

THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

MOST REVEREND STEVEN J. RAICA, BISHOP

VERY REVEREND BRYAN W. JERABEK, PASTOR & RECTOR

THE TWENTY-EIGHTH SUNDAY IN ORDINARY TIME

OCTOBER 15, 2023



Welcome to the Cathedral of Saint Paul. The order of Mass can be found on p.3 of the Sunday's Word booklets.

PRELUDE

"CRUCIFER" FROM *THREE FESTIVE HYMN PRELUDES*

J. LEAVITT

ENTRANCE HYMN

LIFT HIGH THE CROSS

CRUCIFER



Lift high the cross, the love of Christ pro - claim till



all the world a - dore his sa - cred name.



1. Come, Chris - tians, fol - low where the Mas - ter trod, our
2. Led on their way by this tri - um - phant sign, the
3. Each new - born fol - l'wer of the Cru - ci - fied bears



King vic - to - rious, Christ, the Son of God.
hosts of God in con - quering ranks com - bine.
on the brow the seal of him who died.

ENTRANCE ANTIPHON (8:30 & 11:00AM) *Si iniquitates*

PSALM 130:3,4,1,2

Si iniquitates observaveris Domine, Domine quis sustinebit? Quia apud te propitiatio est, Deus Israel.

℟ De profundis clamavi ad te Domine: Domine exaudi vocem meam.

If You, O Lord, should mark iniquities, Lord, who could stand? But with You is found forgiveness, that You may be revered. *℟ Out of the depths I cry to You, O Lord; Lord, hear my voice.*

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.

G Lóri- a in excélsis Dé- o. Et in térra pax homí-ni-bus bó-nae

vo-luntá- tis. Laudá-mus te. Bene-dí-cimus te. Ado-rá-mus te. Glo-ri-fi-cá-mus

te. Grá-ti- as á-gi-mus tí-bi propter má-gnam gló-ri- am tú- am. Dó-mi-ne

Dé- us, Rex caelé-stis, Dé- us Pá-ter omní-po-tens. Dó-mi-ne Fí- li uni-gé-ni-te

Jé-su Chrí-ste. Dó-mi-ne Dé- us, Agnus Dé- i, Fí- li- us Pá-tris. Qui tól-lis

peccá-ta mún-di, mi-se-ré-re nó-bis. Qui tól-lis peccá-ta mún-di, sú-sci-pe

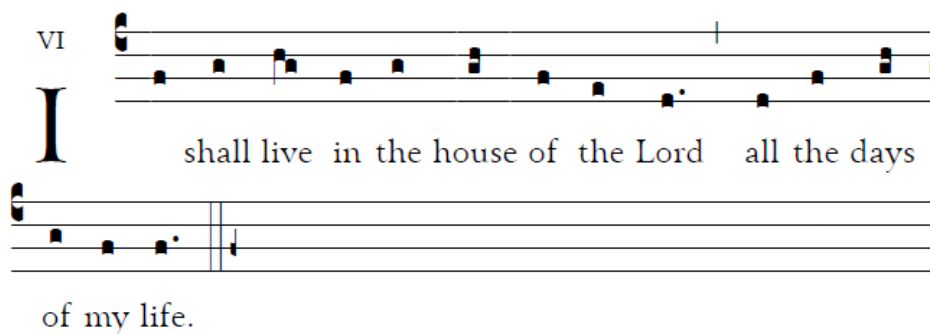
depre-ca-ti- ó-nem nó-stram. Qui sé-des ad délix-te-ram Pá-tris, mi-se-ré-re nó-bis.



THE LITURGY OF THE WORD

RESPONSORIAL PSALM

PSALM 23



ALLELUIA



May the Father of our Lord Jesus Christ enlighten the eyes of our hearts, so that we may know what is the hope that belongs to our call.

LITURGY OF THE EUCHARIST

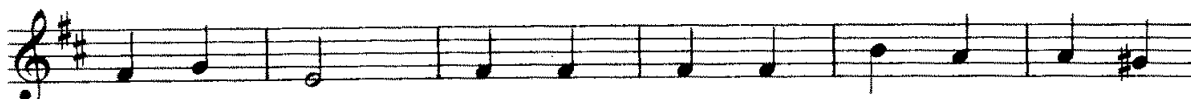
OFFERTORY

PRAISE, MY SOUL, THE KING OF HEAVEN

LAUDA ANIMA



1. Praise, my soul, the King of heav - en; To his feet your
2. Praise him for his grace and fa - vor To his peo - ple
3. Fa - ther - like he tends and spares us; Well our fee - ble
4. Frail as sum-mer's flow'r we flour - ish, Blows the wind and
5. An - gels, help us to a - dore him; You be - hold him



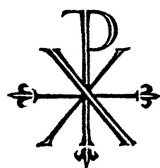
trib - ute bring; Ran-somed, healed, re - stored, for - giv - en,
in dis - tress; Praise him still the same as ev - er,
frame he knows; In his hands he gent - ly bears us,
it is gone; But while mor - tals rise and per - ish,
face to face; Sun and moon, bow down be - fore him,



Ev - er - more his prais - es sing: Al - le - lu - ia!
Slow to chide, and swift to bless: Al - le - lu - ia!
Res - cues us from all our foes. Al - le - lu - ia!
God en - dures un - chang - ing on: Al - le - lu - ia!
Dwell-ers all in time and space: Al - le - lu - ia!



Al - le - lu - ia! Praise the ev - er - last - ing King.
Al - le - lu - ia! Glo - rious in his faith - ful - ness.
Al - le - lu - ia! Wide - ly yet his mer - cy flows.
Al - le - lu - ia! Praise the high e - ter - nal one!
Al - le - lu - ia! Praise with us the God of grace.



OFFERTORY ANTIPHON (11:00AM) *Recordare*

ESTHER 14:12-13

Recordare mei, Domine, omni potentatui dominans: da sermonem rectum in os meum, ut placeant verba mea
in conspectu principis.

*Remember me, O Lord, You who have dominion over every power. Put fitting words in my mouth that my speech might be
pleasing in the presence of the King.*

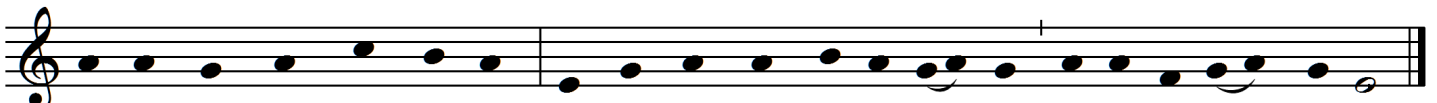
S Anctus, * Sánc-tus, Sánctus Dó-minus Dé-us Sá-ba-oth.

Plé-ni sunt caé-li et tér-ra gló-ri-a tú-a. Ho-sánna in

ex-célsis. Bene-díctus qui vé-nit in nó-mi-ne Dó-mi-ni.

Ho-sánna in ex-célsis.

MYSTERIUM FIDEI



We pro-claim your Death, O Lord, and pro-fess your Res-ur-rec-tion un-til you come a-gain.

A - gnus Dé-i, * qui tól-lis peccá-ta mún-di: mi-se-ré-re

nó-bis. Agnus Dé-i, * qui tól-lis peccá-ta mún-di: mi-se-ré-re

nó-bis. Agnus Dé-i, * qui tól-lis pec-cá-ta mún-di: dóna nó-bis

pá-cem.

HOLY COMMUNION

We invite all Catholics who are properly disposed (i.e., in the state of grace and having fasted for one hour before communion) to come forward in the usual way to receive Holy Communion.

All others, including our non-Catholic guests, may remain in their pews and join us in prayer. Alternatively, to participate in the communion procession and receive a blessing, come forward in the line and cross your arms over your chest as you approach the minister. Thank you.

COMMUNION ANTIPHON (5:00PM & 8:30AM) *Aufer a me*

PSALM 119:22,24

Please join in singing the refrain below after the cantor introduction and between verses of Psalm 119.

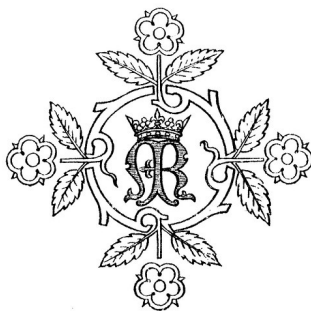


Re - move from me all scorn_ and con - tempt, for I have kept_ your com-mand-ments.

COMMUNION ANTIPHON (11:00AM) *Aufer a me*

PSALM 119:22,24

Aufer a me opprobrium et contemptum, quia mandata tua exquisivi, Domine: nam et testimonia tua meditatio mea est. / Free me from scorn and contempt, for I observe Your decrees. See, Your decrees are my delight; Your statutes are my counselors.



POSTCOMMUNION (11:00AM)

O SACRUM CONVIVium À 5

ANDREA GABRIELI

PLEASE RESPECT OUR CUSTOM OF STAYING THROUGH THE CONCLUSION OF THE CLOSING HYMN.
THIS IS OUR CORPORATE ACT OF THANKSGIVING AFTER MASS. THANK YOU!

CLOSING

HAIL, HOLY QUEEN

SALVE REGINA COELITUM



1. Hail, ho - ly Queen en - throned a - bove, O Ma - ri - a! Hail,
2. Our life, our sweet - ness here be - low, O Ma - ri - a! Our
3. And when our life - breath leaves us, O Ma - ri - a! Show



1. moth - er of mer - cy and of love,
 2. hope in sor - row and in woe,
 3. us thy Son, Christ Je - sus,
- } O Ma - ri - a! Tri - umph,



- 1.-3. all ye che - ru - bim, Sing with us, ye ser - a - phim! Heav'n and earth re -



- 1.-3. sound the hymn: Sal - ve, Sal - ve, Sal - ve Re - gi - na!

PRELUDE

RICERCAR ON THE 7TH AND 8TH TONES

GIOVANNI GABRIELI



MUSIC REMINDERS

–*THANK YOU* to those who attended Philippe Lefebvre's organ recital last Sunday. We enjoyed the largest crowd since the Anna Catharine Grace Memorial Pipe Organ's dedication—well over 150 people! Please mark your calendars **NOW** for our next event, a concert by **BYRD ENSEMBLE**, the Seattle based polyphonic choir, on **FRIDAY, NOVEMBER 3**, at 7:00PM. Quickly making their name nationwide, we are fortunate to maintain a relationship with them: this program will include many monuments of the Renaissance repertoire as well as a newly-commissioned piece by renowned American composer Nico Muhly. At concerts like this, you will hear the full flowering of the polyphonic repertoire Cathedral Choir presents week-to-week. Do not miss this opportunity to share this treasure of Catholic sacred music with your family and friends...after all, it's free!

ABOUT TODAY'S MUSIC

Today's music (especially at 11:00am) presents the sacred compositions of the Gabrieli family of Venice. Their musical legacy can justifiably be called "a dynasty", as many members made a great contribution to the cause of Western sacred music. Andrea Gabrieli was the first of his family to be noted as a musician. Born in the 1530s in Venice, he studied there (possibly with Willaert) and then visited Orlando di Lasso (whose works we heard two weeks ago) in Munich. Studying with this renowned master of polyphony (one would expect di Lasso also gained some knowledge from the visit!), Gabrieli eventually returned to Venice to pilot his own gondola, so to speak. Gabrieli composed instrumental music (foreshadowing Baroque practice, where composers would work in both choral and instrumental idioms as a matter of fact) and gained fame: 1566 would see his appointment to St. Mark's in Venice, where he would influence the future of Western music, staying in that position until the end of his life. He became particularly well-known for the polychoral style (wherein choirs of similar voices would sing from different parts of the church as separate choirs—an effect which the galleries of San Marco are particularly suited!) and antiphonal practice (where "choirs" could be either choirs of voices, or of instruments, for example, brass). His work turns the page to begin the Baroque period. That said, the two works we hear today are fairly straightforward Renaissance polyphonic works. Gabrieli's *Missa Brevis* is (as the name implies) a short Mass that has polyphonic development in the movements with shorter texts (e.g., the *Kyrie*), but in general is fairly brief in the longer movements (e.g., the *Gloria*). This is all very typical of the period; in the *Agnus Dei*, we hear a bit of the dialogue that is expected in his polychoral works. Apart from stylistic concerns, this is one of the more compelling Renaissance *missa brevi*. The motet, Andrea Gabrieli's *O Sacrum Convivium* is constructed for five voices: three men's parts and two for trebles (in our case sung by the ladies of Cathedral Choir). Not a polychoral work (nor one that tries to simulate that), it nonetheless is a beautiful exposition of the text. We see an ebb and flow of textures and a denseness that foreshadows the Baroque, but then there are also nods to Renaissance practice: the motet closes with a welcome "Alleluia" section in triple time—more or less the universal sign of rejoicing in music of this time! The organ voluntary after Mass is by Andrea's nephew Giovanni, who is of immortal reputation for preserving his uncle's works and setting the stage for Monteverdi's work at San Marco, which would revolutionize Western music. Giovanni was unquestionably the most famous member of the Gabrieli family, but Andrea had a great influence as a teacher, mentoring the likes of Hans Leo Hassler and many other luminaries of the early Baroque. The *ricercar* (ree-cher-car, "to seek out") composed by Giovanni Gabrieli at the conclusion of Mass is rather straightforward, but it should be remembered that, at that time, the pipe organ was rather undeveloped, and it served in a very subsidiary function (reinforcing voices) that would quickly change as the Renaissance gave way to the Baroque period. The meaning of the name also implies it is an intonation-type piece that would help singers find the mode of a following piece, just like Gabrieli's *intonazioni*. Enjoy these beautiful works from the Catholic treasury of sacred music!



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