

THE ORDINARY OF THE MASS

KYRIE

(ΚΥΡΙΕ ΕΛΕΗΣΟΝ, *Kyrie eleison*, Lord have mercy)

Kýrie	eléison,	<i>repeat,</i>	<i>repeat</i>	Lord have mercy, <i>repeat, repeat</i>
Lord	have mercy,	" , "		
Chríste	eléison,	<i>repeat,</i>	<i>repeat</i>	Christ have mercy, <i>repeat, repeat</i>
Christ	have mercy,	" , "		
Kýrie	eléison,	<i>repeat,</i>	<i>repeat</i>	Lord have mercy, <i>repeat, repeat</i>
Lord	have mercy,	" , "		

This acclamatory supplication -- its brief invocation and petition being similar to Psalm 6:3 ("Have mercy on me, O Lord, for I am weak") and Psalm 40 [41] : 5,11 ("O Lord, be thou merciful unto me . . . But thou, O Lord, have mercy on me") -- is found in pagan antiquity and in 4th century Jerusalem. In the 5th century Pope Gelasius I (492-6) substituted a litany for the common Prayer of the Church and the Greek form was retained as the people's response. The litany was then moved to the beginning of the Mass, retaining the same Greek form, ΚΥΡΙΕ ΕΛΕΗΣΟΝ, (*Kyrie eleison*), that is still used today. The second portion (*Christe eleison*) was added by Pope Gregory I (d.604).

The *Ordo of St. Amand* of the 8th century is the first evidence of the *Kyrie* consisting of the familiar nine acclamations. Its tripartite A-B-A structure, with each part having its own intrinsic tripartite structure, has been attractive and inspirational to composers throughout history, from the earliest plainsong to the present day. Some of the earliest plainsong chants, like the *Kyrie* of the *Missa pro Defunctis*, uses the same melody for all acclamations except the last: AAA AAA AAA'. Other common forms are: AAA BBB AAA; AAA AAA BBB; AAA BBB CCC; ABA CDC EFE.

Liturgical context: The *Kyrie* is the first part of the Ordinary of the Mass rite; it is sung immediately following the Introit.

GLORIA

(*Gloria in excelsis*, Glory to God in the highest)

Glória	in	excelsis	Déo.	Glory to God in the highest.
Glory	in	highest	to God.	
Et	in	térra	pax	And on earth peace
And	on	earth	peace	to all those of good will.
homínibus	bónae	voluntátis.		
to men	of good	will.		

Laudámus te. Benedícimus te.
We praise thee. We bless thee.

We praise thee. We bless thee.
We worship thee. We glorify thee.

Adorámus te. Glorificámus te.
We worship thee. We glorify thee.

Grátias ágimus tibi
Thanks we give to thee

We give thanks to thee
according to thy great glory.

propter mágnam glóriam túam.
because of great glory thy.

Dómine Déus, Rex coeléstis,
Lord God, King of heaven,

Lord God, Heavenly King,
God the Father almighty.

Déus Páter omnípotens.
God Father almighty.

Dómine Fíli unigénite, Jésu Chríste.
Lord Son only begotten, Jesus Christ.

Lord Jesus Christ, the only begotten Son.

Dómine Déus, Agnus Déi,
Lord God, Lamb of God,

Lord God, Lamb of God,
Son of the Father.

Fílius Pátris.
Son of Father.

Qui tóllis peccáta mún-di,
Who take away sins of world,

Thou who takest away the sins of the world,
have mercy upon us.

miserére nóbis.
have mercy on us.

Thou who takest away the sins of the world,
receive our prayer.

Qui tóllis peccáta mún-di,
Who take away sins of world,

súscipe deprecationem nóstram.
receive supplication our.

Qui sédes ad dexteram Pátris,
Who sit at right hand of Father,

Thou who sittest at the right hand of the Father,
have mercy upon us.

miserére nóbis.
have mercy on us.

Quóniam tu sólus sánctus.
For thou alone holy.

For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.

Tu sólus Dóminus.
Thou alone Lord.

Tu sólus Altíssimus, Jésu Chríste.
Thou alone most high, Jesus Christ.

Cum Sáncto Spírítu
With Holy Spirit

With the Holy Spirit
in the glory of God the Father. Amen.

in glória Déi Pátris. Amen.
in glory of God Father. Amen.

The **Gloria in excelsis** is an early prose hymn whose origins have been traced back to a "morning prayer" in the Apostolic Constitution (c.380) and to a Greek version of the 2nd century. It is, along with the *Te Deum*, one of the *psalmi idiotici*, a psalm-like text composed by an individual rather than being taken from the Biblical Psalter. The first extant Latin version appears in the *Bangor Antiphonary* (c.690), but it differs significantly from the version we have today which is first found in Frankish sources of the 9th century. It is found in the Roman rite by the 6th century, but was generally reserved for special occasions (especially Christmas) and omitted during Advent and from Septuagesima to Easter.

It is known as the *hymnus angelicus* since it begins with the angelic hymn sung at Christ's nativity ("Glory to God in the highest, and on earth peace among men of good will" – Luke 2:14). And it is also called the Greater Doxology or "Ascription of Glory" (as distinguished from the Lesser Doxology, the *Gloria Patri*). Along with the Credo, it is one of the longest texts of the Ordinary, consisting of the following sections:

1. *hymnus angelicus*
2. acclamations: *Laudamus ... benedicimus ... adoramus ... glorificamus*
3. invocations: *Domine Deus ...*
4. petitions: *miserere ... suscipe*
5. doxology: *Quoniam ...*

This hymn of praise addresses itself to each Person of the Holy Trinity: God the Father (*Gloria in excelsis Deo ...*), God the Son (*Domine Fili unigenite ...*), and, briefly, to the Holy Spirit (*Cum Sancto Spírítu ...*).

Liturgical context: The **Gloria** is the second part of the Ordinary of the Mass, a hymn of praise sung immediately after the Kyrie during the opening Entrance rite; it is sung on all festal occasions, except the masses of the dead, the Sundays in Advent, and those Sundays from Septuagesima to Easter inclusive. Neither is it included in the votive Masses, except those of the Angels and the Blessed Virgin on Saturday. The *Gloria in excelsis Deo* is intoned by the celebrant, and the remaining text is sung by the choir.

C R E D O

(Credo in unum Deum, I believe in one God)

Crédo in unum Déum,
I believe in one God,

Pátrém omnipoténtem,
Father almighty,

factórem coéli et térrae,
maker of heaven and of earth,

visibílium ómnium, et invisibílium.
visible of all things, and invisible.

I believe in one God,

The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.

Et in unum Dóminum Jésum Chrístum,
And in one Lord Jesus Christ,

Fílium Dèi unigénitum.
Son of God only begotten.

Et ex Pátre nátum ante ómni saécula.
And of Father born before all ages.

Déum de Déo, lúmen de lúmine,
God from God, light from light,

Déum vérum de Déo véro.
God true from God true.

Génitum, non fáctum,
Begotten, not made,

consubstantiálem Pátri:
of one substance with Father,

per quem ómnia fácta sunt.
by whom all things made were.

Qui propter nos hómines,
Who for us men,

et propter nóstram salútem
and for our salvation

descéndit de caélis.
descended from heavens.

And I believe in one Lord, Jesus Christ,
the only begotten Son of God,
born of the Father before all ages.
God from God, Light from Light,
True God from true God.
Begotten, not made,
of one substance with the Father
by whom all things were made.
Who for us and for our salvation
came down from heaven.

Et incarnátus est de Spírítu Sáncto
And made flesh was of Spirit Holy

ex María Vírgine. ET HOMO FACTUS EST.
of Mary Virgin. And man made was.

Crucifíxus étiam pro nóbis sub Póntio Piláto:
Crucified also for us under Pontius Pilate,

pássus, et sepúltus est.
suffered, and buried was.

Et resurréxit tértia díe,
And he rose third day,

secúndum Scriptúras.
according to Scriptures.

Et ascéndit in caélum:
And he ascended into heaven,

sédet ad dexteram Pátris.
he sits at right hand of Father.

Et iterum ventúrus est cum glória,
And again going to come he is with glory,

judicáre vivos et mórtuos:
to judge living and dead;

cújus régni non érit fínis.
of whose kingdom not will there be end.

Et in Spírítum Sánctum
And in Spirit Holy

Dóminum, et vivificántem:
Lord, and lifegiver

qui ex Pátre Filióque procédit.
who from Father and Son proceeds.

Qui cum Pátre, et Fílio
Who with Father and Son

simul adorátur et conglorificátur:
together is adored and glorified,

qui locutus est per Prophétas.
who spoke through Prophets.

And was incarnate by the Holy Spirit
of the Virgin Mary. And was made man.

Crucified also for us under Pontius Pilate,
he suffered, and was buried.

And on the third day he rose again,
according to the Scriptures.
He ascended into heaven and
he sits at the right hand of the Father.
He shall come again with glory
to judge the living and the dead;
and of his kingdom there will be no end.

And I believe in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father and the Son
who together with the Father and the Son
is adored and glorified,
who spoke to us through the Prophets.

Et únam, sánc̃tam, cathólicam
And one, holy, catholic

And I believe in one, holy, catholic
and Apostlic Church.

et apostólicam Ecclésiam.
and Apostolic Church.

Confíteor únum baptísma
I confess one baptism

I confess one baptism
for the remission of sins.

in remissionem peccatórum.
for remission of sins.

Et expécto resurrectionem mortuórum.
And I expect resurrection of dead.

I await the resurrection of the dead,
and the life of the world to come. Amen.

Et vítam ventúri saéculi. Amen.
And life to come of age. Amen.

The Credo, the longest text of the Mass Ordinary, was the last to be added, being finally incorporated into the Roman Mass in 1014 when the German Emperor Henry II required it of Pope Benedict VIII. The twelve articles of belief, the central assertions of the Christian faith, are traditionally ascribed to the Twelve Apostles who are said to have composed this Creed on the day of Pentecost while still under the direct influence of the Holy Spirit (see Acts 2:1-13). As early as the 2nd century the Roman form of this text compares closely with those of St. Irenaeus in southern Gaul and Tertullian of distant Africa, suggesting that, if not itself drawn up by the Apostles, the early form of the Creed was at least based on an outline which dates back to the Apostolic age.

This early form of the text, known as the Apostles' Creed, appears in very early times as part of the baptismal rite which featured a separate confession to each Person of the Holy Trinity [this explains the first person singular - *Credo, I* believe - which may seem unfitting today for congregational recitation; see also: Acts 8:36-37 and Matthew 28:19].

The present form of the Creed is based on the Nicean (or Nicea-Constantinople) version, which was approved by the Council of Nicea in 325. It was introduced to the eucharistic liturgy in Constantinople (early 6th century), in Spain (by the Council of Toledo, 589), and later into the Gallican rite in France, when Alcuin, Charlemagne's liturgical advisor, appointed a new Latin translation made by Paulinus of Aquileia in 796 to be sung between the Gospel and the Offertory. Pope Benedict VIII then introduced it into the Roman rite in 1014 at the insistence of the German Emperor Henry II.

The text has been an inspiration to composers throughout history, with its larger three-part form A B C (*Patrem... Filium... Spiritum Sanctum...*) offering a compelling larger structural organization [compare the Kyrie - A B A, and the Gloria - A B c], and the general ascriptions of A and C balancing nicely with the extended Christological specifics of B. In addition, the closing dogmatic assertions of *unum Ecclesiam* and *unum baptisma* find joyous release in the concluding *et expecto resurrectionem ... et vitam. Amen!*

What a range of concepts and feelings! rich and abundant contrasts that sustain its considerable length and offer endless opportunities for "word-painting" and musical variety (e.g., *unum, visibilium/invisibilium, descendit*, the mystical *et incarnatus/ET HOMO FACTUS EST, crucifixus, sepultus, resurrexit, ascendit, sedit, iterum, judicare, vivos/mortuos, regni, unam, expecto, resurrectionem/mortuorum, vitam, Amen.*). Compare the more limited possibilities in this regard of the Kyrie, Sanctus-Benedictus, Agnus Dei, and even the Gloria; compare the Credo settings of Josquin's *Pange lingua*, Bach's *B-minor Mass*, Schubert's *G Major Mass*, Beethoven's *Missa Solemnis*, etc. to begin to appreciate the imagination and creativity these concepts and images have inspired. The large formal structure encourages the necessary unity and balance and the internal richness offers almost endless variety and contrast.

Liturgical context: The Credo is the third part of the Mass Ordinary and is sung in the Roman rite between the Gospel and Offertory. The celebrant intones the *Credo in unum Deum*, and the remainder is sung or recited by the choir or congregation.

SANCTUS

(*Sanctus, Sanctus, Sanctus* – Holy, Holy, Holy)

Sánc-tus, Holy,	Sánc-tus, Holy,	Sánc-tus, Holy,	Holy, Holy, Holy, Lord God of Hosts.
Dó-minus Lord	Dé-us God	Sá-baoth. of Hosts.	
Pléni sunt Full are	coé-li heaven and	et térra earth	Heaven and earth are full of thy glory.
gló-ria of glory	túa. thy.		
Hosá-nna Hosanna	in in	excélsis. highest.	Hosanna in the highest.

BENEDICTUS

(*Benedictus qui venit*, Blessed is he who comes)

Benedíctus Blessed	qui who	vénit comes	Blessed is He who comes in the name of the Lord.
in nó-mine in name	Dó-mini. of Lord.		
Hosá-nna Hosanna	in in	excélsis. highest.	Hosanna in the highest.

The **Sanctus** or Trisagion ("Thrice Holy") is the culmination of the prayers of thanksgiving offered by the celebrant in the Preface, an actual continuation of his final words: "The heavens and the heavenly hosts together with the blessed Seraphim in triumphant chorus unite . . . saying:" and the people (or choir) then join with "Holy, Holy, Holy . . ." These words are adapted from the words of the cherubim in Isaiah 6:3 :

"And one cried unto the other, and said, Holy, Holy, Holy is the Lord of hosts: the whole earth is full of his glory" [Heb: "his glory is the fulness of the earth"].

which are echoed in the Apocalypse [Revelations] 4:8 :

"And the four beasts had each of them six wings about him; and they were full of eyes within: and they rest not day and night, saying: Holy, Holy, Holy, Lord God Almighty, which was, and is, and is to come."

The Trisagion is found in the Hebrew liturgy as early as the 2nd century, in the Gallican rite by 529 (Council of Vaison), and in the Roman rite by the 7th century; it is found almost universally in every Christian rite, east or west. It precedes the Canon, the most solemn portion of the Mass, the point at which the celebrant offers up the prayers and sacrifices of all the Faithful.

Sabaoth is a title which ascribes majesty, referring mainly to God. It appears in the Old Testament no less than 282 times. The full ascription *yhwh 'elohê sebâôt yîsrâ'el*, "Yahweh, the God of the armies of Israel" (I Kings [Samuell] 17:45), conveys the concept of Israel's God seen as the supreme commander of its armies, a warrior who led the hosts of Israel into battle. Later the term implies that Yahweh is also the God of the heavenly hosts and has sovereignty over all things.

The **Benedictus** follows the **Sanctus** and is itself preceded and followed by the **Hosanna**. The text is from Matthew 21:9, where Christ's triumphal entry into Jerusalem is greeted with:

"Hosanna to the Son of David: Blessed is he that cometh in the name of the Lord; Hosanna in the highest."

which is, in turn, based on Psalm 117 [118]:26 :

"Blessed is he that cometh in the name of the Lord: we have blessed you out of the house of the Lord."

This psalm was recited by the Hebrews on the Feast of the Tabernacles during the procession around the altar. On the seventh procession of the seventh day of this feast, rejoicing when the trumpet sounded as the priest reached verses 25-26, the people would wave palms and willows and shout: *O Domine, salvum fac; O Domine, bene prosperare. Benedictus qui venit in nomine Domini!* (O Lord, let me be saved; O Lord, cause me to prosper well. Blessed is he who comes in the name of the Lord") The Hebrew word for *salvum fac* was "*hoshi'a na*"; and thus the seventh day of the feast became known as the Great Hosanna and the word itself became a shout or exclamation of joy, triumph, and exultation. [cf. Matthew 21:15; Mark 11:9-10; John 12:13]

Liturgical context: The **Sanctus** is the fourth part of the Mass Ordinary, the culmination of the celebrant's Preface which is recited or sung by the people (or choir). It also appears in the great hymn *Te Deum*. The **Benedictus** follows, preceded and followed by the **Hosanna**, just prior to the Canon; it is sometimes replaced or grouped with the motet *O salutaris hostia* ("O Redeeming Sacrifice"). The **Hosanna** is also heard on Palm Sunday during the distribution of the palms and as part of the solemn procession.

AGNUS DEI

(*Agnus Dei*, Lamb of God)

Agnus Déi,
Lamb of God,

qui tollis peccáta mundi:
(you)who take away sins of world,

miserére nobis.
have mercy on us.

Lamb of God,
who takest away the sins of the world,
have mercy upon us.

Agnus Déi,
Lamb of God,

qui tollis peccáta mundi:
(you)who take away sins of world,

miserére nobis.
have mercy on us.

Lamb of God,
who takest away the sins of the world,
have mercy upon us.

Agnus Déi,
Lamb of God,

qui tollis peccáta mundi:
(you)who take away sins of world,

dóna nobis pácem.
grant us peace.

Lamb of God,
who takest away the sins of the world,
grant us peace.

The text of the *Agnus Dei* is found embedded in the ancient chant of the Roman and Ambrosian rites, the *Gloria in excelsis*:

*"Agnus Dei, Filius Patris,
Qui tollis peccata mundi,
miserere nobis;
Qui tollis peccata mundi,
Suscipe deprecationem nostram;
Qui sedes ad dexteram Patris,
miserere nobis."*

It is also attributed to John the Baptist who was questioned by the priests and Levites from Jerusalem concerning whether or not he was the Christ, and why he was baptizing others:

"Why, then, dost thou baptize, if thou art not the Christ, nor Elias, nor the Prophet?

John said to them in answer: I baptize with water; but in the midst of you there has stood one whom you do not know. . .

The next day John saw Jesus coming to him, and he said: Behold, the Lamb of God, who takes away the sin of the world!" (John 1:25-26, 29)

In early times the **Agnus Dei** was used in the Litanies at the end of the Mass (like the **Kyrie** at the beginning), and it survives in that form in the litanies of Holy Saturday and the Rogation Days. It was incorporated into the liturgy by Pope Sergius I (687-701) as a *confractum*, a chant to accompany the Fraction or breaking of the bread. When leavened bread was used, this activity took a considerable amount of time; but now, with unleavened bread, it takes only a few moments, and the **Agnus Dei** has come to be associated with the Kiss of Peace or the distribution of Communion.

The petition *miserere nobis* was originally unchanging (as it is still on Maundy Thursday when the Kiss of Peace is not given); it was repeated as necessary to accompany the Fraction. But during the 10th-12th centuries the three-fold form became established and the *dona nobis pacem* replaced the third *miserere nobis*. In the Requiem Mass the third line becomes: *dona eis requiem sempiternam* ("Grant them rest everlasting").

Liturgical context: The **Agnus Dei** is sung near the end of the Canon, following the passage *Haec commixto* ("May this mixture and consecration of the Body and Blood of our Lord Jesus Christ be to us who receive it effectual unto eternal life. Amen."), between the Fraction and the Communion antiphon. It is the fifth and final portion of the Mass Ordinary and the only one that is changed when sung as part of the Requiem Mass where the final *dona nobis pacem* is replaced by *dona eis requiem sempiternam*.

5. I - te, mis- sa est.
Dé- o grá- ti- as.

5. B Ene-dí-cá-mus Dó- mi-no.