

Saint Patrick's Church, New Orleans

Music for Mass: Sunday 21 July 2013 – 9:30 AM and 11:00 AM Masses

Processional Hymn: *Love divine, all loves excelling* (BLAENWERN)

Please join in singing the hymn.



1. Love divine, all loves excelling,  
Joy of heav'n, to earth come down,  
Fix in us Thy humble dwelling,  
All Thy faithful mercies crown.  
Jesus, Thou art all compassion,  
Pure unbounded love Thou art;  
Visit us with Thy salvation,  
Enter ev'ry trembling heart.

2. Come, Almighty to deliver,  
Let us all Thy life receive;  
Suddenly return, and never,  
Never more Thy temples leave.  
Thee we would be always blessing,  
Serve Thee as Thy hosts above,  
Pray, and praise Thee without ceasing,  
Glory in Thy perfect love.

3. Finish then Thy new creation,  
Pure and spotless let us be;  
Let us see Thy great salvation  
Perfectly restored in Thee. ↗

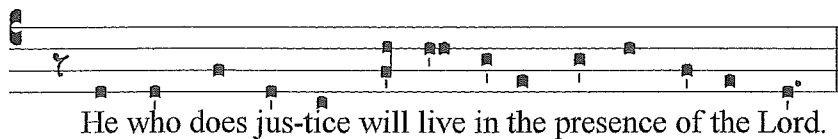
Changed from glory into glory,  
Till in heav'n we take our place,  
Till we cast our crowns before Thee,  
Lost in wonder, love, and praise.

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

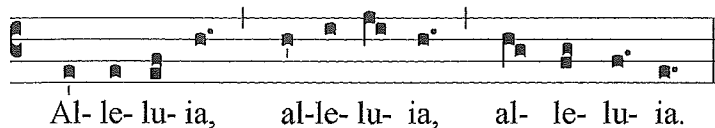
KYRIE, SANCTUS, & AGNUS DEI – Mass XI, *Orbis factor* – *Adoremus* hymnal, #'s 218, 219, & 220  
GLORIA VIII – *Adoremus* hymnal, # 201 (red Traditional Mass booklet, page 54)  
CREDO III – *Adoremus* hymnal, # 202 (red Traditional Mass booklet, page 56)

At the 11 o'clock Mass only:

Psalm:



Alleluia:



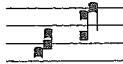

**Motets:** *O bone Jesu*  
*O good Jesu, have mercy upon us; for Thou hast created us, and hast redeemed us with Thy most precious Blood.*  
*Tantum ergo*

Giovanni Pierluigi da Palestrina (1525-1594)  
Anton Bruckner (1824-1896)

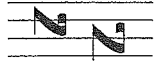
## Gregorian Chant Notation: A Beginner's Guide [continued from last Sunday]

This article is meant to provide those who attend Mass here at St. Patrick's 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.


There are five neums representing three notes to be sung on a syllable. In the **scandicus** ("ascent"), the pitches

ascend continuously: ; in the **climacus** ("ladder"), they descend continuously: . In the

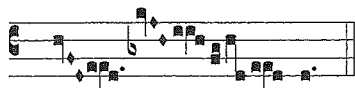
**torculus** ("twisted"), the pitch ascends, then descends: . By contrast, in the **porrectus** ("stretched"), the

pitch first descends, then ascends:  (the neum does not represent a vocal slide, but is merely the most


natural way to write the neum with a quill pen). Finally, three punctums may be combined to produce a note of

triple length .

These neums may be combined in almost infinite variety; a well-known example is the *Amen* of *Credo III*:



A \* † men.

(Note that here the flat sign  at \* lowers 'I (at †) to 'E.)

### Too Good for God?

In Willa Cather's novel *Death Comes for the Archbishop*, a Spanish cardinal relates this thought-provoking anecdote:

“ ‘In my family house in Valencia I have a number of pictures by the great Spanish painters, collected chiefly by my great-grandfather, who was a man of perception in these things and, for his time, rich. His collection of El Greco is, I believe, quite the best in Spain. When my progenitor was an old man, along came one of these missionary priests from New Spain, begging. All missionaries from the Americas were inveterate beggars, then as now, Bishop Ferrand. This Franciscan had considerable success, with his tales of pious Indian converts and struggling missions. He came to visit at my great-grandfather's house and conducted devotions in the absence of the Chaplain. He wheedled a good sum of money out of the old man, as well as vestments and linen and chalices – he would take anything – and he implored my grandfather to give him a painting from his great collection, for the ornamentation of his mission church among the Indians. My grandfather told him to choose from the gallery, believing the priest would covet most what he himself could best afford to spare. But not at all; the hairy Franciscan pounced upon one of the best in the collection; a young St. Francis in meditation, by El Greco, and the model for the saint was one of the very handsome Dukes of Albuquerque. My grandfather protested; tried to persuade the fellow that some picture of the Crucifixion, or a martyrdom, would appeal more strongly to his redskins. What would a St. Francis, of almost feminine beauty, mean to the scalp-takers?

“ ‘All in vain. The missionary turned upon his host with a reply which has become a saying in our family: “You refuse me this picture because it is a good picture. *It is too good for God, but it is not too good for you.*” ’ ”