

# THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

MOST REVEREND STEVEN J. RAICA, BISHOP

VERY REVEREND BRYAN W. JERABEK, PASTOR & RECTOR



## THE SECOND SUNDAY OF EASTER «OF DIVINE MERCY»

APRIL 27, 2025

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

### PRELUDE

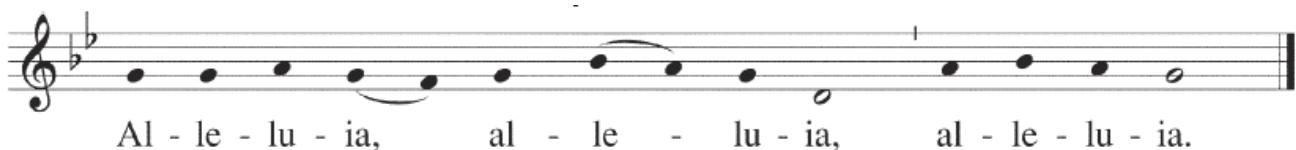
“TIERCE EN TAILLE” FROM MESSE POUR LES PAROISSES

FRANÇOIS COUPERIN

### ENTRANCE HYMN (ALL MASSES)

O FILI ET FILIAE

*Please join in the following refrain after the cantor intonation and between each verse.*



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

1. That night the apostles met in fear; Amidst them came their Lord most dear, And said, "My peace be on all here."
2. When Thomas first the tidings heard, How they had seen the risen Lord, He doubted the disciples' word.
3. "My pierced side, O Thomas, see; My hands, My feet, I show to thee; Not faithless, but believing be."
4. No longer Thomas then denied, He saw the feet, the hands, the side; "Thou art my Lord and God," he cried.
5. How blest are they who have not seen, And yet whose faith has constant been, For they eternal life shall win.

### ENTRANCE ANTIphon (8:30 & 11:00AM) *Quasi modo*

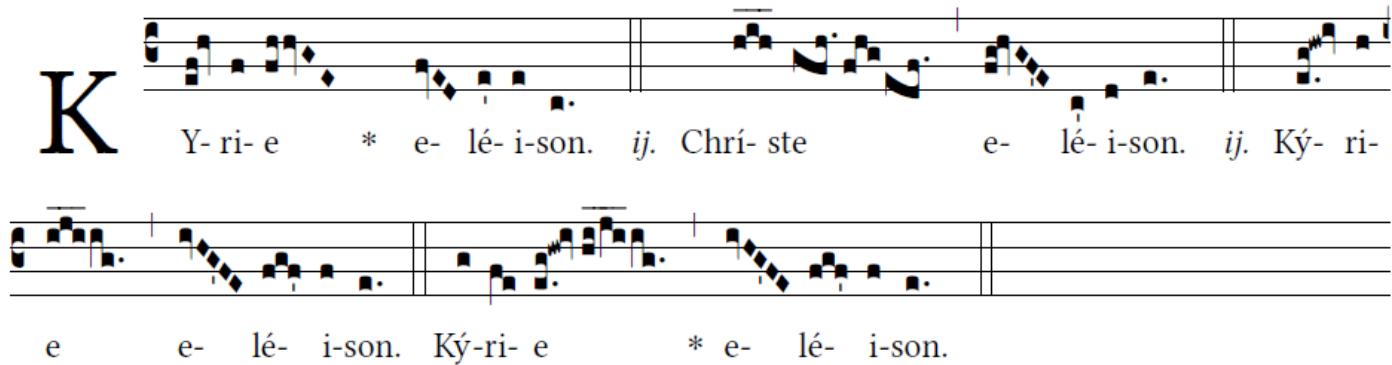
1 PETER 2:2

Quasi modo geniti infantes, alleluia: rationabiles, sine dolo lac concupiscite, alleluia.

*Like newborn infants, you must long for the pure, spiritual milk, alleluia.*

### KYRIE (ALL MASSES)

MASS I



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.

V

**G**loria in excélsis Dé-o. Et in térra pax homí-nibus bónae vo-lun-tá-tis.

Laudá-mus te. Benedí-cimus te. Adorá-mus te. Glo-ri-fi-cámus te. Grá-ti-as á-gi-

mus tí-bi propter 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 depreca-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-

simus, Jésu 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 118:2-4, 13-15, 22-24

Give thanks to the Lord for he is good,  
his love is ev - er - last - ing.

ALLELUIA I (11:00AM) *In die resurrectionis*

MATTHEW 28:7

Alleluia, alleluia. *¶ In die resurrectionis meæ, dicit Dóminus, præcédam vos in Galiláam.*

Alleluia, alleluia. *¶ On the day of My Resurrection, saith the Lord, I will go before you into Galilee.*

SEQUENCE

*Victimae paschali laudes*

Recited (5:00pm) Sung by all (8:30 & 11:00am)

I Christians, to the Paschal Victim Offer your thank ful praises A Lamb the sheep  
redeems; Christ, who only is sinless, Reconciles sinners to the Father. Death and life  
have contend ed in that combat stupen dous: The Prince of life, who died, reigns immortal.  
Speak, Mary, declaring What you saw, wayfaring. "The tomb of Christ, who  
is living, The glory of Jesus' resurrection; bright angels attest ing, The shroud and

napkin resting. Yes, Christ my hope is arisen; to Galilee he goes before you.” Christ indeed from death is risen, our new life obtaining. Have mercy, victor King, ever reigning! A-men. Allelu-ia.

ALLELUIA (ALL MASSES)

Al - le - lu - ia, \_\_\_\_\_ al - le - lu - ia, \_\_\_\_\_ al - le - lu - ia!

You believe in Me, Thomas, because you have seen Me, says the Lord; blessed are they who have not seen Me, but still believe.



LITURGY OF THE EUCHARIST

OFFERTORY ANTIphon (11:00AM) *Angelus Domini*

Angelus Domini descendit de coelo, et dixit mulieribus: Quem quaeritis, surrexit, sicut dixit, alleluia. / The Angel of the Lord came down from heaven and said to the women: ‘The One whom you seek has risen, as He said He would.’

MATTHEW 28:2, 5-6

## OFFERTORY HYMN (ALL MASSES)

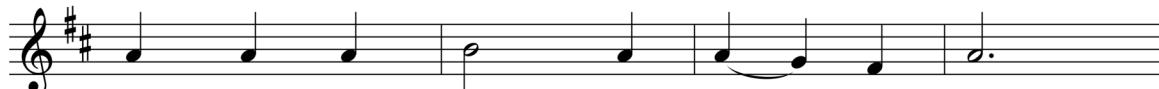
ALLELUIA! THE STRIFE IS O'ER

VICTORY



Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

Verses



1. The strife is o'er, the bat - tle done;
2. The pow'rs of death have done their worst;
3. On the third day Christ rose a - gain,
4. He closed the yawn - ing gates of hell;
5. Lord, by the stripes which wound - ed you,



Now is the Vic - tor's tri - umph won! Songs of re -  
But Christ their le - gions has dis - persed. Let shouts of  
Glo - rious in maj - es - ty to reign. O let us  
The bars from heav'n's high por - tals fell. Let hymns of  
Free from death's sting your ser - vants too, That we may



joic - ing have be - gun.	Al - le - lu - ia!
ho - ly joy out - burst.	Al - le - lu - ia!
swell the joy - ful strain.	Al - le - lu - ia!
praise his tri - umph tell.	Al - le - lu - ia!
live and sing to you.	Al - le - lu - ia!

D.C.

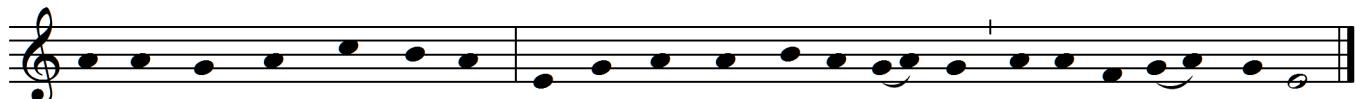
## SANCTUS (ALL MASSES)

MASS I

IV

**S** An ctus, \* Sanctus, Sanctus Dóminus De- us Sába- oth. Ple- ni sunt  
cæ- li et terra gló- ri- a tu- a. Ho-sánna in ex-célsis. Bene- díctus qui  
ve- nit in nó- mi-ne Dó- mi- 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.

## AGNUS DEI (ALL MASSES)

MASS I



IV A -gnus De- i, \* qui tol-lis 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. Agnus

De- i, \* qui tol-lis peccá- ta mun- di : doña no- bis pa- cem.

## HOLY COMMUNION

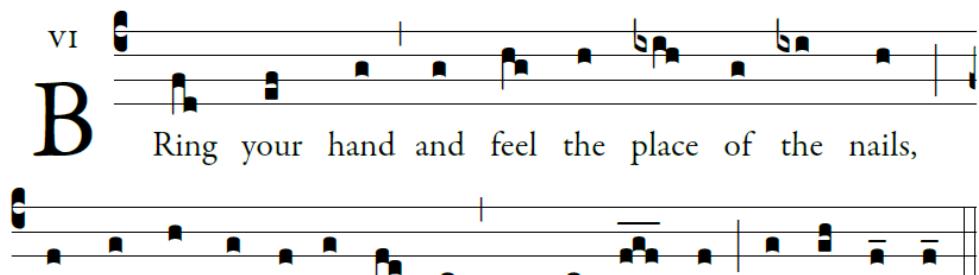
We invite all Catholics who are properly disposed (i.e., in the state of grace and having fasted for one hour before communion) to come forward in the usual way to receive Holy Communion.

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) *Mitte manum tuam*

CF. JOHN 20:27

*Please join in the following refrain after the cantor intonation and between each verse.*



VI B Ring your hand and feel the place of the nails,

and do not be un-be- liev-ing but be-liev-ing, al- le- lu- ia.

## POSTCOMMUNION (11:00AM)

CHRISTO RESURGENTI

FRANÇOIS COUPERIN

Christo resurgent, Christo triumphanti, applaudant sydera. Alleluia. Fide vindicata, morte superata laetentur omnia. Alleluia. / With Christ risen, with Christ triumphant, the stars clap their hands. Alleluia. With faith vindicated, with death conquered, all things rejoice. Alleluia.

## DISMISSAL

W. Go in peace, alleluia, alleluia.  
R. Thanks be to God, alleluia, alleluia.

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)

HE IS RISEN! HE IS RISEN!

UNSER HERRSCHER

1. He is risen, he is risen! Tell it out with joyful voice;  
2. Come, ye sad and fear-ful-heart-ed, with glad smile and radiant brow!  
3. Come, with high and ho-ly hymn-ing, hail our Lord's tri-um-phant day;  
4. He is risen, he is risen! He hath o-pened hea-ven's gate;  
he has burst his three days' pri-son; let the whole wide earth re-joice;  
Death's long sha-dows have de-part-ed; Je-sus' woes are o-ver now,  
not one dark-some cloud is dim-ming yon-der glo-rious morn-ing ray,  
we are free from sin's dark pri-son, ris-en to a ho-lier state;  
death is con-quered, we are free, Christ has won the vic-to-ry.  
and the Pas-sion that he bore-sin and pain can vex no more.  
break-ing o'er the pur-ple east, sym-bol of our Eas-ter feast.  
and a bright-er Eas-ter beam on our long-ing eyes shall stream.

## VOLUNTARY

“OFFERTOIRE” FROM MESSE POUR LES PAROISSES

FRANÇOIS COUPERIN

## ABOUT TONIGHT'S MUSIC

Today's Mass particularly features the music of François Couperin, known as "Le Grand" for his formidable talent. He is the most exalted in a long line (before and after, and across cousins and so on) of Couperins that served at the very top levels of music in 17th-19th Century France. While most of them were known especially for their work as church organists, including at the most prestigious churches in Paris, François left a unique legacy. His uncle, Louis, was considered the family's greatest talent prior to François, but died quite young and was succeeded at St. Gervais by François' father, Charles. He would be his son's first teacher, but died when François was but 11 years old. Named at this age as his father's successor, young François wasn't allowed to take over \*just yet\* by St. Gervais, but we do know that he assumed full duties before he was 18 years of age—at one of the most important churches in France! A royal court appointment soon followed: Couperin was a busy man even by his 20's. A royal writ allowed him to publish very widely, and so his "Pièces d'Orgue" (which the organ music today is taken from) and "L'art de toucher de clavecin" (a harpsichord manual that today still remains the greatest keyboard interpretational aid for French Classical repertoire) achieved wide acclaim even in his own lifetime. He helped integrate the Italian trio sonata form of Corelli into French music, and, while organists sometimes seem to throw shade at him for "not writing fugues as well as Bach" (imagine!), his counterpoint is quite refined and excellent. The emphasis is just more simply on beauty and "affect" (an important term in French music), not on rigor. The prelude and voluntary today are taken from Couperin's "Mass for the Parishes", which is based on Mass IV «Cunctipotens genitor Deus» from the *Kyriale* and intended to be used in alternation with a cantor or choir. The *Tierce en taille* mimics a tenor vocal soloist, and is typically reserved for the most moving moments in the liturgy. The *Offertoire*'s context is obvious from its name, and is always the most lengthy movement. Here we receive a brilliant introduction followed by a more melancholic middle section; finally, an ebullient 9/8 conclusion dramatically shows the authentically French colors of the Anna Catharine Grace Memorial Pipe Organ—colors Couperin would've had on his instrument by Clicquot at St. Gervais. The motet at communion is based on an Easter text, and is written for three men's voices (a popular scoring in French music since the time of Lully and Charpentier): *haute-contre* (effective a male alto part which mixes chest, head, and falsetto registers), tenor, and bass. Just like the *Offertoire*'s ending, the piece is written in triple meter, the traditional meter for rejoicing and the Alleluia, and perfect as we conclude the Easter octave and look forward to the remainder of the season.

## MUSIC REMINDERS

—Interested in what is coming up next? Visit [www.stpaulsbhm.org/sacred-music!](http://www.stpaulsbhm.org/sacred-music)

—The next concert of the **DOWNTOWN CONCERT SERIES** season is by the Director of Music, **BRUCE LUDWICK, JR.**, on **Sunday, May 18, 2025 at 4:00pm**. He will present a recital including Franck's Grand Pièce Symphonique, one of the most important pieces in the organ repertoire, and particularly suited to the Anna Catharine Grace Memorial Organ. Please join us for this FREE concert!

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