

# THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

MOST REVEREND STEVEN J. RAICA, BISHOP  
VERY REVEREND BRYAN W. JERABEK, PASTOR & RECTOR

## THE THIRD SUNDAY OF EASTER

APRIL 14, 2024



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

### PRELUDE

SUITE DU PREMIER TON

LOUIS-NICOLAS CLERAMBAULT

### ENTRANCE HYMN (ALL MASSES)

CHRIST THE LORD IS RIS'N TODAY

LLANFAIR



ENTRANCE ANTIphon (8:30 & 11:00AM) *Iubilate Deo*

CF. PSALM 66:1-2

Iubilate Deo, omnis terra, alleluia, psalmum dicite nomini eius, alleluia: date gloriam laudi eius, alleluia.  
*Cry out with joy to God, all the earth, alleluia; sing to the glory of His name, alleluia. Render Him glorious praise, alleluia.*

## KYRIE (ALL MASSES)

MASS I

**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 (ALL MASSES)

MASS VIII

**G** Ló-ri- a in ex célsis Dé- o. Et in térra pax homí- ni- bus bónae vo- lun- tát- is.

Lau dá- mus te. Bene dí- cí- mus te. A do- rá- mus te. Glo- ri- fi- cámus te. Grá- ti- as á- gi-

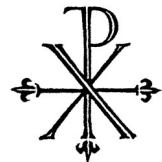
mus tí- bi prop ter mágnam gló- ri- am tú- am. Dómine Dé- us, Rex caelé- tis, Dé- us Pá-

ter omní- po- tens. Dómine Fí- li- uni- géni- te Jésu Chrís te. Dómine Dé- us, Agnus

Dé- i, Fí- li- us Pá- tris. Qui tollis peccá- ta mún- di, mi- se- ré- re nób- is. Qui tollis

peccá- ta mún- di, súscipe de pre- ca- ti- ónem nób- is. Qui sédes ad déx te- ram Pá- tris,

mi-se-ré-re nó-bis. Quó ni- am tu só-lus sánctus. Tu só-lus Dómi-nus. Tu só-lus Al-tís-simus, Jésu Chri-ste. Cum Sán cto Spí-ri-tu, in gló-ri- a Dé- i Pá- tris. A-men.



## THE LITURGY OF THE WORD

RESPONSORIAL PSALM (5:00PM & 8:30AM)

PSALM 4

Lord, let your face shine on us.

ALLELUIA I (11:00AM) *Cognoverunt*

LUKE 24:35

Alleluia, alleluia. *X̄ Cognoverunt discípuli Dóminum Iesum in fractióne panis.*  
Alleluia, alleluia. *X̄ The disciples knew the Lord Jesus in the breaking of bread.*

ALLELUIA

GREGORIAN CHANT, MODE II

II  
A L-le-lú-ia.

Lord Jesus, open the Scriptures to us; make our hearts burn while you speak to us.

## LITURGY OF THE EUCHARIST

## OFFERTORY (ALL MASSES)

# THROUGH THE RED SEA BROUGHT AT LAST

## STRAF MICH NICHT

1. Through the Red Sea brought at last, Al - le - lu - ia!  
 2. Like the cloud that o - ver - head, Al - le - lu - ia!  
 3. In that cloud and in that sea, Al - le - lu - ia!

E - gypt's chains be - hind we cast, Al - le - lu - ia! Deep and wide  
 Through the bil - lows Is - rael led, Al - le - lu - ia! By his tomb  
 Bur - ied - and bap - tized were we, Al - le - lu - ia! Earth - ly night

flows the tide Sev - ering us - from bon - dage past, Al - le - lu - ia!  
 Christ makes room, Souls re - stor - ing from the dead, Al - le - lu - ia!  
 brought us light Which is ours e - ter - nal - ly, Al - le - lu - ia!

## OFFERTORY ANTIPHON (11:00AM) *Lauda anima mea*

PSALM 146:2

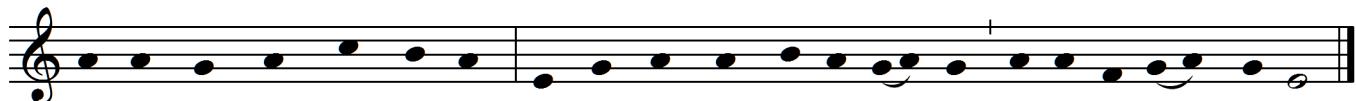
Lauda anima mea Dominum: laudabo Dominum in vita mea: psallam Deo meo, quamdiuero, alleluia.

Praise the Lord, O my soul; I will praise the Lord throughout my life; I will sing to my God for as long as I live, alleluia.

## SANCTUS (ALL MASSES)

## MASS I

## MYSTERIUM FIDEI



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

## AGNUS DEI (ALL MASSES)

MASS I



IV A -gnus De- i, \* qui tol-lis peccá- ta mun- di : mi-se-ré- re no- bis.

Agnus De- i, \* qui tol-lis peccá- ta mun- di : mi-se-ré- re no- bis. Agnus

De- i, \* qui tol-lis peccá- ta mun- di : doña no- bis pa- cem.

## HOLY COMMUNION

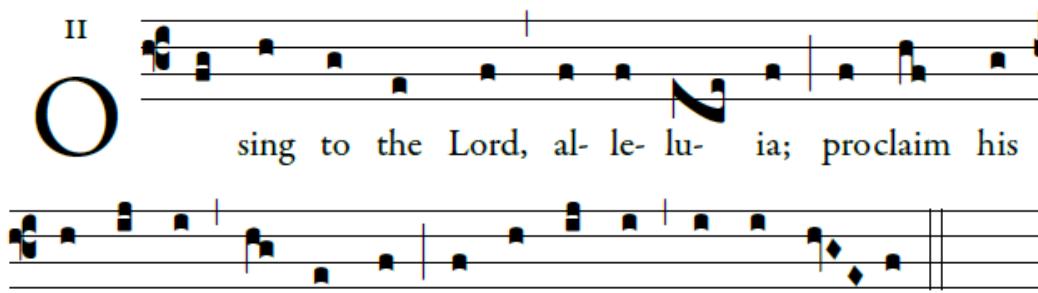
We invite all Catholics who are properly disposed (i.e., in the state of grace and having fasted for one hour before communion) to come forward in the usual way to receive Holy Communion.

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 (ALL MASSES) *Cantate Domino*

PSALM 96:2

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



II O sing to the Lord, al- le- lu- ia; proclaim his  
sal- va-tion day by day, al- le- lu- ia, al- le- lu- ia.

## POSTCOMMUNION (11:00AM)

AVE VERUM CORPUS

Ave, verum corpus natum de Maria Virgine: vere passum, immolatum in cruce pro homine: cuius latus perforatum unda fluxit et sanguine: esto nobis praegustatum, in mortis examine. O dulcis, o pie, O Jesu fili Mariae; miserere mei. Amen. / *Hail, true Body, born of the Virgin Mary, having truly suffered, sacrificed on the cross for mankind, from whose pierced side water and blood flowed: Be for us a foretaste [of the Heavenly banquet] in the trial of death! O sweet Jesus, O holy Jesus, O Jesus, son of Mary; have mercy on me. Amen.*

WILLIAM BYRD



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 HYMN (ALL MASSES)

BE JOYFUL, MARY

REGINA CAELI JUBILA

1. Be joy - ful, Mar - y, heav'n - ly Queen,  
2. The Son you bore by heav - en's grace,  
3. The Lord has ris - en from the dead, Gau - -  
4. Now pray to God, O Vir - gin fair,

de, Ma - ri - a! Your grief is changed to joy se - rene,  
Did by his death our guilt e - rase,  
He rose in glo - ry as he said,  
That he our souls to heav - en bear,

Al - le - lu - ia!  
Al - le - lu - ia!  
Al - le - lu - ia! Lae - tá - re, O Ma - - ri - - a!  
Al - le - lu - ia!

## VOLUNTARY

“DIALOGUE” FROM SUITE DU PREMIER TON

LOUIS-NICOLAS CLERAMBAULT

## ABOUT TODAY'S MUSIC

Unbelievably, we are nearing the mid-point of the Easter season. Beginning with proclamation of the *Exsultet* on Easter Vigil, we journey through many beautiful Gregorian chants associated with this holy season. You may have noticed a change in Mass ordinary to Mass I, sometimes known by its Latin nickname “*Lux et origo*”, and suggested by the Church as the appropriate Mass ordinary for Eastertide. But what’s in a name? “*Lux et origo*” is a “trope”. Tropes, which basically ceased to be used in the Mass following the Council of Trent, had been a feature of the *Kyrie eleison* for many centuries (especially in the Sarum Rite in England, which is why there are seldom polyphonic *Kyries* in Masses there predating the 16th Century). “*Lux et origo*” is just one of these tropes, and it “donated” its melody to the *Kyrie* of Mass I. So, its original ethos lives on in the nickname! Mass I is also notable because its *Sanctus* and *Agnus Dei* share the same mode (IV, indicated above the first letter of the chant) and melodic material. This has the function of structural unification and also ease of learning. Indeed, the *Agnus* is the same thing presented three times—which is a reminder that the *Agnus* developed from a Litany! Another characteristic of this season is the use of two Alleluias: one in the usual place just prior to the proclamation of the Holy Gospel, and another in place of the Gradual (which itself is allowed to replace the responsorial psalm we use most weeks). These alleluias, especially the 1st Alleluias, are unusually lush in melody and in text, so it would be a shame not to present them. *Cogoverunt* is, like last week’s *In die Resurrectionis*, very beautiful. We hear Byrd’s classic *Ave verum corpus* this morning. His most famous composition, and surely one of the most popular pieces of polyphony ever written, it is a masterpiece of subtlety and expression. The opening “Ave” (“Hail!”) statement immediately grabs the listeners attention, and then we are led on a journey, ending in a plea for mercy sung solemnly by the altos and tenors. A last “amen” provides a fitting conclusion. The voluntaries before and after Mass deserve mention. Louis-Nicolas Clerambault was one of the key figures of French baroque music in the first half of the 18th Century. Eventually titular organist of St. Sulpice in Paris, he also (like Vivaldi) worked in a girls’ school. Like Charpentier, he wrote a great deal of choral music; unlike Charpentier, he was an organist, and so he left an organ book that has stood the test of time. The form and elegance of his *Suite du Premier Ton* is striking, with a great deal of energy in each movement as well as over the arc of the suite. As with all French baroque organ music, the pieces are descriptive and indicate (generally) what registration the organist should use. The *Grand Plein Jeu* indicates this slow-moving, majestic piece is played on the combined principal choruses of the organ; interestingly, the *Fugue* in this repertoire is played not on the chorus (as in Bach, for example), but on a reed stop. The musical ornamentation is intense! *Duo* indicates a brisk movement, while *Trio* is more of a courtly dance. The *Basse et Dessus de Trompette* is a dialogue between bass and treble registers of the chief trumpet stop on the organ; this piece is the most famous of the suite, and shows off our own trumpet in the style of Clicquot, the foremost builder of French baroque organs. The *Recit* is always a very vocal style, in this case presented as a haunting dialogue between the *cromorne* and the *cornet*. The final movement is a stunning *Dialogue* for the *grand jeu*, the combined reeds and cornets of the instrument. One of the most unique parts of the French repertoire, the sound (when one has the authentic stops we have on our instrument) is one of the most thrilling in the repertoire. D minor (which translates to the Second Tone, or Dorian mode) is a favorite key for these because the French organ often had a *ravalement*, which is usually a single 32’ series A note—adding a thunderous note to the final cadence of the piece!

## MUSIC REMINDERS

- Interested in what is coming up next? Visit the Orders of Worship and Music List page, conveniently located under the “Sacred Music” tab of the parish website, [www.stpaulsbhm.org](http://www.stpaulsbhm.org).
- The next concert of the 2023-2024 **DOWNTOWN CONCERT SERIES** season at the Cathedral is given by organist **Isabelle Demers** **NEXT SUNDAY, April 21, at 4:00pm**. Dr. Demers is professor of organ at McGill University in Montreal, QC, Canada, and is one of the foremost organ virtuosos of North America. Please join us for this FREE concert!
- Speaking of choirs, new members are always desired for Cathedral Choir. If you can read music and commit to weekly rehearsals and Masses September-June, you will love this high-achieving, fulfilling choral experience! Contact the Director of Music ([Ludwick@stpaulsbhm.org](mailto:Ludwick@stpaulsbhm.org), 205.251.1279x107) for more information!



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2120 3RD AVENUE NORTH  
BIRMINGHAM, ALABAMA 35203  
[WWW.STPAULSBHM.ORG](http://WWW.STPAULSBHM.ORG) 205.251.1279

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BISHOP OF BIRMINGHAM IN ALABAMA

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### LITURGICAL SCHEDULE

#### SUNDAY MASSES

SATURDAY 5:00PM (ANTICIPATED), SUNDAY 7:15, 8:30, & 11:00AM

#### WEEKDAY MASSES

MONDAY-FRIDAY, 12:10PM

#### CONFESIONS

MONDAY-FRIDAY, 11:30AM-12:00PM; SATURDAY, 3:00-4:30PM OR BY APPOINTMENT

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