

# THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

MOST REVEREND STEVEN J. RAICA, BISHOP

VERY REVEREND BRYAN W. JERABEK, PASTOR & RECTOR

## THE TWENTY-NINTH SUNDAY IN ORDINARY TIME

OCTOBER 19, 2025



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

### PRELUDE

PRELUDE IN G, BWV 541

J.S. BACH

### ENTRANCE HYMN

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 - quered 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.

### ENTRANCE ANTIPHON (8:30 & 11:00AM) *Ego clamavi*

CF. PSALM 16:8, 6, 1

Ego clamávi, quóniam exaudisti mea, Deus: inclína aurem tuam, et exáudi verba me: custódi me, Dómine, ut pupíllam óculi: sub umbra alárum tuárum prótege me. / I have called out because You answer me, O God; incline Your ear and hear my words; keep me, O Lord, like the apple of Your eye; protect me under the shadow of Your wings.

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 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

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

# THE LITURGY OF THE WORD

RESPONSORIAL PSALM

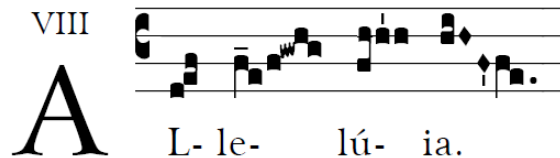
PSALM 121



Our help is from the Lord, who made heav-en— and earth.

ALLELUIA (ALL MASSES; GREGORIAN VERSE AT 11:00AM)

GREGORIAN, MODE VIII



The word of God is living and effective, discerning reflections and thoughts of the heart. (5:00pm & 8:30am)  
Praise the Lord, O my soul; I will praise the Lord all my life, sing praise to my God while I live. (11:00am; verse  
from the Graduale Romanum.)

CREDO III (11:00AM)

Redo in unum De- um, Patrem omnipoténtem, factó- rem cæ- li et ter ræ, vi- si- bí- li-  
um óm- ni- um, et in vi- si- bí- li- um. Et in unum Dóminum Je- sum Chris tum, Fí- li- um De-  
i unigéni- tum. Et ex Patre na- tum ante ómni- a sá- cu- la. De- um de De- o, lumen de lú-  
mine, De- um verum de De- o vero. Géni- tum, non fac- tum, con sub stan ti- á- lem Patri: per quem  
ó mni- a fac- ta sunt. Qui propter nos hómines, et propter nostram sa- lútem descén dit de cæ-  
lis. Et in carná tus est de Spí- ri- tu Sanc to ex Ma- rí- a Vírgine: Et homo factus est. Cru- ci-

fí- xus ét-i- am pro nobis: sub Pónti- o Pi-láto pas- sus, et sepúl- tus est. Et resur réxit tér ti-  
 a di- e, secún dum Scrip tú- ras. Et ascén dit in cæ- lum: sedet ad délix te- ram Pa- tris. Et  
 í-terum ventúrus est cum gló- ri- a, judi- cá- re vivos et mórtu- os: cujus regni non e- rit fí- nis.  
 Et in Spí- ri- tum Sanc tum, Dóminum, et vi- vi- fí- cán tem: qui ex Patre Fi- li- óque pro- cédit.  
 Qui cum Patre et Fí- li- o simul adorá- tur, et con glo- ri- fí- cá- tur: qui locú- tus est per Prophé- tas.  
 Et unam sanc tam cathó- li- cam et apostó- li- cam Ecclé- si- am. Con fí- te- or unum bap tís ma in  
 remis si- ónem pec cató- rum. Et ex spéc to resur recti- ónem mortu- órum. Et vi- tam ven tú- ri sáe-  
 cu- li. A- men.

## LITURGY OF THE EUCHARIST

### OFFERTORY GIVING QR CODES

#### WeShare Online – Offertory

(Includes Credit/Debit, ACH,  
Apple Pay, GooglePay, PayPal.)



#### Venmo – Offertory

(Please be sure to  
type a description.)



### THANK YOU FOR SUPPORTING THE CATHEDRAL OF SAINT PAUL!

#### WeShare – Music Fund

(Thank you for supporting  
our Sacred Music program!)



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

FIRMLY I BELIEVE AND TRULY

HALTON HOLGATE

1. Firm - ly I be - lieve and tru - ly God is Three, and  
 2. And I trust and hope most ful - ly In that Man - hood  
 3. Sim - ply to His grace and whol - ly Light and life and  
 4. And I hold in ven - er - a - tion, For the love of  
 5. A - dor - a - tion ay\_\_\_ be giv - en With and through the an -

God is One;\_\_\_ And I\_\_\_ next ac - knowl - edge du - ly  
 cru - ci - fied;\_\_\_ And each thought and deed\_\_\_ un - ru - ly  
 strength be - long,\_\_\_ And I\_\_\_ love su - preme - ly sole - ly,  
 Him a - lone,\_\_\_ Ho - ly\_\_\_ Church as His\_\_\_ cre - a - tion,  
 gel - ic host,\_\_\_ To\_\_\_ the\_\_\_ God of earth and heav - en

Man - hood ta - ken by\_\_\_ the Son.  
 Do to death, as He\_\_\_ has died.  
 Him the ho - ly, Him\_\_\_ the strong.  
 And her teach - ings are\_\_\_ His own.  
 Fa - ther, Son, and Ho - ly Ghost.

OFFERTORY ANTIPHON (11:00AM) *Meditábor*

PSALM 118:47-48

*Meditábor in mandátis tuis, quae diléxi valde: et levábo manus meas ad mandáta tua, quae diléxi. / I will meditate on Your commandments which I love exceedingly; I will lift up my hands towards Your commandments which I love.*

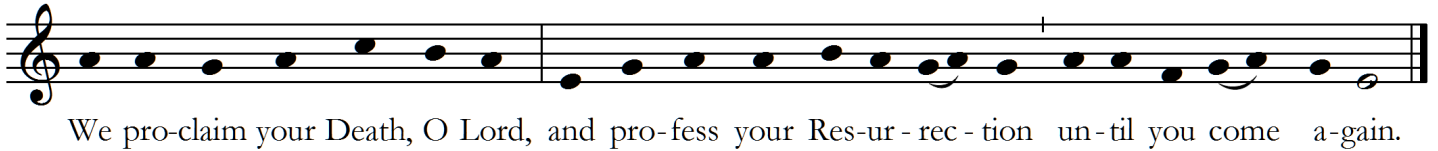
*—Polyphonic setting by Josef Rheinberger*

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

MASS XII

II  
**S** 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



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

MASS XII



HOLY COMMUNION

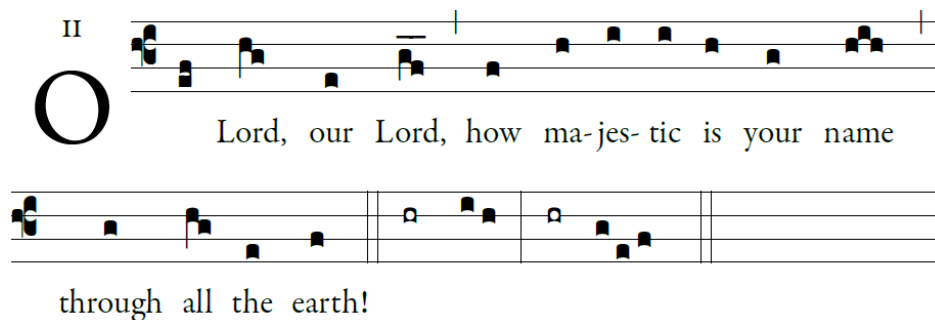
We invite all Catholics who are properly disposed (i.e., in the state of grace and having fasted for one hour before communion) to come forward in the usual way to receive Holy Communion.

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) *Dómine Dóminus noster*

PSALM 8:2AB

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



## POSTCOMMUNION (11:00AM)

CANTATE DOMINO À 6

CLAUDIO MONTEVERDI

Cantate Domino canticum novum cantate et benedicite nomine eius quia mirabilia fecit. Cantate et exultate et psallite in cythara et voce psalmi quia mirabilia fecit. / *Sing to the Lord a new song; Sing and bless His name, Because He has performed miracles. Sing, and exalt, and play On the harp and with the voice of a psalm, Because He has performed miracles.*

—Ps 98:1,4b,5b; Ps 96:2a

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

DAILY, DAILY, SING OF MARY

ALLES TAG



1. Dai - ly, dai - ly sing to Ma - ry, Sing with joy her prais - es due!
2. She is might - y, in - ter - ced - ing; Call her, trust her lov - ing - ly;
3. Sing, my tongue, the Vir - gin's tro - phies, Who, for us, — her Ma - ker bore;
4. All my sen - ses, heart, af - fec - tions, Strive to sound her glo - ry forth:
5. All our joys do flow from Ma - ry, All then join her praise to sing.



All her feasts, her ac - tions hon - or, With the heart's de - vo - tion true.  
When the tem - pest ra - ges round thee, She will calm the troub - led sea.  
For the curse of old in - flict - ed, Peace and bless - ings to re - store.  
Spread a - broad the sweet me - mor - ials Of the Vir - gin's price - less worth.  
Trem - bling sing the Vir - gin Mo - ther, Mo - ther of — our Lord and King.



Lost in won - d'ring con - tem - pla - tion, Be her maj - es - ty con - fessed!  
Gifts of heav - en she has giv - en, No - ble La - dy, to our race;  
Sing in songs of praise un - end - ing, Sing the world's ma - jes - tic Queen;  
Where the voice of mu - sic — thrill - ing, Where the tongues of e - lo - quence,  
While we sing her awe - some glo - ry, Far a - bove our fan - cy's reach,



Call her Moth - er, call her Vir - gin, Hap - py Moth - er — Vir - gin blest!  
She the Queen who decks her sub - jects With the light of — God's own grace.  
Wear - y not, nor faint in tell - ing, all the gifts she gives to thee.  
That can ut - ter hymns be - fit - ting All her match - less ex - cel - lence?  
Let our hearts be quick to of - fer Love the heart a - lone can teach.

## ABOUT TODAY'S MUSIC

Cathedral Choir's repertoire at 11am Mass today spans a number of styles, chiefly that of Renaissance and Baroque Italy (and Venice in particular). Andrea Gabrieli is the first of his family to enjoy fame throughout Europe; a native of Venice, he studied with di Lasso in Munich in the 1560s. Making the most of his time with the master, he came home to Venice and was appointed *maestro di cappella* of St. Mark's Basilica. That vast building proved to be a fertile ground for experimentation, and one can make a very good case that instrumental music in church and concert really started to be widespread from this time on due to Gabrieli's example. The *Missa Brevis* sung today is a rather modest work that is still firmly rooted in the Renaissance. One definitely hears the influence of Lassus and the earlier polyphonists, while the brief, homophonic *Gloria* is characteristic of his later, more dramatic work (and that of his nephew, Giovanni). Our postcommunion is by the man many consider the pivot point to the Baroque period, Claudio Monteverdi. Born in Cremona, he spent his early career in Lombardy, especially Mantua. Not totally happy there, he accepted the position of (where else?) *maestro di cappella* of St. Mark's Basilica in Venice in 1613 in early middle age, leading to an illustrious tenure that included many pieces still in the standard repertoire, including his 1610 Vespers—widely considered one of the most influential compositions of all Western music. Never afraid to ruffle feathers, he was criticized for disobeying many musical rules which were considered a given in the Renaissance period. He argued that this “prima pratica” (exemplified by the works of Palestrina you heard on Friday at the Byrd Ensemble concert here) could be joined by his so-called “seconda pratica” that Monteverdi thought was really rather uncontroversial (and a logical outgrowth of the earlier practice). The six-voice *Cantate Domino* you hear today is a fairly modest example of this style. Blocks of sound (and contrasting groups of singers) present the psalm text. At times, the rapid pace slows dramatically for expressive purposes (especially on the text “*quia mirabilia fecit/He has worked wonders*”), but the remainder of the piece is dominated by an idiom that sounds unmistakably instrumental to us. This is no surprise, either, as the choirmasters of San Marco (beginning with Andrea Gabrieli) exploited the many galleries of the Basilica to deploy a variety of instruments in addition to the pipe organ. So, we hear two composers' work today that had a huge impact on the history of Western music. Jumping ahead a few centuries, Josef Rheinberger was similarly influential (albeit rather neglected in our country today). Brahms' closest friend, and the man Richard Wagner chose to debut all of his operas, Rheinberger was a tremendous musician who wrote an incredibly inspired corpus of Catholic church music. His setting of the offertory *Meditabor* is featured today. It is especially expressive and is set in rich, six-voice texture (much like the Monteverdi motet) with evocative moments, especially the first few chords, which almost have a “blue note”. The piece has a perfect arc: the initial (meditative) statement, intensification through polyphonic imitation, and a final resolution that completes the journey. The prelude and voluntary are taken from one of J.S. Bach's most inspired free works, his Prelude & Fugue in G, BWV 541. A late work, it shows the synthesis of many styles, including the Italianate style we begin to hear in the Monteverdi motet. Similarities abound, but it is still incredible to hear the scope of change in compositions we hear today between A. Gabrieli (c. 1570), Monteverdi (c. 1620), Bach (c. 1710), and Rheinberger (1881).

## COPYRIGHTS