

THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

MOST REVEREND STEVEN J. RAICA, BISHOP

VERY REVEREND BRYAN W. JERABEK, PASTOR & RECTOR

THE SOLEMNITY OF ALL SAINTS

NOVEMBER 1, 2026



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. Please follow this order of worship for today's music.

PRELUDE

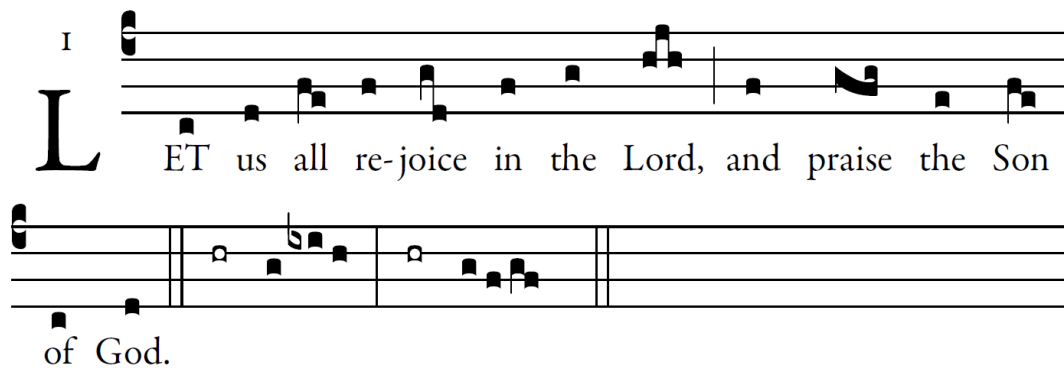
TIENTO

ANTONIO CABEZÓN

ENTRANCE ANTIPHON (5:30PM & 8:30AM) *Gaudeamus omnes*

PSALM 33

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



ENTRANCE ANTIPHON (11:00AM) *Gaudeamus omnes*

PSALM 33

Gaudeamus in Dómino, diem festum celebrántes sub honóre Sanctórum ómnium: de quorum sollemnitáte gaudent Angeli et colláudant Filium Dei. ✠ Exsultáte, iusti, in Dómino: rectos decet collaudátio.

Let us all rejoice in the Lord, as we celebrate the feast day in honor of all the Saints, at whose festival the Angels rejoice and praise the Son of God. ✠ *Exult, you just, in the Lord; praise from the upright is fitting.*

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.

V

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

Lau dá- mus te. Benedí- cimus te. A do- 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 Jé- su 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 depre- ca- ti- ónem nós- tram. 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 Dómi- nus. Tu só- lus Al- tís-

OFFERTORY HYMN (5:00PM & 8:30AM)

YE WATCHERS AND YE HOLY ONES

LASST UNS ERFREUEN

1. Ye watch - ers and ye ho - ly ones,
 2. O high - er than the cher - u - bim,
 3. O friends, in glad - ness let us sing.

Bright ser - a - phs, cher - u - bim, and thrones,
 More glo - rious than the ser - a - phim,
 Su - per - nal an - thems ech - o - ing.

Raise the glad strain, Al - le - lu - ia!
 Lead their prais - es, Al - le - lu - ia!
 Al - le - lu - ia, Al - le - lu - ia!

Cry out, do - min - ions, prince - doms, powers,
 O bear - er of the e - ter - nal Word,
 To God the Fa - ther, God the Son,

Vir - tues, arch - an - gels, an - gels' choirs,
 Most gra - cious, mag - ni - fy the Lord,
 And God the Spir - it. Three in One.

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

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

SANCTUS (ALL MASSES)

MASS VIII

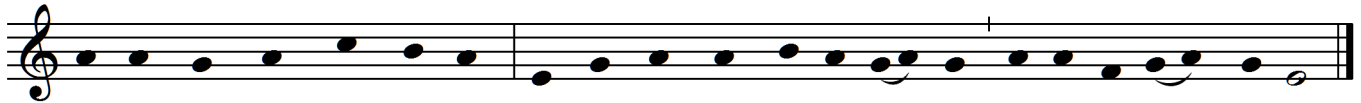
S An - ctus, * San ctus, San - ctus Dó - mi - nus De - us Sá -

ba - oth. Pleni sunt cæ - li et ter - ra gló - ri - a tu - a. Ho - sán - na in excél -

sis. Bene - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na 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 & 8:30AM)

MASS VIII

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.

AGNUS DEI (11:00AM)

MASS FOR FIVE 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)

MATTHEW 5:8-10

Please join in singing the refrain below after the cantor introduction and between verses taken from Psalm 126.

I
B Lessed are the clean of heart, for they shall see God.

POSTCOMMUNION (11:00AM)

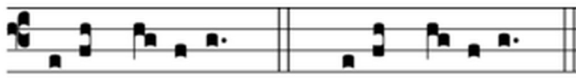
TIMETE DOMINUM—ALLELUIA VENITE AD ME

WILLIAM BYRD

Timéte Dóminum, omnes Sancti eius: quóniam nihil deest timéntibus eum. *℟̃. Inquiréntes autem Dóminum, non deficient omni bono. Allelúia: Veníte ad me, omnes, qui laborátis et oneráti estis: et ego reficiam vos. Allelúia.* / Fear the Lord, you His holy ones, for nought is lacking to those who fear Him. *℟̃. But those who seek the Lord want for no good thing. Alleluia: Come to Me, all you who labor and are burdened, and I will give you rest. Alleluia.*

—Gradual antiphon, Solemnity of All Saints

ITE MISSA EST (8:30 & 11:00AM)

4. 

I -te, missa est. *℟̃* De-o grá-ti- as.
Go, you are sent. Thanks be to God.



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)

FOR ALL THE SAINTS

SINE NOMINE



1. For all the saints, who from their la - bors rest, Who
2. O blest com - mun - ion, fel - low - ship di - vine! ____
3. The gold - en eve - ning bright - ens in the west: ____
4. But lo! there breaks a yet more glo - rious day; The
5. From earth's wide bounds, from o - cean's far - thest coast, Through



1. you ____ by faith be - fore the world con - fessed, Your Name, O ____
2. We fee - bly strug - gle, they in glo - ry shine; Yet all are ____
3. Soon to the loy - al faith - ful comes their rest: ____ Sweet is the
4. saints ____ tri - um - phant rise in bright ar - ray; The King of ____
5. gates ____ of heav'n streams in the count - less host, ____ Sing - ing to



1. Je - sus, be for - ev - er ____ blest.
2. one with - in your great ____ de - sign.
3. calm of Par - a - dise ____ so ____ blest.
4. Glo - ry pass - es on ____ his ____ way.
5. Fa - ther, Son, and Ho - ly Ghost.

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

ABOUT TODAY'S MUSIC

Today, we celebrate the great feast of All Saints. We pray that this liturgy will help all feel renewed to tread in the paths of the many saints who have interceded for all of us in the past—and who do now and will continue to do so. The Mass begins with the entrance antiphon *Gaudeamus* (“rejoice”), setting the tone for the entire celebration. It is one of the most ancient introits, and is often used for other saints’ days, too, especially Immaculate Conception. Today’s solemnity is one of the richest, musically speaking, in the entire liturgical calendar: from the Renaissance to the present day, composers have expended some of their best efforts on the beautiful texts of this Mass for All Saints. William Byrd is featured especially this weekend. Along with Tallis, Byrd was the greatest English polyphonist of the late Renaissance. It is even more incredible that the compositions you hear today were composed at a time that the practice of the Catholic faith in England was punishable by death. Byrd’s *Mass for Five Voices* is his masterpiece: it is more elegant than the four-voice Mass, and has greater resources than the three-voice Mass. It is very befitting of this feast day: one wonders, since this music was effectively banned in England at the time of its composition, if the composer ever heard it with the forces we will hear it today. The *Kyrie* is relatively simple, presenting themes that will be used throughout the Mass. (It is worth remembering that in England, prior to the 1500s, *Kyrie* movements were often not present in choral settings because of the tradition of “tropes” (extraliturgical texts, similar to a sequence) inserted into *Kyries* in the Sarum Rite predominant in England. In the *Gloria*, Byrd, always a great arranger looking for an opportunity to “text paint” the truths of the Faith, uses homophony (all five voices moving as one) when he wishes to emphasize a point in the liturgical text. In more delicate moments, such as “*Domine Deus, Agnus Dei, Filius Patris/Lord God, Lamb of God, Son of the Father*” he uses a trio to create a more delicate texture to emphasize the sacrificial aspect of Our Lord’s Death and Resurrection: this tenderness is so very human...and the Trinitarian casting is not accidental. The entire text of the *Gloria* is set in such a way that the words come to life to the listener, as is the case with all timeless settings of the Mass ordinary. The *Agnus Dei* similarly uses this contrast between delicate (the beginning) and impactful (the second and third tropes) to create interest and beauty. The offertory antiphon, *Iustum animae*, gave birth to one of the greatest polyphonic motets of the Renaissance (from Byrd, as well). His motet perfectly portrays the “souls of the just” that “rest in the hand of God”. Beginning with a gentle series of staggered vocal entrances, the polyphony sounds peaceful yet alive and vibrant. Byrd then shows that the torments of death will not overcome this rest, with the text “in pace/in peace” set to gently descending parallel lines in all parts. The piece ends in a luxuriously-voiced F major chord. The communion motet is actually the liturgical gradual, *Timete Dominum*. In the pre-1969 Roman liturgy, there was no second reading, and so the Gradual usually led directly into the Alleluia (as is reflected in the structure of this piece). Composers would often use this for expressive possibilities, and this work is no exception! There is a generally calm initial section, followed by (it seems to the singers) sections of increasing difficulty (the listener might perceive these as “intensity”, which was surely the composer’s intent). It is one of the most joyful and rhythmically complex works by Byrd! The organ voluntaries are by the great Spanish Renaissance masters Cabezón and Correa de Arauxo, separated by many years, but great representations of the unique Spanish organ tradition.

MUSIC REMINDERS

- **Check out what's coming next!** A reminder that our music lists and orders of worship are always posted at <https://stpaulsbhm.org/sacred-music>.
- **The next of our FREE Downtown Concert Series concerts is FRIDAY, November 20, at 7:00PM, as we welcome JACK MITCHENER, Professor of Organ at Mercer University, Professor of Organ at Emory University, and Director of Music at Ponce de Leon Baptist Church in Atlanta, Georgia.** One of America's eminent organists, we are happy to welcome him to Alabama!
- Did you know that (according to documents from the Holy See) concerts in a consecrated space may not be ticketed? Choral concerts range from \$3,000-\$15,000. Organ concerts range from \$3,000-\$7000. No amount is too small, and if one does not wish to underwrite an entire concert, we can arrange a co-sponsorship. However, your contributions are important to continuing this important cultural and spiritual outreach to our community! Follow <https://stpaulsbhm.org/concerts> and the Cathedral's social media for more details; contact Ludwick@stpaulsbhm.org for more information on sponsorship!
- **Have you considered joining Cathedral Choir?** Our flagship ensemble sings for 11am Mass and holy days. We are always in need of new members for this fun, hardworking group. You will make friendships that will last a lifetime! Please contact the Director of Music for more information!
- **Cathedral Children's Schola Cantorum** 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, host the Pueri Cantores festival for the Southeastern US, and learn basic musicianship, healthy singing, sol-fège, and music literacy along the way. A nominal fee applies which benefits the parish; please contact Ludwick@stpaulsbhm.org for more information!



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