

THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA



THE SIXTH SUNDAY OF EASTER

MAY 21, 2017

Welcome to the Cathedral of Saint Paul. The order of Mass can be found on page 3 in the Sunday's Word booklets found in the pew racks. Please follow this order of worship for today's music.

ENTRANCE ANTIPHON (ALL MASSES) *Vocem iucunditatis*

CF. ISAIAH 48:20

Please join in the refrain below after the cantor introduction and between psalm verses.

III

P Roclaim a joy-ful sound and let it be heard; The
Lord has freed his peo-ple, al- le- lu- ia.

Music: Adam Bartlett, © 2014, Illuminare Publications, Inc.

KYRIE (5:00PM & 8:30AM)

MASS VIII

Ky-ri - e
Lord, have mercy;

Chri-ste
Christ, have mercy;

Ky - ri - e
Lord, have mercy;

Ky-ri - e
Lord, have mercy;

KYRIE (11:00AM)

MASS I "LUX ET ORIGO"

K Y- ri- e * e- lé- i-son. *ij.* Chrí- ste e- lé- i-son. *ij.* Ký- ri-

e e- lé- i-son. Ký-ri- e * e- lé- i-son.

GLORIA

MASS VIII

Glo-ri - a in ex-cel-sis De - o. Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta - tis.
Glory to God in the highest, and on earth peace to people of good will.

Lau- da - mus te. Be-ne- di - ci - mus_ te. A - do- ra - mus_ te.
We praise you, we bless you, we adore you,

Glo-ri - fi - ca-mus te. Gra-ti - as a - gi - mus_ ti - bi prop-ter mag-nam glo-ri-am tu - am.
We glorify you, we give you thanks for your great glory,

Do-mi - ne De - us, Rex cae-les - tis, De - us Pa - ter o - mni - po - tens.
Lord God, heavenly King, O God, almighty Father.

Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste.
Lord Jesus Christ, Only Begotten Son,

Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.
Lord God, Lamb of God, Son of the Father,

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.
you take away the sins of the world, have mercy on us;

Qui tol-lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem_ no - stram.
you take away the sins of the world, receive our prayer;

Qui se-des ad dex-te-ram Pa - tris, mi-se-re-re no - bis. Quo-ni-am tu so-lus sanc - tus.
you are seated at the right hand of the Father, have mercy on us. For you alone are the Holy One,

Tu so-lus Do - mi - nus. Tu so-lus Al - ti - si - mus, Je - su Chri - ste.
you alone are the Lord, *you alone are the Most High, Jesus Christ,*

Cum San - cto Spi - ri - tu, in glo - ri - a De - i
with the Holy Spirit, *in the glory of God the Father.*

Pa - - - tris. A - - - men.

THE LITURGY OF THE WORD

The Mass readings can be found on page 93 of Sunday's Word.

FIRST READING

ACTS 8:5-8, 14-17

RESPONSORIAL PSALM

PSALM 66:1-3A, 4-5, 6-7A, 16 AND 20

Music: Michel Guimont, © 1998, GIA Publications, Inc.

SECOND READING

1 PETER 3:15-18

ALLELUIA

Cantor, then all:

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

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

GOSPEL

JOHN 14:15-21

LITURGY OF THE EUCHARIST

Page 7 in Sunday's Word

OFFERTORY

CHRIST IS MADE THE SURE FOUNDATION

WINCHESTER NEW

1. Christ is made the sure foun - da - tion, Christ the head and
 2. To this tem - ple where we call you, Come, O Lord of
 3. Grant, we pray, to all your peo - ple, All the grace they

cor - ner - stone; Cho - sen of the Lord, and pre - cious,
 hosts, to - day; With your wont - ed lov - ing kind - ness
 ask to gain; What they gain from you for ev - er

Bind - ing all the Church in one; Ho - ly Zi - on's
 Hear your ser - vants as they pray, And your full - est
 With the bless - ed to re - tain, And here - af - ter

help for ev - er, And her con - fi - dence a - lone.
 ben - e - dic - tion Shed in all its bright ar - ray.
 in your glo - ry Ev - er - more with you to reign.

Text: *Angularis fundamentum*; 11th C.; Tr. by John M. Neale, 1818-1866, alt.
 Tune: WESTMINSTER ABBEY, 8 7 8 7 8 7; Adapted from an anthem of Henry Purcell, 1659-1695



OFFERTORY (11:00AM)

AVE MARIA

JACQUES ARCADELT

Ave Maria, gratia plena, Dominus tecum; benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus [Christus]. Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace, the Lord is with thee; blessed art thou among women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.

SANCTUS

MASS VIII

Music score for Sanctus in G major, 4/4 time, featuring four staves of music with corresponding Latin text and English translation.

1. **Sanctus, * Sanctus, Sanctus**
Holy, Holy, Holy.

2. **Dómi-nus De-us Sába-oth.**
Lord God of hosts.

3. **Ple-ni sunt cæli et ter-ra gló-ri-a tu-a.**
Heaven and earth are full of your glory.

4. **Ho-sán-na in ex-cél-sis.**
Hosanna in the highest.

5. **Be-ne-dí-ctus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na**
Blessed is he who comes in the name of the Lord. Hosanna in the highest.

6. **in ex-cél-sis.**



MYSTERIUM FIDEI

MASS VIII

Music score for Mysterium Fidei in G major, 4/4 time, featuring one staff of music with corresponding Latin text and English translation.

Save us, Sa-vior of the world, for by your Cross and Re-sur-rec-tion you have set us free.

AMEN

After the Doxology, the people respond "Amen" according to one of the formulae below:

Music score for Amen response 1 in G major, 4/4 time, featuring one staff of music with corresponding text.

for ev-er and ev-er. R. A-men.

Music score for Amen response 2 in G major, 4/4 time, featuring one staff of music with corresponding text.

... for - ev - er and ev - er. R. A - men.

AGNUS DEI

MASS VIII

A - - gnus_ De - - i, qui tol - lis - pe - ca - ta mun - - di:
Lamb of God, who takes away the sins of the world,

mi - se - - re - re no - - bis A - gnus_ De - - i,
have mercy on us.

qui tol - lis pe - ca - ta mun - - di: mi - se - - re - re no - - bis

A - - gnus_ De - - i, qui tol - lis - pe - ca - ta
Lamb of God, who takes away the sins of the world, grant us peace.

mun - - di: do - na no - - bis pa - - cem.

COMMUNION ANTIphon (ALL MASSES) *Non vos relinquam orphanos*

JOHN 14:18

Please join in the antiphon below after the cantor introduction and in between psalm verses.

v

I will not leave you orphans, says the Lord.

Music: Adam Bartlett, © 2011, Illuminare Publications, Inc.

POSTCOMMUNION (11:00AM)

AVE MARIS STELLA

EDWARD GRIEG

Ave, maris stella, Dei Mater alma, Atque semper Virgo, Felix caeli porta. Solve vincla reis, Profer lumen caecis, Mala nostra pelle, Bona cuncta posce. Vitam praesta puram, Iter para tutum, Ut videntes Jesum, Semper collaetemur. Sit laus Deo Patri, Summo Christo decus Spiritui Sancto, Tribus honor unus. Amen.

Hail, star of the sea, loving Mother of God, And ever Virgin Happy gate of Heaven. Loosen the chains of the guilty, Send forth light to the blind, Our evil do thou dispel, Entreat (for us) all good things. Bestow a pure life, Prepare a safe way: That seeing Jesus, We may ever rejoice. Praise be to God the Father, To the Most High Christ (be) glory, To the Holy Spirit (Be) honor, to the Three equally. Amen.

~Vespers hymn, feasts of the Blessed Virgin Mary

MARIAN ANTIPHON (5:00PM & 8:30AM)*Regina Caeli**Please join in the antiphon below.*

R

Egína cáeli * létá-re, alle-lú-ia : Qui-a quem me-ru- ísti portá-re, alle-
lú-ia : Re-surréx-it, si-cut dix-it, alle- lú-ia : Ora pro nobis De-um, alle-lú- ia.

*Queen of Heaven, rejoice, Alleluia: For be whom you did merit to bear, Alleluia: Has risen as he said, Alleluia:
Pray for us to God, Alleluia.*

**CLOSING**

IMMACULATE MARY

LOURDES HYMN

1. Im - mac - u - late Ma - ry your prais - es we - sing. You
2. In heav - en the bless - ed your glo - ry pro - claim; On
3. We pray for our Moth - er, the Church up - on earth, And

1. reign now in heav - en with Je - sus our King.
2. earth we your chil - dren in - voke your fair - name.
3. bless, Ho - ly Ma - ry, the land of our birth.

A - ve, A - ve, A - ve, Ma - ri - a! A - ve, A - ve, Ma - ri - a!

VOLUNTARY

FANTAISIE IN E-FLAT

CAMILLE SAINT-SAENS

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ABOUT TODAY'S MUSIC

Today we celebrate the Sixth Sunday of Easter. The Lord, in today's Gospel, is already preparing us for his Ascension and the coming of the Holy Spirit at Pentecost. You may remember that, in past weeks, it was mentioned that the Easter season's antiphons are a veritable fountain of Alleluias; each phrase ends with this sign of rejoicing, and introits in particular often end with a triple Alleluia (which we first heard before the gospel at the Easter Vigil weeks ago). Today's introit, *Vocem incunditatis*, shapes its melody to match the text. As we lift up a "voice of joy", the chant ascends and remains "elevated" until the end of the last alleluia. While a tasteful hymn here might be more expected by many Catholics in this country, this introit, rich in meaning, symbolism, and Biblical imagery, is an even more fitting way to begin Mass. It is the tradition of the Church, but is also the "first option" enshrined in *Musicam Sacram*, the Vatican's postconciliar instruction on sacred music, and the USCCB's advisory documents. We are also in the Marian month of May, when we practice a special devotion to Mary, the Mother of God. The offertory motet is a 19th Century updating of a chanson by Franco-Flemish composer Jacques Arcadelt. Somewhat oddly, the bass line is not original, but rather was added centuries by the Caecilian movement in Germany as a way to provide SATB texture. A Marian antiphon or hymn is present as the post-communion at all Masses this weekend. The 11AM choral setting of *Ave Maris Stella* is a composition of the famous Norwegian composer Edvard Grieg. Grieg is one of the most famous "nationalist" (in the best sense of the word) composers of the 19th and 20th Century, along with Sibelius, Dvorak, and (eventually) Bartok. Known in this country primarily for his *Peer Gynt Suite* for orchestra, Grieg was actually most often a miniaturist, writing pieces of modest length and resources. Even the motet presented today is a re-arrangement of a solo song setting written for Grieg's wife. It is a charming piece that shows some of the Romantic essence of Grieg's compositional style, including rapid shifts of key deployed to accentuate particular texts and a very exotic harmonic palate that evokes jazz at times. This is somewhat unexpected from a composer whose fame rests upon his use of traditional Norwegian folk themes. Also interesting is the fact that Grieg was not particularly religious: he might be best characterized as a Unitarian, if that. That he chose a blatantly Catholic (and Marian) text for one of his finest compositions simply shows us that the God's imprint is engraved on every human being's heart! One of Grieg's contemporaries, albeit in France, provides this weekend's voluntary after Mass. Camille Saint-Saens was one of the most famous 19th Century French musicians and composers; a child prodigy, he developed his talent and remained a force to be reckoned with in French music until the end of his life. His genius as an organist, composer, teacher, and music critic was perhaps only excelled by his quick and very sharp wit. He maintained a decades-long feud with Debussy in print, and was never shy about putting forth his opinion of a composer's talent...or perceived lack thereof! Saint-Saens was always very at home as an organist and was *organiste titulaire* at La Madeleine in Paris for many years. A champion of new music in his youth (even promoting Wagner, who was considered very subversive by most Frenchmen), he is often considered rather reactionary in old age, deplored what he found to be degenerate impulses in composition. His organ compositions are very disciplined with a focus on counterpoint. Often writing in older forms such as the prelude and fugue, the fantasy presented today is one of his freer works—at least in terms of thematic inspiration. The initial section relies on the very organicistic effect of alternation of the same chord on different manuals (or keyboards) of the instrument. This effect moves the motivic interest of the piece along to a gradual lessening of motion and a cadence which ends this section. Then, the piece changes gears and because a quasi-fugue, with imitation providing contrast. This virtuosic section shows Saint-Saens' obvious facility at the organ and ends the piece, his most famous and well-known, on an Easter flourish of joy and happiness.