

# THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

MOST REVEREND STEVEN J. RAICA, BISHOP

VERY REVEREND BRYAN W. JERABEK, PASTOR & RECTOR

## THE TWENTY-FIRST SUNDAY IN ORDINARY TIME

AUGUST 24, 2025



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.

### PRELUDE

VOLUNTARY VI

JOHN STANLEY

### ENTRANCE HYMN

COME DOWN, O LOVE DIVINE

DOWN AMPNEY

1. Come down, O Love di - vine,      Seek now this soul of  
2. O let it free - ly burn,      Till earth - ly pas - sions  
3. And so the yearn - ing strong,      With which the soul will

mine, And vis - it it with your own ar - dor glow - ing;  
turn To dust and ash - es in its heat con - sum - ing;  
long, Shall far out-pass the power of hu - man tell - ing;

O Com-fort - er, draw near,      With - in my heart ap -  
And let your glo - rious light      Shine ev - er on my  
For none can guess its grace,      Till love cre - ates the

pear, And kin - dle it, your ho - ly flame be - stow - ing.  
sight, And clothe me round, the while my path il - lum - ing.  
place Where - in the Ho - ly Spir - it makes its dwell - ing.

### ENTRANCE ANTIPHON (11:00AM) *Inclina Domine*

CF. PSALM 86:1-4

*Inclina, Domine, aurem tuam ad me, et exaudi me. Salvum fac servum tuum, Deus meus, sperantem in te. Miserere mihi, Domine, quoniam ad te clamavi tota die. / Turn Your ear, O Lord, and answer me; save the servant who trusts in You, my God. Have mercy on me, O Lord, for I cry to You all the day long.*

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

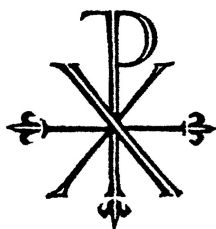
tí-bi prop-ter má-gnam gló-ri- am tú- am. Dó-mine Dé-us, Rex caeléstis, Dé-us Pá-ter om-

ní-po- tens. Dó-mine Fí-li uni-géni-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 sédes ad délix-te-ram Pá-tris, mi-se-ré-re

nó-bis. Quó-ni- am tu só- lus sán-ctus. Tu só-lus Dó-minus. Tu só-lus Altí-s-si-mus, Jé-su



## THE LITURGY OF THE WORD

RESPONSORIAL PSALM (5:00PM & 8:30AM)

PSALM 117:1,2



GRADUAL (11:00AM)

PSALM 92:2-3

Bonum est confitēri Dómino: et psallere nómini tuo, Altíssime. ✠ *Ad annuntiándum mane misericórdiam tuam, et veritátem tuam per noctem.*

It is good to give thanks to the Lord, to sing to Your name, Most High. ✠ *To proclaim Your kindness at dawn and Your faithfulness throughout the night.*



ALLELUIA



I am the way, the truth, and the life, says the Lord; no one comes to the Father, except through me.

# LITURGY OF THE EUCHARIST

## OFFERTORY GIVING QR CODES

### WeShare Online – Offertory

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type a description.)



### WeShare – Music Fund

(Thank you for supporting  
our Sacred Music program!)



THANK YOU FOR SUPPORTING THE CATHEDRAL OF SAINT PAUL!

## OFFERTORY

FATHER, WE THANK THEE WHO HAST PLANTED

RENDEZ À DIEU

1. Fa - ther, we thank thee, who hast plant - ed  
2. Watch o'er thy Church, O Lord, in mer - cy,

Thy ho - ly Name with - in guard our hearts.  
Save it from e - vil, guard it still,

Knowl - edge and faith and life im - mor - tal  
Per - fect it in thy love, u - nite it,

Je - sus, and thy Son, to us im - parts.  
Cleansed and con - formed un - to thy will.

Thou, Lord, didst make all for thy plea - sure,  
As grain, once scat - ter'd on the hill - sides,

Didst give us food for all our days,  
Was in this bro - ken bread made one,

Giv - ing in Christ the Bread e - ter - nal;  
So from all lands thy Church be gath - er'd

Thine is the power, be thine the praise.  
In - to thy king - dom by thy Son.

OFFERTORY ANTIPHON (11:00AM) *Expectans expectavi*

PSALM 40:2-4

Exspéctans exspectávi Dóminum, et respéxit me: et exaudivit deprecationem meam: et immísit in os meum cánticum novum, hymnum Deo nostro. / *I have waited, waited for the Lord, and He stooped toward me, and heard my cry. And He put a new song into my mouth, a hymn to our God.*

## SANCTUS

MASS XII «PATER CUNCTA»

II  
S An- ctus, \* San ctus, 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.

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

MASS XII «PATER CUNCTA»

II  
A -gnus Dé- i, \* qui tól- lis peccá- ta mún di : mi-se- ré- re nó- bis. Agnus  
Dé- i, \* qui tóllis 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.

## AGNUS DEI (11:00AM)

MASS FOR THREE VOICES (WILLIAM BYRD)

## 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.

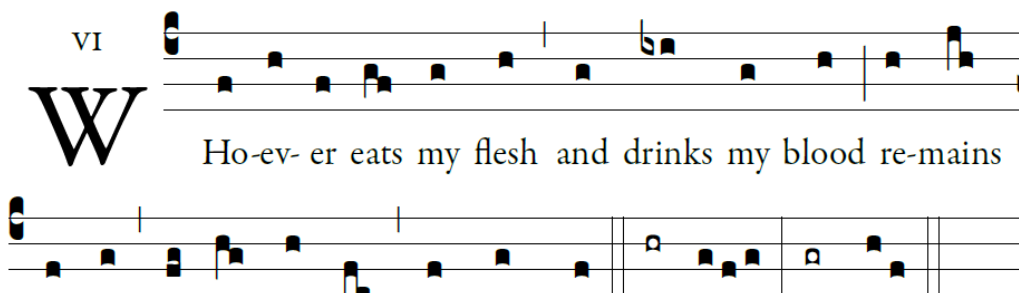
### COMMUNION ANTIPHON (ALL MASSES) *Qui manducat*

JOHN 6:54

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

VI

**W**



Ho-ev- er eats my flesh and drinks my blood re-mains

in me and I in him, says the Lord.

### POSTCOMMUNION (11:00AM)

O SACRUM CONVIVIUM

WILLIAM BYRD

O sacrum convivium! in quo Christus sumitur: recolitur memoria passionis eius: mens impletur gratia: et futurae gloriae nobis pignus datur. Alleluia. / O sacred banquet! in which Christ is received, the memory of His Passion is renewed, the mind is filled with grace, and a pledge of future glory is given to us. Alleluia. —St. Thomas Aquinas



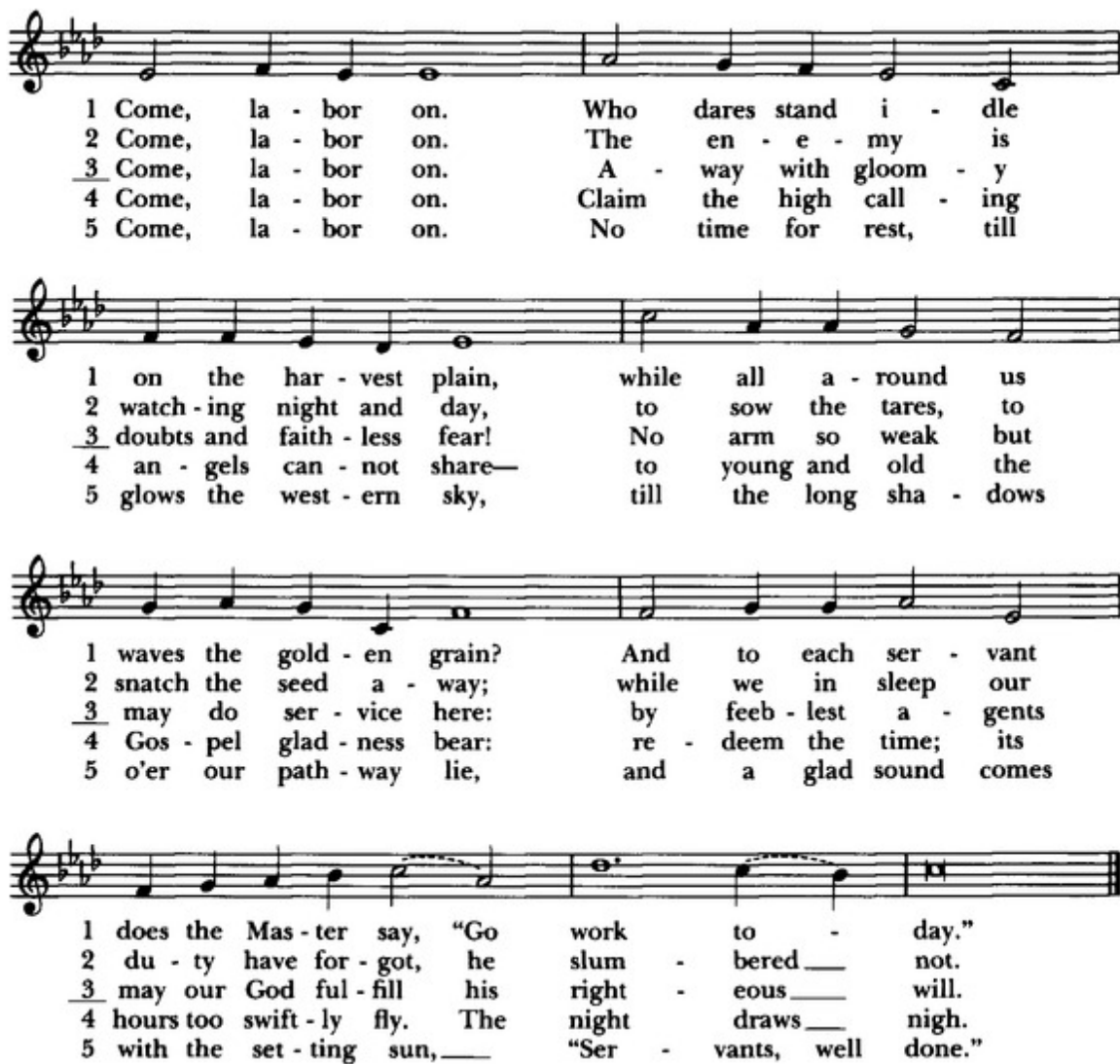
PLEASE RESPECT OUR CUSTOM OF STAYING THROUGH THE CONCLUSION OF THE CLOSING HYMN.  
THIS IS OUR CORPORATE ACT OF THANKSGIVING AFTER MASS. THANK YOU!

CLOSING

COME, LABOR ON

ORA ET LABORA

(FACING PAGE)



1 Come, la - bor on. Who dares stand i - dle  
 2 Come, la - bor on. The en - e - my is  
 3 Come, la - bor on. A - way with gloom - y  
 4 Come, la - bor on. Claim the high call - ing  
 5 Come, la - bor on. No time for rest, till

1 on the har - vest plain, while all a - round us  
 2 watch - ing night and day, to sow the tares, to  
 3 doubts and faith - less fear! No arm so weak but  
 4 an - gels can - not share— to young and old the  
 5 glows the west - ern sky, till the long sha - dows

1 waves the gold - en grain? And to each ser - vant  
 2 snatch the seed a - way; while we in sleep our  
 3 may do ser - vice here: by feeblest a - gents  
 4 Gos - pel glad - ness bear: re - deem the time; its  
 5 o'er our path - way lie, and a glad sound comes

1 does the Mas - ter say, "Go work to - day."  
 2 du - ty have for - got, he slum - bered not.  
 3 may our God ful - fill his right - eous will.  
 4 hours too swift - ly fly. The night draws nigh.  
 5 with the set - ting sun, "Ser - vants, well done."

## VOLUNTARY

VOLUNTARY FOR DOUBLE ORGAN

HENRY PURCELL

## ABOUT TODAY'S MUSIC

Today's music is a survey of English music, especially that of the Renaissance and Baroque periods. Ever unique, England was one of the most Catholic countries in Europe prior to the English reformation. Ironically, much of the Catholic music performed in England was written at a time when Catholicism had been pushed aside. This was already the case for Tallis' *O sacrum convivium* (sung two weeks ago) and is certainly the case for the two works by William Byrd that we sing today. Byrd's three Masses were written mostly likely for the recusant Catholic community which was still served (in secrecy) by Jesuit missionaries and others. Mass was often celebrated in manor houses of the wealthy; Byrd moved his family to Exeter in mid-life to be closer to the Petre family's manor homes. Prior to this, Byrd (along with his mentor Tallis and many other luminaries of the English music world) honed his craft in the Chapel Royal; the skills he learned there achieve full flowering in his Mass settings. The *Mass for Three Voices* is a miraculous work; one often has the sense when singing it that "this shouldn't sound this good!" Byrd successfully masks the modest resources used with his inimitable talent. The *Kyrie* and *Gloria* even have an interesting shape: the *Kyrie* is extremely simple and basically homophonic. The *Gloria* begins (*over*)

similarly, but after the repeated petitions of the beginning text, breaks into stunning polyphony. Byrd always reserves some of his most intimate writing for the *Agnus Dei*; unlike the four- and five-voice Masses, this movement eschews turbulent uncertainty for an especially restful sense of repose as if saying, "And all will be well, all manner of things shall be well" in the words of Julian of Norwich (quoted by the late Pope Benedict XVI, among many others). Byrd's *O sacrum convivium* is modest and concludes with a dance-like Alleluia. Voluntaries today are presented both in name and in style: Stanley's pieces are late Baroque (he is roughly 30 years younger than Bach) and border on the *style gallant*; that said, they are of great character, and show off the modest resources of the 18th-Century English organ with great aplomb. Blind, Stanley was known mostly for his excellent organ compositions and talent as a player. Purcell stands as one of the greats of Baroque music; his death in his 30's is tragic for many reasons, not least of which is to see where this bridge from the middle to late Baroque would've gone as a composer. His organ repertoire is extraordinarily small (despite his positions as organist at Westminster Abbey and the Chapel Royal); this voluntary for double (two manual) organ is a showpiece with an extreme amount of ornamentation, eventually giving way to a rollicking *alla breve* finale.

### MUSIC REMINDERS

- *The 2025-2026 Downtown Concert Series is finalized and can be found at <https://stpaulsbhm.org/concerts>. Bookmark this, please!* Did you know that (according to documents from the Holy See) concerts in a consecrated space may not be ticketed? Choral concerts range from \$4,000-\$15,000 and will bring Samford University A Cappella Choir, Byrd Ensemble, and The Aeolians to the Cathedral. Organ concerts are toward the lower end of that range. No amount is too small, and if one does not wish to underwrite an entire concert, we can arrange a cosponsorship. This will be an exciting season with many Cathedral "firsts". Follow [www.stpaulsbhm.org/concerts](http://www.stpaulsbhm.org/concerts) and the Cathedral's social media for more details; contact [Ludwick@stpaulsbhm.org](mailto:Ludwick@stpaulsbhm.org) for more information on sponsorship!
- *Have you considered joining Cathedral Choir?* Our flagship ensemble, which sings for 11am Mass and holy days, resumes rehearsal August 27. We are always in need of new members for this fun, hard working group. You will make friendships that will last a lifetime! Please contact the Director of Music for more information!
- *Cathedral Children's Schola Cantorum* resumed on August 20. If you have a child in grades 3-8, you should consider this fun, high-achieving group! Members sing for Mass 5-6 times a year, will participate in a concert (new for this year!), and learn basic musicianship, healthy singing, solfège, and music literacy along the way. A nominal fee applies which benefits the parish; please contact [Ludwick@stpaulsbhm.org](mailto:Ludwick@stpaulsbhm.org) for more information! We could particularly use a few singers GR 6-8 to mentor our (excellent) younger scholars!

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