Lent (with its preparatory season), Holy Week, and the Requiem Mass. On these days, the ancient Tract has not been replaced with an Alleluia; however, on Holy Saturday, the Extraordinary Form has both an Alleluia and a Tract, the new joy of Easter making some innovation upon the otherwise extremely ancient liturgy.

The word *alleluia* is taken over directly from the Jewish rites; the Hebrew form being *hallelu Jah*, or “Praise ye the LORD.” Actually the last syllable of this word is the first syllable of the unpronounceable Tetragrammaton, the Holy Name of the Lord God. It is no accident that this final syllable has been ornamented with a *jubilus*, a long melisma in which sheer melody takes over in praise of Him Whom mere words cannot express. St. Augustine (c. 400) compares this *jubilus* to the *celesma*, the far-sounding cry of the Roman sailors, while Cassiodorus (c. 550) says that it is “an ornament for the tongue of the singers, ... like an inexhaustible treasure, ... renewed in ever-varying melodies.”

In the early days of the Church, this word was used not only in the liturgy, but in daily life. According to noted chant scholar Willi Apel, “St. Jerome gives a vivid description of this practice, saying that ‘wherever you turn, the ploughman with the plough-handle in his hand sings the Alleluia, the perspiring reaper relieves himself with a Psalm, and the vineyardist, cutting the vine with a curved knife, sings something from David.’ He also tells us that the Alleluia was sung at festive meals, and that a young girl, barely able to speak, sang it to the joy of her grandfather. Sidonius Apollinaris (born c. 430) speaks in a poem of the Alleluia being sung by the boatmen and resounding from the banks of the river [Loire]; while St. Bede the Venerable (673-735) tells us that in a battle of 448 the priests of the Britons intoned three times the Alleluia, to which the soldiers responded as with a single voice, thus discomfiting the army of the Saxons and the Picts.” (*Gregorian Chant*, 1958)

It will be noted that during Eastertide two Alleluia chants are sung, the first in place of the gradual. Also, the word *alleluia* is added, often several times, to the other chants of the Mass, introit, offertory, and communion. It is as though the Church, in a superabundance of Paschal joy, is making up for the penitential time during which this simple yet profound word, which sums up the entire purpose of worship, is not used in the liturgy.

A Latin hymn from around the time of St. Gregory gives us a rousing exhortation: “Sing Alleluia forth in duteous praise, Ye citizens of heav’n, O sweetly raise an endless Alleluia. ... Such song is rest and food and deep delight To saints forgiven: let them all unite in endless Alleluia.”