

THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

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



THE SOLEMNITY OF ALL SAINTS

NOVEMBER 1, 2024

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.

PRELUDE

SEGUNDO TIENTO DE PRIMERO TONO

CORREA DE ARAUXO

ENTRANCE ANTIphon (5:30PM) *Gaudeamus omnes*

PSALM 33

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

I
L ET us all re-joice in the Lord, and praise the Son
of God.



ENTRANCE ANTIphon (6:30PM) *Gaudeamus omnes*

PSALM 33

Gaudeámus in Dómino, diem festum celebrántes sub honóre Sanctórum ómnium: de quorum sollempnitáte
gaudent Angeli et colláudant Fílium Dei. *¶ Exsultáte, iusti, in Dómino: rectos decet collaudálio.*

Let us all rejoice in the Lord, as we celebrate the feast day in honor of all the Saints, at whose festival the Angels rejoice and praise the Son of God. *¶ Exult, you just, in the Lord; praise from the upright is fitting.*

KYRIE (5:30PM)

MASS VIII

VIII

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

KYRIE & GLORIA (6:30PM)

MISSA «O QUAM GLORIOSAM» (T.L. DE VICTORIA)

GLORIA (5:30PM)

MASS VIII

V

G Ló-ri- a in excélsis Dé- o. Et in térra pax homí-ni bus bónae vo-lun tá- tis.
 Lau dá- mus te. Benedí- címus te. Ado- 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 caeléstis, 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 nó- bis. Qui tollis
 peccá- ta mún di, súscipe de pre- ca- ti- ónem nós- tram. 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-

símus, Jésu Chré ste. Cum Sán cto Spí- ri- tu, in gló- ri- a Dé- i Pá- tris. A-
men.

THE LITURGY OF THE WORD

RESPONSORIAL PSALM (ALL MASSES)

PSALM 24:1BC-2, 3-4AB, 5-6

Lord, this is the peo - ple that longs to see your face.

ALLELUIA

Cantor, then all:

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

Come to me, all you who labor and are burdened, and I will give you rest, says the Lord.



LITURGY OF THE EUCHARIST

OFFERTORY ANTIPHON (6:30PM) *Justorum animae*

WISDOM 3:1-3

Iustórum ánime in manu Dei sunt, et non tanget illos torméntum malítiae: visi sunt óculis insipiéntium mori: illi autem sunt in pace, allelúa. / *The souls of the just are in the hand of God, and no torment will ever touch them; in the eyes of the foolish, they seem to have died; yet they dwell in peace, alleluia.*

OFFERTORY HYMN (ALL MASSES)

YE WATCHERS AND YE HOLY ONES

LASST UNS ERFREUEN

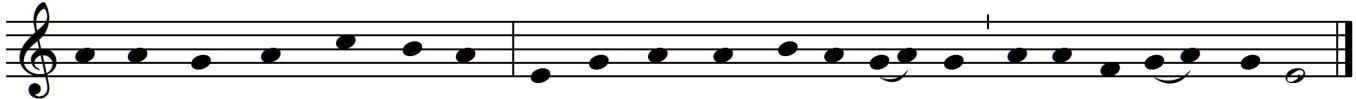
1. Ye watch - ers and ye ho - ly ones,
2. O high - er than the cher - u - bim,
3. O friends, in glad - ness let us sing,
Bright ser - aphs, cher - u - bim, and thrones,
More glo - rious than the ser - a - phim,
Su - per - nal an - them ech - o - ing.
Raise the glad strain, Al - le - lu - ia!
Lead their prais - es, Al - le - lu - ia!
Al - le - lu - ia, Al - le - lu - ia!
Cry out, do - min - ions, prince - doms, powers,
O bear - er of the e - ter - nal Word,
To God the Fa - ther, God the Son,
Vir - tues, arch - an - gels, an - gels' choirs,
Most gra - cious, mag - ni - fy the Lord,
And God the Spir - it. Three in One.
Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.
Al - le - lu - ia, Al - le - lu - ia!

SANCTUS (5:30PM)

MASS VIII

VI
S An- ctus, * San ctus, San - ctus Dó- mi- nus De- us Sá- ba- oth. Pleni sunt cæ- li et ter- ra gló- ri- a tu- a. Ho-sán-na in ex-cél- sis. Bene-dí- ctus qui ve- nit in nómíne Dó- mi- ni. Ho- sán- na in ex-cél- sis.

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 (5:30PM)

MASS VIII

VI

A - gnus De- i, * qui tollis 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. A-gnus De- i, *

qui tollis 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)

MATTHEW 5:8-10

Please join in singing the refrain below after the cantor introduction and between verses taken from Psalm 126.

I

B

Lessed are the clean of heart, for they shall see God.

POSTCOMMUNION (6:30PM)

O QUAM GLORIOSUM

TOMAS LUIS DE VICTORIA

O quam gloriosum est regnum, in quo cum Christo gaudent omnes Sancti! Amicti stolis albis, sequuntur Agnum, quocumque ierit.

O how glorious is the kingdom in which all the saints rejoice with Christ, clad in robes of white they follow the Lamb wherever he goes.

—cf. Revelation 7:9



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)

FOR ALL THE SAINTS

SINE NOMINE



1. For all the saints, who from their la - bors rest, Who
 2. O blest com - mun - ion, fel - low - ship di - vine! ____
 3. The gold - en eve - ning bright - ens in the west: ____
 4. But lo! there breaks a yet more glo - rious day; The
 5. From earth's wide bounds, from o - cean's far - thest coast, Through



1. you ____ by faith be - fore the world con-fessed, Your Name, O ____
 2. We fee - bly strug - gle, they in glo - ry shine; Yet all are ____
 3. Soon to the loy - al faith-ful comes their rest: ____ Sweet is the
 4. saints ____ tri - um - phant rise in bright ar - ray; The King of ____
 5. gates ____ of heav'n streams in the count-less host, ____ Sing - ing to



1. Je - sus, be for - ev - er____ blest.
 2. one with-in your great_de - sign.
 3. calm of Par - a - dise____ so____ blest. } Al - le - lu - ia, al - le - lu - ia!
 4. Glo - ry pass-es on____ his____ way.
 5. Fa - ther, Son, and Ho - ly Ghost.

VOLUNTARY

ENSALADA OBRA 8 TONO

S. AGUILERA DE HEREDIA

ABOUT TODAY'S MUSIC

Today, we celebrate the great feast of All Saints. We pray that this liturgy will help all feel renewed to tread in the paths of the many saints who have interceded for all of us in the past—and who do now and will continue to do so. The Mass begins with the entrance antiphon *Gaudeamus* (“rejoice”), setting the tone for the entire celebration. It is one of the most ancient introits, and is often used for other saints’ days, too, especially Immaculate Conception. Today’s solemnity is one of the richest, musically speaking, in the entire liturgical calendar: from the Renaissance to the present day, composers have expended some of their best efforts on the beautiful texts of this Mass for All Saints. At 6:30pm, Cathedral Choir presents what might be the All Saints’ work *par excellence*: Victoria’s *O Quam Gloriosum* motet and Mass. The motet has one of the most visceral beginnings in the Renaissance polyphonic repertoire. A veritable wall of sound builds to the word “*quam*”...and then off we go! Victoria does some tremendous text painting along the way: for example, on the word ‘*gaudent*’ (joy), the lines all ascend in alternating fashion until reaching the text “*omnes sancti*” (all the saints), showing us a musical picture of the saints ascending to their heavenly reward. Then, when portraying those dressed in the “white albs” of the blessed, the texture is suddenly hushed and homophonic: all move together to paint this awe-filled picture. At “*sequuntur agnum*” (“follow the Lamb”), each voice follows the tenor voice down from high vocal ranges. The text then becomes “*quocumque ierit*” (wherever he goes). To paint this, Victoria makes rapid changes of a given pitch: a-flat quickly gives way to an a-natural within the space of a beat. His “parody mass” on the motet is no less inspired. A “parody” in 16th Century parlance simply indicated the re-use of an existing motet as material for a mass. Typically, this would be a very straightforward quotation (e.g., the beginning of the *Kyrie* would quote the beginning of the motet). However, Victoria, ever the innovator, breaks this model. He pairs the music of thematically corresponding texts of his own motet with similarly themed texts of the Ordinary (e.g. “*qui sedes/he is seated*” corresponds with an emphatic part of the motet). It’s an incredible “homily in music” from this great priest-composer. Today’s communion, *Beati mundo corde*, is unique and beautiful—and is quite long and melismatic for a communion. Whereas a typical communion antiphon in the Gregorian repertoire will take one or two staves of chant, “*Beati*” takes five! The organ voluntaries at 6:30pm are both taken from contemporaries of Fr. Tomas Luis de Victoria, in this case Francisco Correa de Arauxo for the prelude and Sebastian Aguilera de Heredia for the postlude. Correa’s prelude is beautiful and relatively brief; it should be remembered that these pieces were primarily intended to set the mode (we might say “key” or “pitch” today) for the following antiphon (in this case, the introit *Gaudeamus*). This is one of Correa de Arauxo’s briefest Mode I *tientos* (*tiento* being the generic Spanish term for an organ piece based on a polyphonic model, either real or imagined); for whatever reason, the others are (while beautiful) extremely long, running around ten minutes! Perhaps the composer was just a Dorian kind of guy? The voluntary after Mass has an interesting title that is borne out in the music: we don’t usually expect a piece to be called “a salad”, but in 16th Century parlance, *ensalada* is just a mix of polyphony! And a mix it is: we get a variety of sometimes related (usually not) themes that show off a variety of the organ’s colors. One immediately notices the rhythmic variety, with plenty of hemiola as well as the syncopated rhythms of *villancicos* (secular polyphony that’s basically folk music and which sound very current to our modern ears). It is a reminder that secular and sacred music used to be much less separated than they are today!

MUSIC REMINDERS

-Visit <https://stpaulsbhm.org/concerts> for info on the *2024-2025 Downtown Concert Series!* Our next concert is on **THURSDAY, November 7, at 7:00pm**, presented by the University of Alabama University Singers! This FREE concert benefits their international tour this year.

Show your Crimson Tide pride, and contact the Director of Music to sponsor this wonderful choir in the first Birmingham concert in the past decade!

-Cathedral Choir, our flagship choral ensemble for men and women high school age and higher, seeks new members. This semi-professional ensemble supports the Sacred Liturgy every Sunday and Holy Day, singing many classics of the choral repertoire as well as new compositions and the Gregorian proper. A brief, stress-free audition is required; members should be able to read music and be present for the majority of rehearsals and Masses. THERE IS A SPECIAL NEED FOR BASSES AT THIS TIME! More information at <https://stpaulsbhm.org/sacred-music/cathedral-choir>. Please contact the Director of Music at Ludwick@stpaulsbhm.org if you are interested.



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