

THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

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



THE TWENTY-SIXTH SUNDAY IN ORDINARY TIME

OCTOBER 1, 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

CIACONA, BUXWV 160

DIETRICH BUXTEHUDE

ENTRANCE HYMN

GOD, WE PRAISE YOU

NETTLETON

1. God, we praise you! God, we bless you! God, we
2. True a - pos - tles, faith - ful proph - ets, Saints who
3. Je - sus Christ, the king of glo - ry, Ev - er-
4. Christ, at God's right hand vic - to - rious, You will

name you sov - 'reign Lord! Might - y King whom an - gels
set their world a - blaze, Mar - tyrs, once un - known, un-
last - ing Son of God, Hum - ble was your vir - gin
judge the world you made; Lord, in mer - cy help your

wor - ship, Fa - ther, by your church a - dored:
heed - ed, Join one grow - ing song of praise,
moth - er, Hard the lone - ly path you trod:
ser - vants For whose free - dom you have paid:

All cre - a - tion shows your glo - ry, Heav'n and
While your church on earth con - fess - es One ma-
By your cross is sin de -feat - ed, Hell con-
Raise us up from dust to glo - ry, Guard us

earth draw near your throne, Sing - ing "Ho - ly, ho - ly,
jes - tic Trin - i - ty: Fa - ther, Son, and Ho - ly
front - ed face to face, Heav-en o - pened to be-
from all sin to - day; King en - throned a - bove all

ho - ly, Lord of hosts, and God a - lone!"
Spir - it, God, our hope e - ter - nal - ly.
liev - ers, Sin - ners jus - ti - fied by grace.
prais - es, Save your peo - ple, God, we pray.

ENTRANCE ANTIphon (11:00AM) *In nomine Domini*

PHILIPPIANS 2:10, 8, 11; PSALM 102

In nomine Domini omne genu flectatur, caelestium, terrestrium et infernorum: quia Dominus factus obediens usque ad mortem, mortem autem crucis: ideo Dominus Jesus Christus in gloria est Dei Patris.

At the name of Jesus, every knee should bend of those in heaven and on the earth and under the earth, for the Lord became obedient unto death, even death on a cross: therefore, Jesus Christ is Lord, to the glory of God the Father.

KYRIE (5:00PM & 8:30AM)

MASS XI "ORBIS FACTOR"

Large capital letter K followed by musical notation on four-line staves. The lyrics are:

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 (11:00AM)

MISSA BREVIS (DIETRICH BUXTEHUDE)

GLORIA (5:00PM & 8:30AM)

MASS XI "ORBIS FACTOR"

Large capital letter G followed by musical notation on four-line staves. The lyrics are:

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

vo-luntá- tis. Laudámus te. Bene-dí-cimus te. Ado-rámus te. Glo-ri-fi-cámus

te. Grá-ti- as á-gimus tí-bi propter mágnam gló-ri- am tú- am. Dómi-ne

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

Jé-su Chri- ste. Dómi-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, súsci-pe

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

Quó-ni- am tu só-lus sánctus. Tu só-lus Dóminus. Tu só-lus Altíssimus, Jé-su

Chrí-ste. Cum Sáncto 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 25

VIII G

R E- mem-ber your mer- cies, O Lord.

GRADUAL (11:00AM) *Oculi omnium*

PSALM 145:15,16

Oculi omnium in te sperant, Domine: et tu das illis escam in tempore opportuno.

XV. Aperis tu manum tuam: et imples omne animal benedictione.

The eyes of all look towards You in hope, O Lord; and You give them their food in due season.

XV. You open Your hand and fill every living thing with Your blessings.

—Polyphonic setting by Charles Wood

ALLELUIA (5:00PM & 8:30AM)

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

Though our Lord Jesus Christ was rich, he became poor, so that by his poverty you might become rich.

ALLELUIA (11:00AM) *Paratum cor meum*

PSALM 108:2

Alleluia, Alleluia. *XV. Paratum cor meum, Deus, paratum cor meum: cantabo, et psallam tibi gloria mea.*

Alleluia, Alleluia. *XV. My heart is ready, O Lord, my heart is ready: I will sing to You and praise You, my glory.*

LITURGY OF THE EUCHARIST

OFFERTORY

AT THE LAMB'S HIGH FEAST

SALZBURG



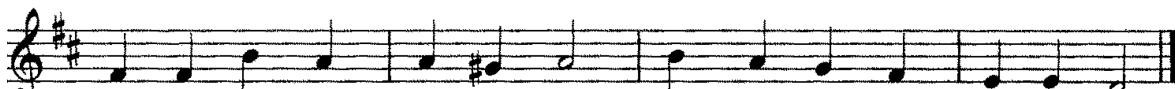
1. At the Lamb's high feast we sing Praise to our vic - to-rious King.
 2. Where the Pas - chal blood is poured, Death's dark an - gel sheathes his sword;
 3. Might-y vic - tim from the sky, Hell's fierce powers be -neath you lie;
 4. East - er tri - umph, East - er joy, This a - lone can sin de-stroy;



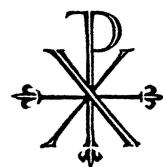
Who has washed us in the tide Flow-ing from his pierc-ed side;
 Is - rael's hosts tri - umph - ant go Through the wave that drowns the foe.
 You have con-quer-ed in the fight, You have brought us life and light;
 From sin's power, Lord, set us free New-born souls in you to be.



Praise we him, whose love di - vine Gives his sa - cred Blood for wine,
 Praise we Christ, whose blood was shed, Pas - chal vic - tim, Pas - chal bread;
 Now no more can death ap - pall, Now no more the grave en-thrall;
 Fa - ther, who the crown shall give, Sa - vior, by whose death we live,



Gives his Bod - y for the feast, Christ the vic - tim, Christ the priest.
 With sin - cer - i - ty and love Eat we man - na from a - bove.
 You have o - pened par - a - dise, And in you your saints shall rise.
 Spir - it, guide through all our days, Three in One, your name we praise.



OFFERTORY ANTIPHON (11:00AM) *Super Flumina Babylonis*

PSALM 137:1

Super flúmina Babylónis, illic sédimus et flévimus, dum recordarémur tui, Sion: in salícibus in médio ejus, sus-péndimus órgana nostra. / *By the streams of Babylon we sat down and we wept when we remembered you, O Zion.*

Among the willows on its banks we hung our instruments.

SANCTUS

MASS XI “ORBIS FACTOR”

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

Plé-ni sunt caé- li et térra gló- ri- a tú- a. Ho-sánnna in
ex- célsis. Bene-díctus qui vé-nit in nó- mi-ne Dó-mi-ni.

Ho-sánnna 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.

AGNUS DEI

MASS XI “ORBIS FACTOR”

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 *Memento verbi*

PSALM 119:49, 50

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

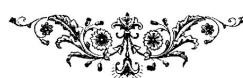


4. Re- mem- ber your word, O Lord, by which you give me hope.

POSTCOMMUNION (11:00AM)

SALVE REGINA À 4 (1586)

ORLANDO DI LASSO



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

IMMACULATE MARY

LOURDES HYMN



1. Im - ma - cu - late Mar - y, your prais - es we sing;
2. Pre - des - tined for Christ by e - ter - nal de - cree,
3. To you by an an - gel, the Lord God made known
4. Most blest of all wom - en, you heard and be - lieved,
5. The an - gels re - joiced when you brought forth God's Son;

You reign now in splen - dor with Je - sus our King.
 God willed you both vir - gin and moth - er to be.
 The grace of the Spir - it, the gift of the Son.
 Most blest in the fruit of your womb then con - ceived.
 Your joy is the joy of all a - ges to come.

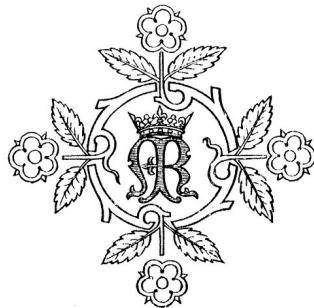
A - ve, A - ve, A - ve, Ma - ri - a.

A - ve, A - ve, Ma - ri - a.

PRELUDE

TOCCATA IN F, BUXWV 156

DIETRICH BUXTEHUDE



MUSIC REMINDERS

-Children's Schola Cantorum has begun rehearsal for the year. The group rehearses every Wednesday from 4:00-4:45pm. No audition is required; there is a modest yearly fee (\$50/child or \$100/family) for this group, which seeks to teach music literacy and healthy singing to children in grades 3-8. Older children are especially important in helping mentor the younger singers! Please contact the Director of Music at Ludwick@stpaulsbhm.org if you and your child are interested in participating in this group that helps ensure the future of great choral music at the Cathedral!

-Mark your calendars for next weekend! On Sunday, October 8, at 4:00pm, we welcome Philippe Lefebvre, one of Notre-Dame-de-Paris's organists. M. Lefebvre is a link back to the great traditions of French organists like Franck, Vierne, Dupré, and Duruflé. This is a once-in-a-lifetime opportunity...and it's free! Invite your friends!

ABOUT TODAY'S MUSIC

Today, we present the music of one of Bach's most important antecedents: Dietrich Buxtehude. It is often not realized (even among Protestants) that devotion to Mary was in no way neglected by the first few generations after schism, especially amongst whom we now call Lutherans. Indeed, Buxtehude served the *Marienkirche* in Lübeck, Germany, the most famous parish on one of the most prominent cities in the Hanseatic League. Although to many Buxtehude is primarily known as "that guy Bach walked a long way to visit when he was young", Buxtehude was certainly a man of his own genius. Buxtehude was Danish, but his father was born in what is now Germany, and he himself was born in Skane, which is now Swedish: very cosmopolitan! He assumed his aforementioned (and most famous) post at the Church of Our Lady just after age 30; he succeeded Franz Tunder, a famous organist of the prior generation. He continued Tunder's invention of *Abendmusik* ("Evening Music") concerts; while Tunder's performances were designed to (in effect) entertain the populace on Thursdays prior to the opening of the stock exchange (the Hanseatic League was big business!), by Buxtehude's tenure, the concerts had achieved a Sabbath character and placement on Sundays. However, the *Missa Brevis* we hear is an interesting footnote: Lutheranism was reluctant to leave behind the Latin liturgy, and so even into the late 17th Century, the *Kyrie* and *Gloria* were sung in Greek and Latin, and composed in the so-called *stile antico* (referring to the contrapuntal practice of Palestrina and his contemporaries). This piece, therefore, is a fascinating mash-up of Renaissance polyphonic practice with some more modern Italianate elements (and chromaticism) that foreshadow Bach, especially his *Mass in b* (although admitting that it is more of a concert piece). Buxtehude wrote little in this style, but this piece shows his comprehensive mastery of 16th Century counterpoint; scored for SSATB, it is a very virtuosic work that shows off the skills of our Cathedral Choir staff singers. We also hear two of Buxtehude's organ works: a *ciaccona*, or *chaconne*, which is a spiritual forefather of Bach's *Passacaglia*, and one of his most inspired works, the *Toccata in F*. The Ciaccona is a set of continuous variations. We can easily draw a line from the early Brabant organ tradition from the variations we heard from Sweelinck (16th Century) a few weeks ago to this piece. Somewhat more stately, it is nonetheless an exciting piece, with some chromaticism that very much foreshadows Bach's use of the same. The Toccata is one of the master's greatest pieces. It shows a variety of form, texture, and inventiveness that dazzles the listener! While our instrument is conceived in a French manner, it does great justice to this repertoire. We mentioned the *stile antico*, and so we also hear from one of its most illustrious practitioners: Orlando di Lasso. Orlando di Lasso is famous as a composer, but was also surely an excellent singer, as we see from his challenging, yet idiomatic, vocal writing. More worldly in musical inspiration, and less discriminating with his compositional talents, he composed a great deal of secular and sacred music. That said, his tendency toward the dramatic bears great fruit in this small-scale setting of the *Salve Regina*. We hear a lot of dramatic crying ("suspiramus") and all sort of other vocal embellishments. It's always eventful with di Lasso!



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