

THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

THE NINETEENTH SUNDAY IN ORDINARY TIME

AUGUST 13, 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.

VOLUNTARY

FIFTEEN PIECES FOR ORGAN FOUNDED ON ANTIPHONS, OP. 18

MARCEL DUPRÉ

X. MAGNIFICAT I: MY SOUL DOTH MAGNIFY THE LORD

ENTRANCE ANTIPHON (ALL MASSES) *Respice, Domine*

CF. PSALM 74:20, 19, 22, 23

Please join in the entrance antiphon below after the cantor introduction and between verses of Psalm 74.

VII

Look to your cov- e- nant, O Lord, and for- get not

the life of your poor ones for ev- er.

Psalm 68; Music: Adam Bartlett, © Illuminare Publications, Inc.

KYRIE

MISSA SIMPLEX

Please repeat the "Kyrie", "Christe", and "Kyrie" phrases after the cantor.

Cantor/Choir: Ky - ri - e, e - le - i - son. All: Ky - ri - e, e - le - i - son. Cantor/Choir: Chri - ste, e - le - i - son.

All: Chri - ste, e - le - i - son. Cantor/Choir: Ky - ri - e, e - le - i - son. All: Ky - ri - e, e - le - i - son.

GLORIA

MISSA SIMPLEX

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 - en - 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 Spi - rit,

in the glo - ry of God the Fa - ther. A - men.

THE LITURGY OF THE WORD

Today's Mass readings may be found on page 115 of Sunday's Word

"The sum of your word is truth; and every one of your righteous ordinances endures forever." "And now, O LORD God, you are God, and your words are true;" this is why God's promises always come true. God is Truth itself, whose words cannot deceive. This is why one can abandon oneself in full trust to the truth and faithfulness of his word in all things. The beginning of sin and of man's fall was due to a lie of the tempter who induced doubt of God's word, kindness, and faithfulness." (CCC 215)

FIRST READING

1 KINGS 19:9A, 11-13A

RESPONSORIAL PSALM

PSALM 85:9, 10, 11-12, 13-14



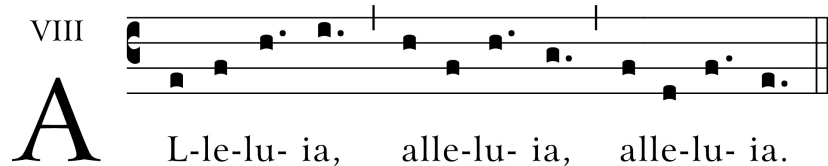
Lord, let us see your kind-ness, and grant us your sal - va - tion.

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

SECOND READING

ROMANS 9:1-5

ALLELUIA



I wait for the Lord; my soul waits for his word.

Music: Dom A. Gregory Murray, OSB, © 1958



GOSPEL

MATTHEW 14:22-33

LITURGY OF THE EUCHARIST

Page 7 in Sunday's Word

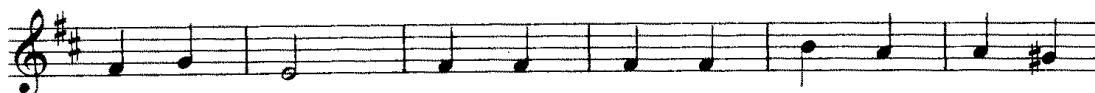
OFFERTORY

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!



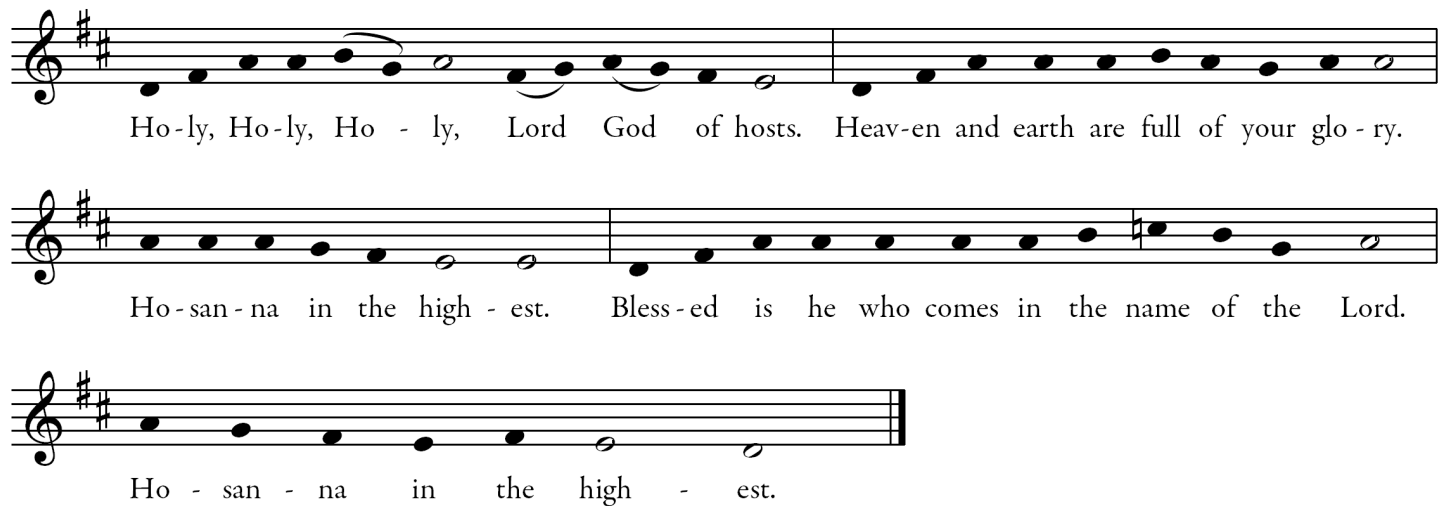
Al - le - lu - ia! Praise the ev - er - last - ing King.
Al - le - lu - ia! Glo - rious in his faith - ful - ness.
Al - le - lu - ia! Wide - ly yet his mer - cy flows.
Al - le - lu - ia! Praise the high e - ter - nal one!
Al - le - lu - ia! Praise with us the God of grace.

Text: Psalm (102)103; Henry F. Lyte, 1793-1847, alt.
Tune: LAUDA ANIMA, 8 7 8 7 8 7; John Goss, 1800-1880



SANCTUS

MISSA SIMPLEX



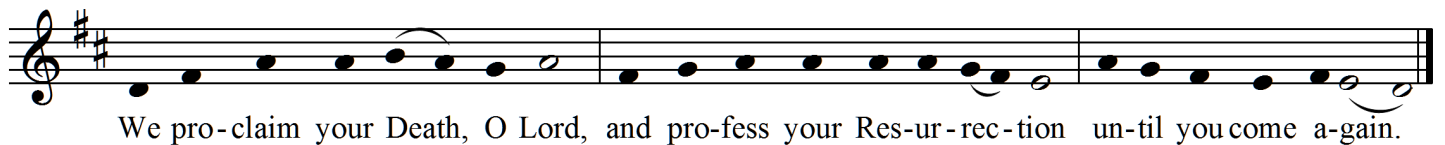
Ho-ly, Ho-ly, Ho - ly, Lord God of hosts. Heav-en and earth are full of your glo - ry.

Ho-san - na in the high - est. Bless-ed is he who comes in the name of the Lord.

Ho - san - na in the high - est.

MYSTERIUM FIDEI

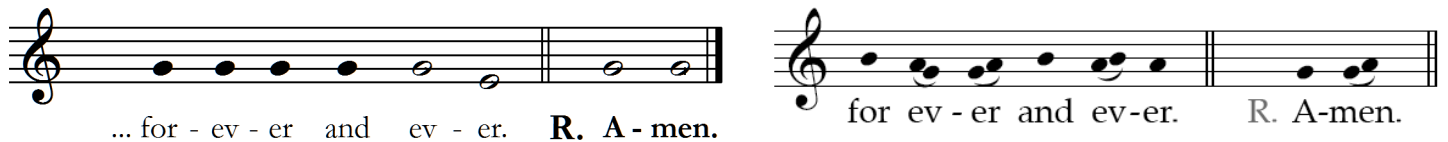
MISSA SIMPLEX



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

AMEN

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

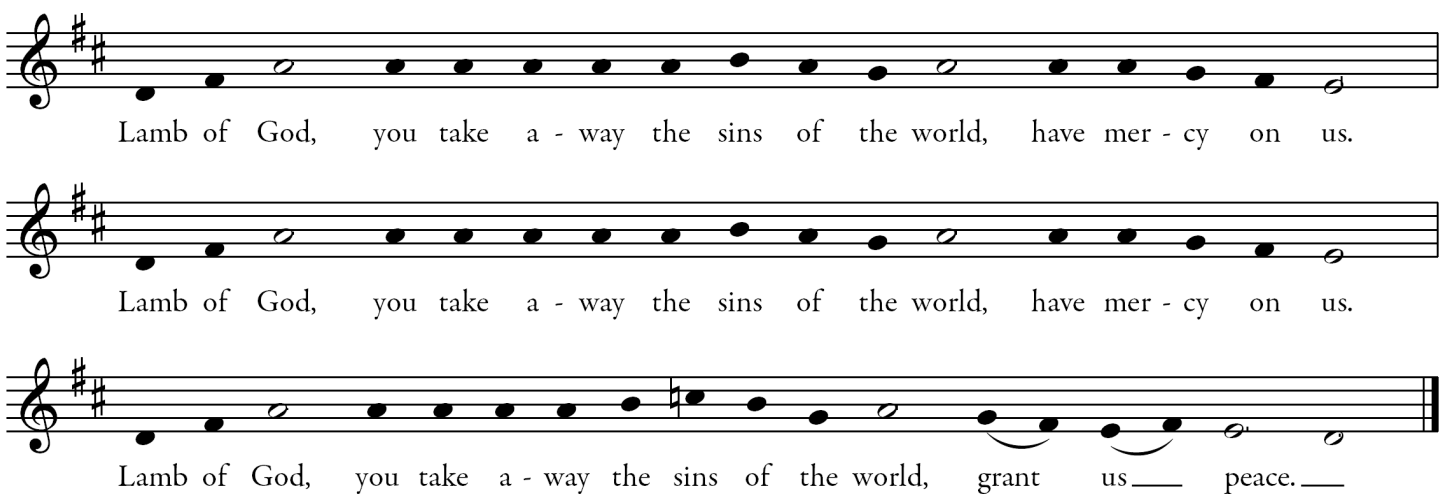


... for - ev - er and ev - er. **R. A - men.**

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

AGNUS DEI

MISSA SIMPLEX



Lamb of God, you take a - way the sins of the world, have mer - cy on us.

Lamb of God, you take a - way the sins of the world, have mer - cy on us.

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

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.

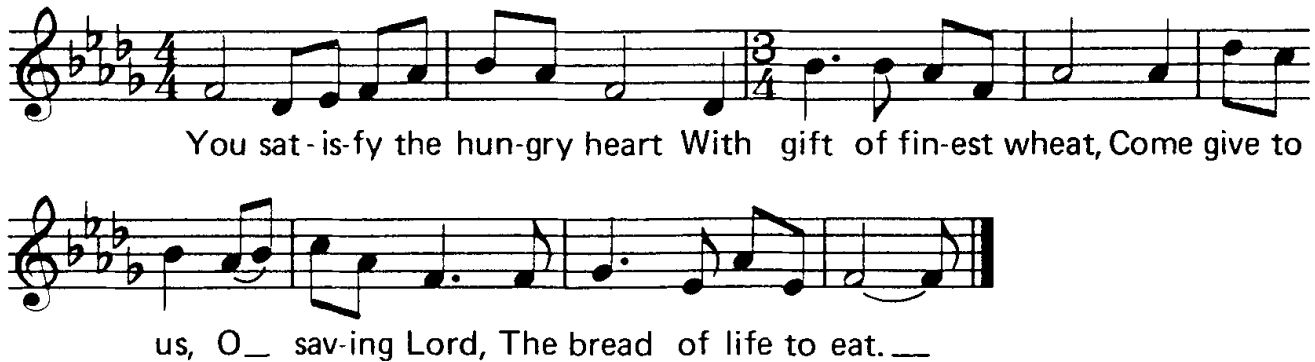


COMMUNION HYMN

GIFT OF FINEST WHEAT

BICENTENNIAL

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



Music: Robert Kreutz; Text: Omer Westendorf, © 1977, Archdiocese of Philadelphia

DON'T FORGET TO CHECK OUT THE FREQUENTLY-UPDATED SACRED MUSIC PAGES AT THE CATHEDRAL WEBSITE: WWW.STPAULSBHM.ORG/MUSIC. ONE CAN FIND ORDERS OF WORSHIP FROM LITURGIES, INFORMATION ABOUT THE VARIOUS CHORAL ENSEMBLES AT ST. PAUL'S, AND SO MUCH MORE. PLEASE DO NOT HESITATE TO CONTACT THE DIRECTOR OF MUSIC (LUDWICK@STPAULSBHM.ORG, 205.251.1279x107) FOR MORE INFORMATION.

CLOSING HYMN

TAKE UP YOUR CROSS

BOURBON

1 Take up your cross, the Sa - vior said, if
2 Take up your cross, let not its weight fill
3 Take up your cross, heed not the shame, and
4 Take up your cross, then, in his strength, and
5 Take up your cross, and fol - low Christ, nor

1 you would my dis - ci - ple be; take up your cross with
2 your weak spi - rit with a - larm; his strength shall bear your
3 let your fool - ish heart be still; the Lord for you ac -
4 calm - ly ev - ery dan - ger brave: it guides you to a -
5 think till death to lay it down; for on - ly those who

1 will - ing heart, and hum - bly fol - low af - ter me.
2 spi - rit up, and brace your heart, and nerve your arm.
3 cept - ed death up - on a cross, on Cal - vary's hill.
4 bun - dant life and leads to vic - tory o'er the grave.
5 bear the cross may hope to wear the glo - rious crown.

VOLUNTARY

FIFTEEN PIECES FOR ORGAN FOUNDED ON ANTIPHONS, OP. 18

MARCEL DUPRÉ

XV. MAGNIFICAT VI: GLORIA



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ABOUT TODAY'S MUSIC

Most of today's music is based on the hymn-singing tradition of English-speaking North America. If there is any "American musical patrimony" it is likely hymn-singing or the "Negro Spiritual". While neither of these is idiomatic as regards the Catholic liturgy, the *Constitution on the Sacred Liturgy* of Vatican II, Pius XII's encyclical *Mediator Dei*, and the unofficial writings of many (including then-Cardinal Joseph Ratzinger's *The Spirit of the Liturgy*) make it clear that authentic "folk music" such as these genres can be "baptized" and made fitting for the sacred liturgy. Today's closing hymn, BOURBON, comes from the great Southern hymn tradition. Printed first in a collection in 1814 and then more famously in 1825 in *Columbian Harmony*, it is a pentatonic tune, meaning it uses but five pitches. As is often the case with Southern pentatonic tunes, it can be sung in canon (exact repetition at a set rhythmic distance). It is also very singable and rather rhythmic. The text (often sung in Catholic hymnals to the tune ERHALT UNS, HERR, or in Protestant collections to BRESLAU) is from Anglican clergyman C.W. Everest, who, ministering in Connecticut, would be rather "Yankee" to the composers of the tune! To show how things can come full circle, the text became famous through use in *Hymns Ancient and Modern*, one of the pioneering hymnals of Great Britain in the 19th Century! So, at the least, this hymn helps bridge the North-South divide...if not a far greater one! A much more recent example of American hymnody is the communion hymn, "Gift of Finest Wheat". Text and tune were composed for the Archdiocese of Philadelphia's Eucharistic Congress in 1976, which commemorated the Bicentennial of the USA. The tune takes its name (BICENTENNIAL) from this convergence. Omer Westendorf, one of the better hymn writers of the Liturgical Movement in the US, provided the wonderful text, which roughly paraphrases Ps 81:16 and today's communion antiphon text, Ps 147:14. The tune was written by Robert Kreutz. While his name is unfamiliar to us today, his pedigree as a musician (study at the American Conservatory with famous organist-composer Leo Sowerby and a body of over 300 compositions) is all the more interesting because he chose to work as a parish music director only part-time, while working as an industrial engineer...all the while parenting nine children with his wife! The voluntaries before and after Mass this weekend and on the Solemnity of the Assumption this Tuesday are taken from Marcel Dupré's famous organ collection of transcribed improvisations based on the Marian antiphons for Second Vespers in the Extraordinary Form of the Roman Rite. Claude Johnson, general manager of Rolls-Royce at the time, heard Dupré play these pieces at Vespers at Notre-Dame de Paris on the Feast of the Assumption in 1919. After Vespers, he requested a copy of the music—but was informed that none was available, as all the incidental music for that Vespers was improvised! Not discouraged in the least, Mr. Johnson prevailed upon Dupré to write down the improvisations, and commissioned (with a cash advance!) the set on the spot. Mr. Johnson's boldness, vision, and financial generosity thus made possible one of the greatest collections of liturgical organ music of the 20th Century! Today's antiphons are both based on the *Magnificat* (Song of Mary) in the first chapter of the Gospel of Luke, which is sung as the canticle at every Vespers liturgy. The first movement ("My soul...") is based on the second verse of the *Magnificat* and would have substituted for the choir's singing of that verse in the French liturgical usage of the time. The organ setting briefly quotes the chant melody, but is more notable for its use of the massed flute voices of the organ: a lush texture with constant two-against-three motion. The final verse (the voluntary after Mass) is a brief toccata-sortie. The mode of composition of these antiphons is necessarily brief (due to liturgical constraints), but here in this early composition we begin to hear many trademarks of Dupré's later work, but also his supreme command of organ technique and virtuosity. Enjoy!