

Our Lady of Good Counsel Catholic Church
Selected Texts of Sunday Mass

6th Sunday of Easter

Music before Mass

So that we might better maintain an environment conducive of prayer prior to our Sunday morning Masses, we will sing an hymn, or the choir will sing a choral work appropriate to the day, a few minutes prior to Mass. All are encouraged to participate and use these beautiful texts to prepare for the Holy Mass.

Hymn

O Sanctissima No. 542

Mass Ordinary

Mass VIII 'de angelis' No. 114

Introit

Ant. Vocem iucunditatis annuntiate, et
audiatur, alleluia: nuntiate usque ad etremum
terrae: liberavit Dominus populum suum,
alleluia, alleluia.

Ps. Iubilare Deo omnis terra psalmum dicite
nomini eius, date gloriam laudi eius.

Ant. Spread the news with a voice of joy ; let it
be heard, alleluia; speak it out to the very ends of
the earth; the Lord has liberated his people,
alleluia, alleluia.

Ps. Shout joyfully to God all the earth; sing a
psalm to his name; praise him with
magnificence.

Responsorial Psalm

R. The Lord has revealed to the nations his saving power.

Sing to the LORD a new song,
for he has done wondrous deeds;
His right hand has won victory for him,
his holy arm.

R. The Lord has revealed to the nations his saving power.

The LORD has made his salvation known:
in the sight of the nations he has revealed his justice.
He has remembered his kindness and his faithfulness
toward the house of Israel.

R. The Lord has revealed to the nations his saving power.

All the ends of the earth have seen
the salvation by our God.
Sing joyfully to the LORD, all you lands;
break into song; sing praise.

R. The Lord has revealed to the nations his saving power.

Gospel Acclamation

Alleluia, Alleluia, Alleluia

Vs. Whoever loves me will keep my word, says the Lord, and my Father will love him and we will come to him.

Offertory

Ant. Benedicite gentes Dominum Deum nostrum, et obaudite vocem laudis eius: qui posuit animam meam ad vitam, et non dedit commoveri pedes meos: benedictus Dominus, qui non amovit deprecationem meam, et misericordiam suam a me, alleluia.

Ant. O nations, bless the Lord our God, let the voice of his praises resound; he has restored my soul to life and he has not suffered my feet to stumble; blessed be the Lord who has neither rejected my prayer nor turned his mercy away from me, alleluia.

Cantate Domino – Giuseppe Pitoni (1657 – 1743)

Cantate Domino canticum novum;
laus ejus in ecclesia sanctorum.
Laetetur Israël in eo qui fecit eum,
et filii Sion exsultent in rege suo.

Sing ye to the Lord a new canticle: let his praise be in the church of the saints. Let Israel rejoice in him that made him: and let the children of Sion be joyful in their king.

Communion

Ant. Ego vos elegi de mundo, ut eatis, et fructum afferatis: et fructus vester maneat. Alleluia.

Ant. I have chosen you from the world, in order that you might go and bring forth fruit, and that your fruit should last, alleluia.

Hymn

No. 511

Marian Hymn Following the Chaplet

Regina Caeli (Simple Tone) No. 546

Notes

1. We've recently moved the seasonal, Marian hymn from Communion to after the Chaplet as the clergy leave the sanctuary. The four seasonal, Marian Hymns (Regina Caeli, Salve Regina, Ave Regina Caelorum, & Alma Redemptoris Mater) are chants which developed between the 11th and 16th Centuries in monastic communities to conclude certain hours of the Divine Office but quickly spread as popular devotions to the Blessed Mother commonly sung during many forms of community worship such as during Feast day processions, community gatherings, and in later centuries these hymns were regularly sung at the end of Mass in churches dedicated to the Blessed Mother. Since the Simple Tone variations of these
2. chants were written to be sung by the faithful, they are some of the easiest chants in the repertoire and can be found in our Adoremus Hymnal. Please join in and sing along!
3. The proper chants of the Mass sung by a cantor, namely, Introit, Offertory, and Communion, are of ancient origin, composed by various local churches throughout the early church and recorded by European, monastic communities during the Middle Ages. The texts are all excerpts of scripture, most commonly the psalms, and provide commentary and context to each Mass. The melodies are also significant. Most of these melodies were composed between the 8th & 11th Centuries, although none of them were recorded in standardized, written notation until the end of the 13th Century. Although the music and texts of the Mass were largely standardized across the West by the beginning of the 11th Century, the first complete book of chants in a more modern form of four line, "square note" notation wasn't published until 1570. Many of these melodies, including the Marian hymns, are likely older than the 8th Century but, like almost all Christian music, were spread only orally until the 6th and 16th Centuries when papal decrees established this repertoire as standard and universal. These ancient chants were standardized in the Western church beginning in the 6th Century and reached their widest distribution following the Council of Trent in 1563. While the Mass underwent many changes during the 20th Century, these melodies and texts remained unchanged. The only musical changes involved the reassignment of certain chants to different Masses in accord with the new Liturgical calendar.
4. The ordinary chants of the Mass, namely, Kyrie, Gloria, Creed, Sanctus, and Agnus dei share a similar origin and timeline as the proper chants of the Mass described above. While the texts are all identical, there are 18 complete settings of the Mass with different melodies which were codified by the Council of Trent and published together in 1570. While many regional churches most notably in the Ile de France, Iberian Peninsula, and city of Milan developed their own chant melodies and Mass settings, the Council of Trent insisted on a universal, and unified adoption of the musical settings of the Mass which we still sing today. Although a few of these Mass settings have nicknames and seasonal assignments (*de angelis, orbis factor, in Domenicis Adventus et Quadragesimae, pro defunctis*, etc...) these distinctions are an informal tradition, drawn from the general character of each melody and have never been imposed by law.