

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

**Ascension of the Lord**

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

No. 430

Mass Ordinary

Mass VIII 'de angelis' No. 114

Introit

Ant. Viri Galilaei, quid admiramini aspicientes in caelum? Alleluia: quemadmodum vidistis eum ascendentem in caelum, ita veniet, alleluia, alleluia, alleluia.

Ps. Omnes gentes plaudite minibus: iubilate Deo in voce exsultationis.

Ant. Men of Galilee, why are you gazing in astonishment at the sky? Alleluia; just as you have seen him ascend into heaven, so, in like manner, shall he return, alleluia, alleluia, alleluia

Ps. All nations, clap your hands; shout unto God with a voice of joy.

Responsorial Psalm

**R. God mounts his throne to shouts of joy: a blare of trumpets for the Lord.**

All you peoples, clap your hands,  
shout to God with cries of gladness,  
For the LORD, the Most High, the awesome,  
is the great king over all the earth.

**R. God mounts his throne to shouts of joy: a blare of trumpets for the Lord.**

God mounts his throne amid shouts of joy;  
the LORD, amid trumpet blasts.

Sing praise to God, sing praise;  
sing praise to our king, sing praise.

**R. God mounts his throne to shouts of joy: a blare of trumpets for the Lord.**

For king of all the earth is God;  
sing hymns of praise.

God reigns over the nations,  
God sits upon his holy throne.

**R. God mounts his throne to shouts of joy: a blare of trumpets for the Lord.**

Gospel Acclamation

Alleluia, Alleluia, Alleluia

Vs. Go and teach all nations, says the Lord; I am with you always, until the end of the world.

Offertory

Ant. Ascendit Deus in iubilatione, Dominus in  
voce tubae, alleluia.

Ant. God has gone up amidst shouts of joy, the  
Lord to the sound of the trumpet, alleluia.

Communion

Ant. Signa eos qui in me credunt, haec  
sequentur: daemonia eicient: super aegros  
manus imponent, et bene habebunt. Alleluia

Ant. These signs will accompany those who  
believe: they will cast out demons, and when  
they lay their hands upon the sick, these will  
recover, alleluia.

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 11<sup>th</sup> and 16<sup>th</sup> 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 8<sup>th</sup> & 11<sup>th</sup> Centuries, although none of them were recorded in standardized, written notation until the end of the 13<sup>th</sup> Century. Although the music and texts of the Mass were largely standardized across the West by the beginning of the 11<sup>th</sup> 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 8<sup>th</sup> Century but, like almost all Christian music, were spread only orally until the 6<sup>th</sup> and 16<sup>th</sup> Centuries when papal decrees established this repertoire as standard and universal. These ancient chants were standardized in the Western church beginning in the 6<sup>th</sup> Century and reached their widest distribution following the Council of Trent in 1563. While the Mass underwent many changes during the 20<sup>th</sup> 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 Ille 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.