

# THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA



## THE ASCENSION OF THE LORD

JUNE 1, 2014

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 or on the pew cards. Please follow this order of worship for today's music.

### ENTRANCE HYMN

HAIL THE DAY THAT SEES HIM RISE

LLANFAIR



1. Hail the day that sees him rise Al - le - lu - ia!  
2. There for him high tri - umph waits; Al - le - lu - ia!  
3. High-est heav'n its Lord re - ceives, Al - le - lu - ia!  
4. See, he lifts his hands a - bove. Al - le - lu - ia!



To his throne a - bove the skies; Al - le - lu - ia!  
Lift your heads, e - ter - nal gates; Al - le - lu - ia!  
Yet he loves the earth he leaves: Al - le - lu - ia!  
See, he shows the prints of love. Al - le - lu - ia!



Christ, a - while to mor - tals given, Al - le - lu - ia!  
He has con-quered death and sin; Al - le - lu - ia!  
Though re-turn - ing to his throne, Al - le - lu - ia!  
Hark, his gra - cious lips be - stow, Al - le - lu - ia!



Re - as - cends his na - tive heaven. Al - le - lu - ia!  
Take the King of glo - ry in. Al - le - lu - ia!  
Still he calls the world his own. Al - le - lu - ia!  
Bless-ings on his church be - low. Al - le - lu - ia!

### ENTRANCE ANTIphon (11AM) *Viri Galilaei*

ACTS 1:11

Men of Galilee, why gaze in wonder at the heavens? This Jesus whom you saw ascending into heaven will return as you saw him go, alleluia.

## KYRIE (5:00PM AND 8:30AM)

## MASS XVI

Cantor or Choir

All

Cantor or Choir

All

Cantor or Choir

Chri-ste, e - le - i - son. Chri-ste, e - le - i - son. Ky - ri - e, e - le - i - son.

Chri-ste, e - le - i - son. Ky - ri - e, e - le - i - son.

Ky - ri - e, e - le - i - son. Ky - ri - e, e - le - i - son.

## KYRIE AND GLORIA (11:00AM)

## MISSA SECUNDA (HANS LEO HASSLER)

## GLORIA (5:00PM AND 8:30AM)

## COMMUNITY MASS

Glo-ry to God in the high - est, and on earth peace to peo-ple of good will. We praise you, we

bless you, we a - dore you, we glo-ri - fy you, we give you thanks for

your great glo-ry. Lord God, heav'n-ly King, O God, al-might - y

Fa-ther. Lord Je - sus Christ, On - ly Be - got - ten Son,

Lord God, Lamb of God, Son of the Fa - - - -

ther, you take a-way the sins of the world, have mer - cy on us; you

take a-way the sins of the world, re - ceive our prayer; you are

seat - ed at the right hand of the Fa - ther, have mer - cy on us.

For you a-lone are the Ho-ly One, you a - lone are the Lord, you a - lone are the Most High, Je-sus Christ, with the Ho-ly Spir-it, in the glo-ry of God the Fa-ther.

A - - - men, a - - - men.

## THE LITURGY OF THE WORD

*The Mass readings can be found on page 97 of Sunday's Word.*

### FIRST READING

ACTS 1:1-11

### RESPONSORIAL PSALM

PSALM 47:2-3, 6-7, 8-9

God mounts his throne to shouts of joy: a blare of trum-pets for the Lord.

Text: © New American Bible; Music: Michel Guimont, © GIA Publications, Inc.

### SECOND READING

EPHESIANS 1:17-23

### ALLELUIA

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

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

### GOSPEL

MATTHEW 28:16-20

## LITURGY OF THE EUCHARIST

*Page 7 in Sunday's Word*

### OFFERTORY

11:00AM: O REX GLORIAE

LUCA DI MARENZIO

O Rex Gloriae, Domine virtutum, qui triumphator hodie super omnes caelos ascendisti, ne derelinquas nos orphanos, sed mitte promissum Patris in now, Spiritum veritatis, Alleluia!

*O King of Glory, Lord of Hosots, who have this day ascended in triumph above all the heavens: do not leave us orphans, but send us the Promise of the Father: the Spirit of Truth. Alleluia!*

*~Ps 33:10; Eph 4:10; Jn 14:18; Lk 24:49*

CROWN HIM WITH MANY CROWNS

*DIADEMATA*



1. Crown him with man - y crowns, The Lamb up - on his throne;  
 2. Crown him the Lord of life, Who tri - umphed o'er the grave,  
 3. Crown him the Lord of love, Be - hold his hands and side,  
 4. Crown him the Lord of peace, Whose power a scep - ter sways  
 5. Crown him the Lord of years, The ris - en Lord sub - lime,



Hark! how the heaven-ly an - them drowns All mu - sic but its own.  
 And rose vic - to - rious in the strife For those he came to save.  
 Rich wounds yet vis - i - ble a - bove In beau - ty glo - ri - fied.  
 From pole to pole, that wars may cease, Ab - sorbed in prayer and praise.  
 Cre - a - tor of the roll - ing spheres, The Mas - ter of all time.



A - wake, my soul, and sing Of him who set us free,  
 His glo - ries now we sing, Who died and rose on high,  
 No an - gel in the sky Can full - y bear that sight,  
 His reign shall know no end, And round his pierc - ed feet  
 All hail, Re - deem - er, hail! For you have died for me;



And hail him as your heav'n-ly King Through all e - ter - ni - ty.  
 Who died, e - ter - nal life to bring, And lives that death may die.  
 But down - ward bends his burn - ing eye At mys - ter - ies so bright.  
 Fair flowers of Par - a - dise ex - tend Their fra-grance ev - er sweet.  
 Your praise and glo - ry shall not fail Through-out e - ter - ni - ty.

## SANCTUS (5:00PM &amp; 8:30AM)

COMMUNITY MASS

Ho-ly, Ho-ly, Ho - ly Lord God of hosts. Heav'n and earth are full of your glo-ry. Ho - san-na in the high-est, ho - san-na in the high-est. Blessed is he who comes in the name of the Lord. Ho - san - na in the high-est, ho - san-na in the high-est.

## SANCTUS (11:00AM)

MASS XVIII

XIII. s.

S Anctus, \* Sánctus, Sánctus Dóminus Dé-us Sába- oth. Pléni sunt caé-li et térra gló-ri- a tú-a. Ho-sánnna in excélsis. Bene- díctus qui vénit in nómine Dómi-ni. Ho-sánnna in excél-sis.

## MYSTERIUM FIDEI

COMMUNITY MASS

When we eat this Bread and drink this Cup, we pro- claim your Death, O Lord, un - til you come a - gain. \_\_\_\_\_

## AMEN

COMMUNITY MASS

A - men, a - men, a - men.

**AGNUS DEI (5:00PM & 8:30AM)**

## COMMUNITY MASS

Lamb of God, you take a-way the sins of the world, have mercy on us.  
Lamb of God, you take a-way the sins of the world, grant us peace.

Music: Community Mass, Richard Proulx, © GIA Publications, Inc.

**AGNUS DEI (11:00AM)**

## MISSA SECUNDA (HANS LEO HASSLER)

**COMMUNION ANTIPHON (ALL MASSES)***Ecce ego vobiscum**Please join in singing the refrain below after the cantor introduction and between psalm verses.*

Comm.  
6. F

E-hold, I am with you al-ways, \* al- le- lu- ia ;  
e-ven to the end of the age, al- le- lu- ia.

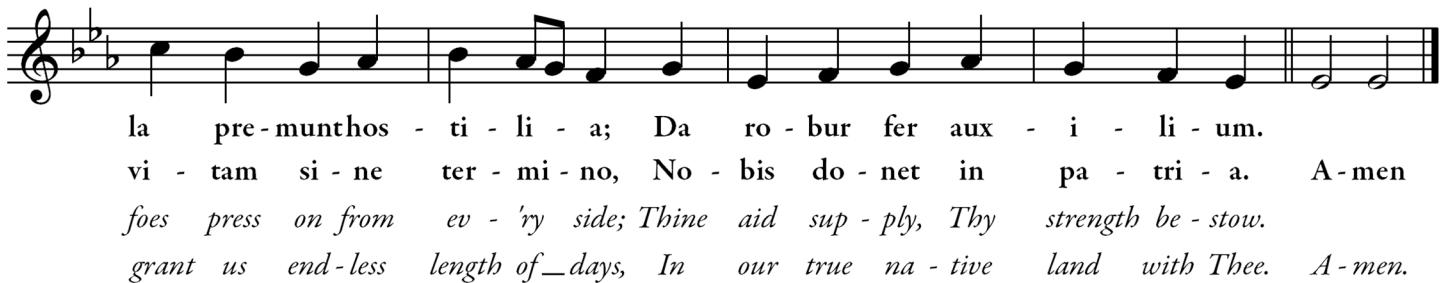
Music: Fr. Samuel F. Weber, OSB, © St. Meinrad Archabbey

*At the 8:30AM Mass (due to Exposition of the Blessed Sacrament after Mass), Mass ends with the postcommunion prayer.**After this, the priest exposes the Blessed Sacrament in a monstrance on the altar, and all kneel while singing O Salutaris Hostia (see below). The music for the remainder of Exposition and Benediction can be found in the booklets at the ends of every pew. Please leave these booklets at the end of the pews when you prepare to leave the church.***EXPOSITION HYMN (8:30AM)**

O SALUTARIS HOSTIA

DUGUET

1) O sal - u - ta - ris hos - ti - a Quae cae - li pan - dis os - ti - um. Bel -  
2) U - ni tri - no - que Do - mi - no Sit sem - pi - ter - na glo - ri - a: Qui  
1) O Sav - ing Vic - tim o - p'ning wide The gate of heav'n to man be - low! Our  
2) To Thy great name be end - less praise Im - mor - tal God - head, One in Three; Oh,



### CLOSING (5:00PM & 11:00AM)

A HYMN OF GLORY LET US SING

*LASST UNS ERFREUEN*

1. A hymn of glo - ry let us sing! New  
 2. The ho - ly ap - os - tol - ic band Up -  
 3. To whom the shin - ing an - gels cry, "Why  
 4. O ris - en Christ, as - cend - ed Lord, All

hymns through-out the world shall ring: Al - le -  
 on the Mount of Ol - ives stand. Al - le -  
 stand and gaze up - on the sky?" Al - le -  
 praise to you let earth ac - cord: Al - le -

lu - ia! Al - le - lu - ia! Christ, by a road be - fore un -  
 lu - ia! Al - le - lu - ia! And with his faith - ful fol - l'wers  
 lu - ia! Al - le - lu - ia! "This is the Sav - ior!" Thus they  
 lu - ia! Al - le - lu - ia! You are, while end - less a - ges

trod. As - cends un - to the throne of God.  
 see Their Lord as - cend in maj - es - ty.  
 say, "This is his glo - rious tri - umph day!"  
 run, With Fa - ther and with Spir - it one.

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia,  
 Al - le - lu - ia, Al - le - lu - ia!

**VOLUNTARY (11:00AM)**

CARILLON DU LONGPONT

LOUIS VIERNE

**ABOUT TODAY'S MUSIC**

Today we celebrate the Ascension of the Lord. Today's introit is an especially apt beginning to Mass, with the angels' questioning of the apostles (more or less: "What are you looking at??") stated in bold fashion. *Vir Galilaei* is presented today in antiphonal fashion, with the ladies and men of the choir alternating phrases of the chant. The communion antiphon is a simple, congregational setting of the antiphon from the Roman Missal, which quotes the gospel reading from Year A of the lectionary. Some of the other notable music for Mass concerns the 11AM Mass in particular. We present a good part of the Hassler Missa Secunda, a very brief, somewhat unusual polyphonic setting of the Mass Ordinary. The Kyrie is very light, with none of the brooding one sometimes hears in later repertoire. At the same time, it also unfolds much more quickly than the Kyrie in, say, a Palestrina or Victoria Mass. The quick rhythmic feel continues in the Gloria. One peculiarity of this Mass is its seeming shift from fast to slow. The Gloria is full of these changes, although this is to be expected since the Gloria is a long text and this setting is rather short. Otherwise, it exhibits some characteristics typical of late Renaissance/early Baroque works: a transition to 3/4 time to "celebrate" at the end of the Gloria, as well as a dialogue between "choirs" of men and women. This technique is derived from the poly-choral techniques pioneered by the Venetian school of Baroque composers. The Agnus Dei from this Mass is related in some motivic ways to the Kyrie, but is really in more of a lilting "2" than the other movements. Again, this movement is very light with a quick, straightforward declamation of text. Today's motet, O Rex Gloriae by Marenzio, shares many characteristics with the Hassler Mass, especially in its use of dialoguing choral parts a la Venetian music of the time. This style is fairly uncharacteristic for a musician associated with Rome, but Marenzio is also atypical in that he composed more secular than sacred music. Therefore, his writing does borrow a good bit from the madrigal-writing styles of the time. This explains some of the lack of elegance of the motet, but also its sense of excitement! The rapid changes in text culminate in the Alleluia, which is very "over the top" and has a lot of very interesting harmonic writing. The voluntary after 11AM Mass today is one of Louis Vierne's easier organ works, but is also one of his most extroverted and highly-distilled. The Carillon du Longpont, which, as its name suggests, is based on the bells of the church in Longpont, uses this ring for most of the material of the piece. It is very obviously stated in the outer sections of the piece in the pedal, but also occurs in the middle segment as a way to drive along the harmony. In addition, Vierne uses the characteristic triplet rhythm of part of the carillon as a really unique feature. Originally written for organ or harmonium, this is one of Vierne's greatest miniatures.

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