

# THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

MOST REVEREND STEVEN J. RAICA, BISHOP

VERY REVEREND BRYAN W. JERABEK, PASTOR & RECTOR



## THE SOLEMNITY OF OUR LORD JESUS CHRIST, KING OF THE UNIVERSE

NOVEMBER 26, 2023

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

### PRELUDE

"CHORAL" FROM SYMPHONIE NR. 2 POUR ORGUE

LOUIS VIERNE

### ENTRANCE HYMN

FESTIVAL CANTICLE: WORTHY IS CHRIST

FESTIVAL CANTICLE

This is the feast of victory for our God. Alleluia, alleluia, alleluia.

To verses.

1. Worthy is Christ, the Lamb who was slain,  
2. Powerful and rich in wisdom, and  
3. Sing with all the people of God.

strength, and God, and whose blood and hon'join set us free, and people of God.

D.C. D.C. D.C.

### ENTRANCE ANTIphon (8:30 & 11:00AM) *Dignus est Agnus*

REVELATION 5:12; 1:6

Dignus est Agnus qui occisus est, accipere virtutem, et divinitatem, et sapientiam, et fortitudinem, et honorem.

Ipsi gloria et imperium in saecula saeculorum. / Worthy is the Lamb who was slain, to receive power and divinity, and

wisdom and strength and honor. To Him be glory and power for ever and ever.

## KYRIE (5:00PM &amp; 8:30AM)

## 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 &amp; GLORIA (11:00AM)

## MISSA DE ANGELIS I (BARTOLUCCI)

At the Kyrie, please repeat each Kyrie and Christe after the choir intonation. At the Gloria, please sing the underlined sections of the text below in alternation with the choral interludes.

## GLORIA (5:00PM &amp; 8:30AM)

## MASS VIII

V

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

Lau dá- mus te. Benedí- cimus 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 tóllis peccá- ta mún- di, mi- se- ré- re nó- bis. Qui tóllis

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

misere-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 Sáncto Spí-ri-tu, in gló-ri- a Dé- i Pá- tris. A-men.



## THE LITURGY OF THE WORD

### RESPONSORIAL PSALM

PSALM 23

The Lord is my shep-herd; there is noth-ing I shall want.

### ALLELUIA

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

Blessed is He who comes in the name of the Lord! Blessed is the kingdom of our father David that is to come.

### CREDO (CREED) (11:00AM)

CREDO III

V  
**C**redo in unum De- um, Patrem omni potén tem, factó- rem cæli et terræ, vi-sibi-  
 li- um ómni- um, et in vi- sibi- li- um. Et in unum Dóminum Ie- sum Chri stum, Fí-li- um  
 De- i unigéni- tum. Et ex Patre na- tum ante ómni- a sae- cula. De- um de De- o, lumen

de lúmine, De- um verum de De- o vero. Géni- tum, non fa- ctum, con sub stan ti- á-lem  
Patri: per quem ómni- a fa- cta sunt. Qui propter nos hómines, et prop ter nos tram sa-  
lútem descén dit de cæ lis. Et incarná tus est de Spí- ri- tu Sán cto ex Ma-rí- a Vírgine, et  
homo factus est. Cru- ci- fí- xus ét-i- am pro nobis sub Pónti- o Pi- láto; passus, et sepúl-  
tus est. Et resur réxit té- ri- a di- e, secún dum Scrip- tú- ras. Et ascén dit in cæ- lum, sedet  
ad déx te- ram Pa- tris. Et í- terum ven tú- rus est cum glóri- a, judicáre vivos et mórtu- os:  
cuius regni non é- rit finis. Et in Spí- ri- tum San ctum, Dóminum, et vivi- ficán tem: qui  
ex Patre Fi- li- óque pro- cédit. Qui cum Patre et Fi- li- o simul adorá- tur et con glori- fi-  
cátur: qui locútus est per prophé- tas. Et unam, san ctam, cathó- licam et apostó- licam  
Ecclé- si- am. Con fi- te- or unum bap tís ma in remis si- ónem peccatórum. Et ex spécto  
re- sur recti- ónem mortu- órum. Et vi- tam ven tú- ri sae- cu- li. A- men.

## OFFERTORY

HAIL REDEEMER, KING DIVINE

ST. GEORGE'S WINDSOR



1. Hail, Re - deem - er, King di - vine! Priest and Lamb, the throne is thine,  
2. King, whose name cre - a - tion thrills, Rule our minds, our hearts, our wills,  
3. Shep - herd King, o'er moun - tains steep, home-ward bring the wan - d'ring sheep;



King, whose reign shall nev - er cease, Prince of ev - er last - ing peace.  
Till in peace each na - tion rings With thy prais - es, King of kings,  
Shel - ter in one ro - yal fold States and king - doms, new and old.



An - gels, saints, and na - tions sing: "Praised be Je - sus Christ, our King;



Lord of life, earth, sky, and sea: King of Love on Cal - va - ry."

## OFFERTORY ANTIPHON (11:00AM) *Postula a me*

PSALM 2:8

Póstula a me, et dabo tibi gentes hereditátem tuam, et possessiónem tuam términos terræ. / Ask of me and I will give you the nations for an inheritance and the ends of the earth for your possession.

## SANCTUS (ALL MASSES)

MASS VIII

At 11:00am, please sing the underlined sections of the text below in alternation with the choral interludes.

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 cé-  
sis. Bene-dí- ctus qui ve- nit in nómíne Dó- mi-ni. Ho- sán- na in  
ex cé- sis.

## MYSTERIUM FIDEI



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

## AGNUS DEI (ALL MASSES)

## MASS VIII

At 11:00am, please sing the underlined sections of the text below in alternation with the choral interludes.

Musical notation for the Agnus Dei. The notation is in G clef, common time, and consists of three parts: VI, A, and De-. The text is in Latin with some French words. The underlined sections are "qui tollis peccá-ta mun- di : mi-se-ré- re no- bis. Agnus" and "De- i, \* qui tol- lis peccá-ta mun- di : mi-se-ré- re no- bis. A-gnus De- i, \*".

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 : dona 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) *Sedebit Dominus Rex*

PSALM 29:10-11



The Lord reigns as King for - ev-er! May he bless his peo-ple with peace.

## POSTCOMMUNION (11:00AM)

### AVE VERUM CORPUS

WILLIAM BYRD

Ave verum corpus, natum de Maria Virgine, vere passum, immolatum in cruce pro homine cuius latus perforatum fluxit aqua 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: Thou who truly suffered and were sacrificed on the Cross for the sake of man: from whose pierced side flowed water and blood: be a foretaste for us in the trial of death. O sweet, O loving, O Jesus son of Mary, have mercy on me. Amen.*

## CLOSING

TO JESUS CHRIST, OUR SOVEREIGN KING

ICH GLAUB AN GOTT

The musical score consists of four staves of music. The first three staves are for a three-part setting: 1. Tenor (bass clef), 2. Alto (bass clef), 3. Soprano (treble clef). The fourth staff is for the organ, indicated by a treble clef and a 'C' (common time). The lyrics are as follows:

1. To Je - sus Christ, our sov - 'reign King, Who  
2. Your reign ex - tend, O King be - nign, To  
3. To you, and to your church, great King, We

is the world's sal - va - tion, All praise and hom-age  
ev - 'ry land and na - tion; For in your King-dom,  
pledge our heart's ob - la - tion; Un - til be - fore your

do we bring And thanks and ad - o - ra - tion.  
Lord di - vine, A - lone we find sal - va - tion.  
throne we sing In end - less ju - bi - la - tion.

Christ Je - sus, Vic - tor! Christ Je - sus, Ru - ler!  
Christ Je - sus, Lord and Re - deem - er!

## VOLUNTARY

“ALLEGRO” FROM SYMPHONIE NR. 2 POUR ORGUE

LOUIS VIERNE

## MUSIC REMINDERS

—The next recital in our *DOWNTOWN CONCERT SERIES* features the Director of Music. At 4:00pm on Sunday, December 3, 2023, Bruce Ludwick, Jr. will present a varied program including works by Buxtehude, Bach, and Louis Vierne’s Second Symphony for Organ. As M. Lefebvre remarked during his visit (after auditioning some of the Anna Catharine Grace Memorial Pipe Organ), “[It’s] just like Notre-Dame!” Vierne was for many years organiste titulaire of Notre-Dame, breathing his last in the middle of a recital at the Cathedral in 1937. The Second Symphony is cyclical (every movement is based on a common musical idea) and will show the many unique colors of the organ, including a number of stops that are direct copies of those at Notre-Dame-de-Paris.

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## ABOUT TODAY'S MUSIC

Situated at the end of the liturgical year, the Solemnity of Christ the King is an opportunity for us to give thanks for the reign of Our Lord Jesus Christ over all on heaven and on earth. This should be a comfort and cause for celebration. The late Domenico Cardinal Bartolucci was, for many years, director of the Sistine Chapel Choir. That said, his greater gift (in my estimation) is as a composer. Bartolucci knew the chant repertoire extremely well, and his work is intimately informed by it. His *Missa de Angelis I*, named after the eponymous Mass setting (also known as Mass VIII), has beautiful interpolations for choir that still sound fresh many decades after its composition. Rather than overtake the chant, this writing is a compliment to it that inspires the listener and singer alike. Cathedral Choir also sings William Byrd's setting of the *Ave Verum Corpus*: it is a favorite, and also our way of honoring the 400th anniversary year of Byrd's death (which interestingly, for Americans, fell on July 4, 1623). Louis Vierne, long-time organist of Notre-Dame-de-Paris, wrote in all organ genres, even writing books of pieces for small organs or harmoniums (reed organs that were often used in Francophone countries in the home or in churches that were too modest to have a "choir organ" in the front of church). He is perhaps best-known, though, for his *Messe Solonelle* for two organs and choir and his six *Symphonies for Organ*. Continuing on the theme established by his teacher Charles-Marie Widor, the symphonies are perhaps better described as suites, but have the dramatic scope of a symphony. Heavily influenced by Wagner and Franck, they are cyclical—that is, each movement is based on a musical idea (or ideas) held in common. Often "disguised" either by stylistic differences or more subtle devices, this cyclical form lends a pleasing unity to the entire work as a whole. Today, we hear (as a sort of preview to next Sunday's 4pm concert) the *Choral* and *Allegro*, the second and first movements, respectfully, of the *Second Symphony for Organ*. Vierne was a melancholy person, both because of unavoidable circumstances (he was nearly blind his entire life) and those that were more complicated (loss of a child, divorce, etc.) That said, his earlier works end on a positive, hopeful note. We hear Vierne gaining his original voice in this work, whereas the brilliant *First Symphony* is somewhat more derivative of Widor and Franck's work. *Symphony 2* has more of the inner angst that we hear in most of Vierne's work. The first movement (the *Allegro*) presents the motives for the larger work and is stormy and unsettled. Ending triumphantly, it sets the stage for the *Choral*, which is more introspective and hearkens back in structure (as the name implies) to Franck's chorales and Widor's variation-based symphonic movements. The plaintive, somewhat acidic *gambe* stop gives forth the initial theme (which is the second theme presented in the *Allegro*) and develops it through a number of intense episodes that portray conflict. The *Choral*'s first theme, however, wins in the end, as the movement concludes with a dramatic, triumphant finale.

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