

Saint Patrick's Church, New Orleans

Music for Mass: Sunday 13 January 2019

The Holy Family / The Baptism of Our Lord

At the 9:15 AM and 11:00 AM Masses

Processional Hymn: *Songs of thankfulness and praise* (SALZBURG)

Please join in singing the hymn.



1. Songs of thankfulness and praise, Jesus, Lord, to Thee we raise,
Manifested by the star To the sages from afar;
Branch of royal David's stem In Thy birth at Bethlehem;
Anthems be to Thee address'd, God in man made manifest.
2. Manifest at Jordan's stream, Prophet, Priest, and King supreme;
And at Cana, wedding guest, In Thy Godhead manifest
Manifest in power divine, Changing water into wine;
Anthems be to Thee address'd, God in man made manifest.
3. Grant us grace to see Thee, Lord, Mirrored in Thy holy Word;
May we imitate Thee now And be pure, as pure art Thou;
That we like to Thee may be At Thy great Epiphany;
And may praise Thee, ever bless'd, God in man made manifest.

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)

Motets: *Alma Redemptoris Mater* (sung by the Girls' Choir at 9:15 AM) Gregorian chant, solemn tone
Alma Redemptoris Mater Giovanni Pierluigi da Palestrina (1525-1594)

Alma Redemptoris Mater, quæ pèrvia cæli
porta manes, et stella maris; succurre
cadénti, súrgere qui curat pópulo. Tu quæ
genuísti, natúra miránte, tuum sanctum
Genitórem; Virgo prius ac postérius,
Gabriélis ab ore sumens illud Ave,
peccatórum miserére.

*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.*

In the bleak mid-winter (11:00 AM)

Gustav Holst (1874-1934)

In the bleak mid-winter Frosty wind made moan, Earth stood hard as iron, Water like a stone; Snow had fallen, snow on snow, Snow on snow, In the bleak mid-winter Long ago.

Angels and archangels May have gathered there; Cherubim and Seraphim Thronged the air. But His Mother only, In her maiden bliss, Worshipped the Beloved With a kiss.

What can I give Him, Poor as I am? If I were a shepherd I would bring a lamb, If I were a wise man I would do my part, Yet what I can I give Him, Give my heart.

– Christina Rossetti (1830-1894)

Organ: *Noël IX, sur les flûtes: “Noël pour l’amour de Marie”*

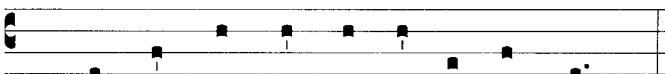
Louis-Claude d’Aquin (1694-1772)

Noël VI, sur les jeux d’Anches: “Adam fut un pauvre homme”

d’Aquin

At the 11:00 AM Mass only:

Psalm



The Lord will bless His people with peace.

Theodore Marier, KCSG (1911-2001)

Alleluia



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

At the 5:30 PM Masses on Saturday and Sunday

Entrance Hymn: *Songs of thankfulness and praise*

page 340 in the missalette

The music for the Gloria is on pages 5 and 6 of the missalette; after the celebrant’s intonation, please

sing the verses in alternation with the cantor, the congregation beginning with “We praise You.”

Notes on the Organ Music

In an age that saw no shortage of child prodigies and *virtuosi*, d’Aquin managed to stand out from the crowd. Born in Paris to a Jewish family of Italian origin (the original name was d’Aquino, as was St. Thomas Aquinas’s), the six-year-old Louis-Claude was presented at Court and played the *clavecin* (harpsichord) for Louis XIV and the Dauphin. Two years later, he conducted his grand motet *Beatus vir* in the Chapel Royal, where he had to stand on a table so that the singers could see his beat. At the age of 12, he was appointed organist at the Sainte Chapelle. This was the first of several illustrious church positions, culminating in 1755 with his appointment to the Cathedral of Notre Dame de Paris. He was an enormously popular performer, known for his “unfaltering precision and evenness” both at the harpsichord and the organ.

Today we hear two of his *Noëls*, or sets of variations on Christmas carols. The first is an appropriately gentle setting ([to be played] “on the flute stops”) of a winsome carol whose first verse runs

*Noël pour l’amour de Marie Nous chanterons joyeusement,
Qui apporta le fruit de vie, Le tout pour notre sauvement.*

Joyously will we sing Nowell For the love of Mary,
Who bore the fruit of life, All for our salvation.

The concluding voluntary is a rollicking setting ([to be played] “on the reed stops”) of a boisterous carol telling the story of Adam and Eve:

*Adam fut un pauvre homme De nous faire damner
Pour un morceau de pomme Qu’il ne put avaler.
Sa femme sans cesse le flatte, le presse D’en goûter un petit,
Croyant que la sagesse, Que Satan avait dit,
Gisait dedans ce fruit.*

Adam was a sorry fellow to get us condemned
For a bit of apple that he couldn’t even swallow.
His wife constantly urged him to taste a little of it,
Believing that wisdom (as Satan had told her)
Was to be found in that fruit.

The insistent triplets in the second half of the tune represent Eve’s incessant nagging, turned to humorous effect in the final variation with its ingenious double echos.