

Saint Patrick's Church, New Orleans

Music for Mass: Sunday 7 July 2019

The Fourth Sunday after Pentecost / The Fourteenth Sunday of the Year

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

Processional Hymn: *God of our Fathers* (NATIONAL HYMN)

Please join in singing the hymn.



1. God of our fathers, Whose almighty hand Leads forth in beauty all the starry band
Of shining worlds in splendour through the skies, Our grateful songs before Thy throne arise.
2. Thy love divine hath led us in the past, In this free land by Thee our lot is cast;
Be Thou our ruler, guardian, guide, and stay, Thy word our law, Thy paths our chosen way.
3. Refresh Thy people on their toilsome way, Lead us from night to never-ending day;
Fill all our lives with love and grace divine, And glory, laud, and praise be ever Thine.

Please join in singing the Ordinary of the Mass:

KYRIE, SANCTUS, & AGNUS DEI – Mass XI, *Orbis Factor* – *Adoremus* hymnal, #'s 218 - 220

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

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

Motet: *Panis angelicus*, H. 243

Marc-Antoine Charpentier (1643-1704)

The Bread of angels becomes food for men: this heavenly Bread puts an end to symbols: O wondrous thing! that a poor and humble servant should feast upon his Lord. – St. Thomas Aquinas (1225-1274)

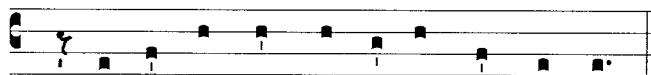
Organ: *Musick for the Royal Fireworks*

George Frideric Handel (1685-1759)

iii: Siciliana: La Paix & i. Overture

At the 11:00 AM Mass only:

Psalm:



Let all the earth cry out to God with joy.

Alleluia:



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

Communion antiphon
Gustate et videte, quoniam suavis est Dominus;
beatus vir, qui sperat in eo.

Gregorian chant, mode iii
*O taste and see that the Lord is sweet: blessed is the man that
hopeth in Him.*
Psalm 34:8

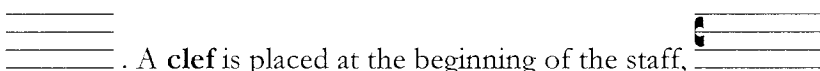
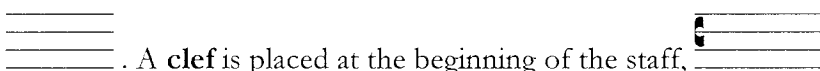
At the 5:30 PM Masses on Saturday and Sunday

Please join in singing the parts of the Mass, the music for which may be found on pages 4 (Kyrie), 14-15 (Sanctus), and 37 (Agnus Dei) of 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."

Gregorian Chant Notation: A Beginner's Guide



Those who attend Mass here at St. Patrick's will not have failed to notice that Gregorian Chant, the official music of the Roman Rite, has a traditional notation which is similar to, but distinct from, the notation used for "modern," *i.e.*, post-mediæval, music. Chant, to be sure, is not a musical style unique to the Middle Ages, but rather a living repertory that continues to be written as the needs of the liturgy require. Nevertheless, the "square-note" notation developed in the High Middle Ages cannot be improved upon as a means for transmitting the performance of single-voiced, unmetred music. This article is meant to provide novices with the means to decipher the music in the *Adoremus* hymnal, or that occasionally printed in this bulletin, the better to enable all to take the parts proper to them in the solemn liturgy.

Notes are placed on a **staff** of four lines: . A **clef** is placed at the beginning of the staff, , to indicate the line representing the note DO. Each line or space represents a different note, for instance:

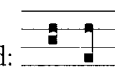


As the pitch ascends, the notes go up towards the top of the page,


and as the pitch descends, the notes go down. The half-steps, or semitones, occur between TI and DO, and between

MI and FA. The basic, indivisible note is called a **punctum**:  (the word is also used for a period, and by extension, for all punctuation). It may be doubled in length by the addition of a **dot**: .

The punctum represents a single pitch on a single syllable. When two or more notes are to sung to one syllable,

neums ("breath") are employed. For two notes, ascending, the **pes** or **podatus** ("foot") is used:  (the lower

note is always sung first). A **clivis** ("declined," as in *declivity*) represents two notes, descending: .

Two puncta may be combined to indicate a note of double length: .

[to be continued]