

THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

MOST REVEREND STEVEN J. RAICA, BISHOP

VERY REVEREND BRYAN W. JERABEK, PASTOR & RECTOR

THE NINETEENTH SUNDAY IN ORDINARY TIME

AUGUST 11, 2024



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

PRELUDE

ENTRANCE HYMN

PRAISE TO THE LORD, THE ALMIGHTY

LOBE DEN HERREN



1 Praise to the Lord, the Al - migh - ty, the King of cre -
2 Praise to the Lord, a - bove all things so won - drou - sly
3 Praise to the Lord, who shall pros - per our work and de -
4 Praise to the Lord! O let all that is in me a -



a - tion! O my soul, praise him, for he is your
reig - ning; shel - tering you un - der his wings, and so
fend us; sure - ly his good - ness and mer - cy shall
dore him! All that has life and breath, come now with



health and sal - va - tion! Come, all who hear; now to his
gent - ly sus - tain - ing! Have you not seen all that is
dai - ly at - tend us. Pon - der a - new what the Al -
prai - ses be - fore him. Let the "A - men!" sound from his



tem - ple draw near, join me in glad a - do - ra - tion.
need - ful has been met by his gra - ious or - dain - ing?
migh - ty can do, who with his love will be - friend you.
pe - ople a - gain; glad - ly with praise we a - dore him.

ENTRANCE ANTIPHON (11:00AM) *Respice Domine*

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

Réspice, Dómine, in testaméntum tuum, et ánimas páuperum tuórum ne derelínquas in finem: exsúrge, Dómine, et iúdica causam tuam, et ne obliviscáris voces quæréntium te. / Look to Your covenant, O Lord, and forget not the lives of Your poor ones for ever. Arise, O God, and defend Your cause, and forget not the cries of those who seek You.

VIII

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.

IV

G Ló-ri- a in excélsis Dé- o. Et in térra pax homí-nibus bónae vo-lun-tá-tis.

Laudá-mus te. Benedí-cimus te. Ado-rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti- as á-gimus

tí-bi prop-ter má-gnam gló-ri- am tú- am. Dó-mine Dé-us, Rex caeléstis, Dé-us Pá-ter om-

ní-po- tens. Dó-mine Fí-li uni-gé-ni-te Jé-su Chrís- te. Dó-mine 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, sú-scipe depre-ca-ti- ónem nó-stram. Qui sé-des ad délix-te-ram Pá-tris, mi-se-ré-re

nó-bis. Quó-ni- am tu só- lus sánctus. Tu só-lus Dó-minus. Tu só-lus Altíssi-mus, Jé-su

Chris-te. 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 23



GRADUAL (11:00AM)

PSALM 74:20,19,22,23

Respice, Domine, in testamentum tuum: et animas pauperum tuorum ne obliviscaris in finem.

℟. Exsurge Domine, et iudica causam tuam: memor esto opprobria servorum tuorum.

Remember, O Lord, Your covenant and do not forget for ever the souls of Your poor.

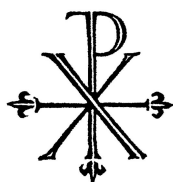
℟. Arise, O Lord, and judge Your own cause; remember the scorn to which Your servants have been subjected.

ALLELUIA

GREGORIAN, MODE II



I am the living bread that came down from heaven, says the Lord; whoever eats this bread will live forever.



LITURGY OF THE EUCHARIST

OFFERTORY ANTIPHON (11:00AM) *In te speravi*

PSALM 31:15-16

In te speravi, Domine: dixi: Tu es Deus meus, in manibus tuis tempora mea.

In You, O Lord, have I hoped: I said, "You are my God, my life is in Your hands."

OFFERTORY (FOLLOWING PAGE)

JERUSALEM THE GOLDEN

EWING



1. Je - ru - sa - lem the gold - en, with milk and hon - ey blest,
 2. They stand, those halls of Zi - on, all ju - bi - lant with song,
 3. There is the throne of Da - vid; and there, from care re - leased,
 4. Oh, sweet and bless - ed coun - try, the home of God's e - lect!

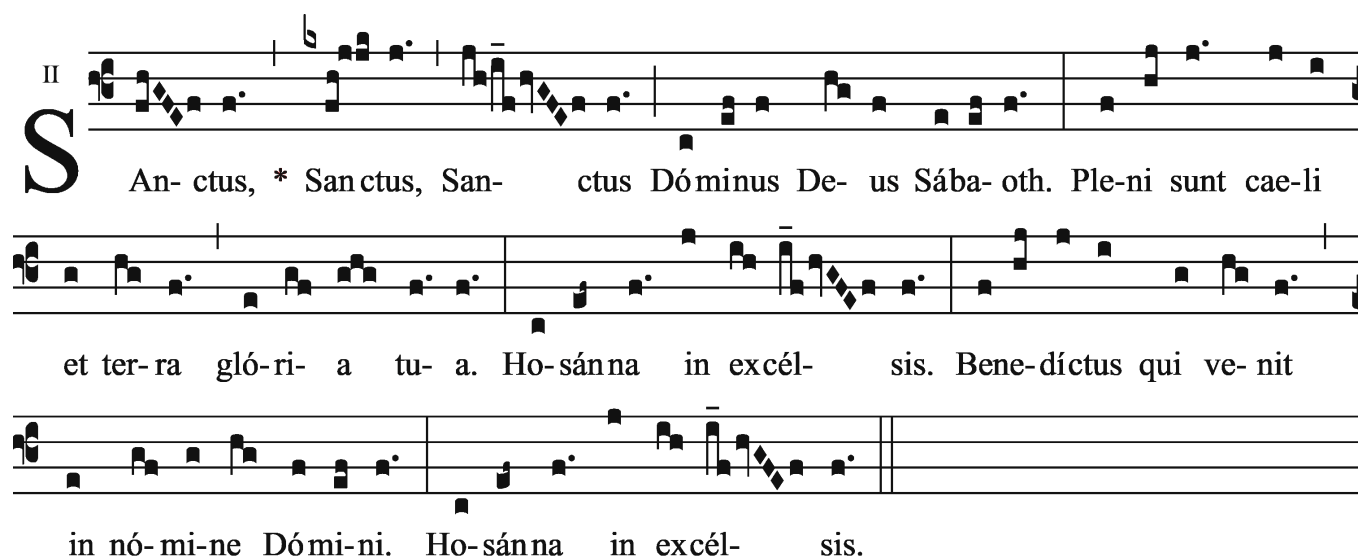
be - neath thy con - tem - pla - tion sink heart and voice op - pressed:
 and bright with man - y an an - gel, and all the mar - tyr throng;
 the shout of them that tri - umph, the song of them that feast;
 Oh, sweet and bless - ed coun - try that ea - ger hearts ex - pect!

I know not, oh, I know not, what joys a - wait us there; what
 the Prince is ev - er in them, the day - light is se - rene; the
 and they who with their Lead - er have con - quered in the fight, for
 Je - sus, in mer - cy bring us to that dear land of rest, who

ra - dian - cy of glo - ry, what bliss be - yond com - pare!
 pas - tures of the bless - ed are decked in glo - rious sheen.
 ev - er and for ev - er are clad in robes of white.
 art, with God the Fa - ther, and Spi - rit, ev - er blest.

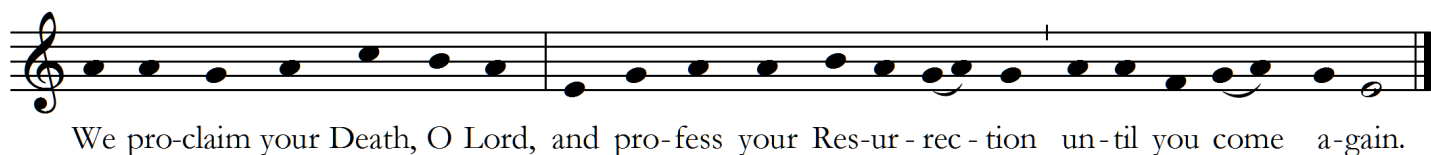
SANCTUS

MASS XII



S II An-ctus, * Sanctus, San-ctus Dóminus De-us Sába-oth. Ple-ni sunt cae-li
 et ter-ra gló-ri-a tu-a. Ho-sánna in excél-sis. Bene-díctus qui ve-nit
 in nó-mi-ne Dómi-ni. Ho-sánna in excél-sis.

MYSTERIUM FIDEI



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

II

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

peccá- 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 *Panis quem ego*

JOHN 6:52

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

I

T HE bread that I will give is my flesh for the

life of the world.

POSTCOMMUNION (11:00AM)

SALVE REGINA À 4

ORLANDO DI LASSO

Hail, Holy Queen, Mother of Mercy, our life, our sweetness and our hope. To thee do we cry, poor banished children of Eve. To thee do we send up our sighs, mourning and weeping in this valley of tears. Turn then, most gracious advocate, thine eyes of mercy toward us, and after this exile show unto us the blessed fruit of thy womb, Jesus. O clement, O loving, O sweet Virgin Mary.

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

I KNOW THAT MY REDEEMER LIVES

DUKE STREET



1. I know that my Re - deem - er lives;
2. He lives, to bless me with his love;
3. He lives, and grants me dai - ly breath;
4. He lives, all glo - ry to his name;



What joy the blest as - sur - ance gives!
He lives, to plead for me a - bove;
He lives, and I shall con - quer death;
He lives, my Sav - ior still the same;



He lives, he lives, who once was dead;
He lives, my hun - gry soul to feed;
He lives, my man - sion to pre - pare;
What joy the blest as - sur - ance gives;



He lives, my ev - er - last - ing Head!
He lives, to help in time of need.
He lives, to bring me safe - ly there.
I know that my Re - deem - er lives!



VOLUNTARY

FESTIVAL TOCCATA

SIMON HANCOCK

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.
- Speaking of choirs, new members are always desired for **Cathedral Choir**. There is one staff (paid) positions available, but also a general need for new members. If you can read music and commit to weekly rehearsals and Masses September-June, you will love this high-achieving, fulfilling choral experience! Cathedral Choir is open to singers of high school age and older. Read more at <https://stpaulsbhm.org/sacred-music/cathedral-choir>, and contact the Director of Music (Ludwick@stpaulsbhm.org, 205.251.1279x107) for more information!
- As we prepare to announce the **2024-2025 Downtown Concert Series**, we encourage parishioners and benefactors to consider sponsoring an event! No amount is too small, but if one did not wish to underwrite an entire concert, you might approach friends and fellow parishioners to come together. We put forth offerings on the Anna Catharine Grace Memorial Pipe Organ, but also concerts for other instruments and choral concerts (which are rather more expensive due to the many people involved). Please consider this, and contact the Director of Music!
- We plan to re-start the **Cathedral Choral Scholars** program for high school students this Fall. In return for studying singing weekly as a member of Cathedral Choir on Wednesday nights and Sunday mornings from August-June, scholars receive a \$1500 scholarship to offset the cost of school. Contact the Director of Music for more information.
- Children’s Schola Cantorum**, our choral group for treble voices in grades 3-8, will begin rehearsal on Wednesday, September 4 from 4:45pm. In this ensemble, children will gain proficiency in healthy singing as well as reading both chant and modern musical notation. This entire experience is combined with a general study of the Church’s liturgy. Sign up now! No audition is required; a modest yearly fee is charged to offset materials. More information at <https://stpaulsbhm.org/sacred-music/childrens-schola>. Please contact the Director of Music at Ludwick@stpaulsbhm.org if you and your child are interested.



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ABOUT TODAY'S MUSIC

Today's Mass utilizes a Gregorian chant ordinary (Kyrie/Gloria/Sanctus/Agnus Dei) as do most of our Sunday and Holy Day Masses. This repertoire, specifically requested by Pope St. Paul VI (and all pontiffs since Pope St. Pius X), is a sign of unity in the Liturgy, as we combine our voices (regardless of native idiom) to foreshadow the reality of the heavenly choirs which we hope to join one day! You might also note the Gregorian Alleluia: there is but one statement of the word "*Alleluia*": traditionally, the threefold Alleluia was reserved to the season of greatest rejoicing (Eastertide)...but wait! The melisma (many notes) on the last syllable you hear at 8:30 & 11:00am Mass has a purpose...and a name: the *jubilus*! Its use on the last (unaccented) syllable of the Alleluia is an allegory for the eternal rejoicing the Blessed experience in Heaven. The offertory hymn text is from Bernard of Cluny, a 12th Century monk, and likewise envisions the appearance of Heaven. The tune is rather dramatic, and is a 19th Century composition from Scotland by Alexander Ewing (thus the name). Interestingly, the version you hear today was converted from triple to duple meter by William Henry Monk, another famous 19th Century musician. The pairing quickly became popular, especially among Roman Catholics in England. Our postcommunion is a setting of the *Salve Regina* by Orlando di Lasso (or Lassus) for four voices. A yearly favorite, it demonstrates many techniques common to polyphony that have led the Church, in her legislation, to call polyphony second only to Gregorian chant in suitability for the Sacred Liturgy. The beginning of the piece is a veritable show of compositional talent, as di Lasso uses imitation, diminution, and a quote (in long notes in the bass part) of the solemn tone *Salve Regina* chant—this is all in the first three measures! Homophony (voices moving as one) is used to signify important textual moments, while "text painting" is frequent (for example, rising voices with varied entrances on the text "to you do we call/cry"; the opposite as we go through the valley of tears...the voices fall after a figuration in all voices in imitation of sighing and sorrowing). All voices come together again to sing "O *Jesu*/O *Jesus*". This is a dramatic and virtuosic motet in spite of its modest voicing and length!



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