

THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

MOST REVEREND STEVEN J. RAICA, BISHOP
VERY REVEREND BRYAN W. JERABEK, PASTOR & RECTOR



THE IMMACULATE CONCEPTION OF THE BLESSED VIRGIN MARY

DECEMBER 8, 2023

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

12:10 & 6:30PM: SUITE DU PRÉMIER TON

JEAN-ADAM GUILAIN

I. Plein-jeu II. Trio III. Duo IV. Basse de Trompette V. Récit

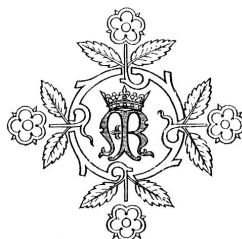
ENTRANCE ANTIPHON (5:30 & 12:10PM) *Gaudens gaudebo*

ISAIAH 61:10

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

III

I re-joyce heart-i-ly in the Lord, in my God is the
joy of my soul.

The musical notation consists of two staves. The first staff begins with a treble clef and a common time signature. It contains a series of notes and rests, with a large 'I' marking the start of the text. The second staff continues the melody. The text is written below the staves.

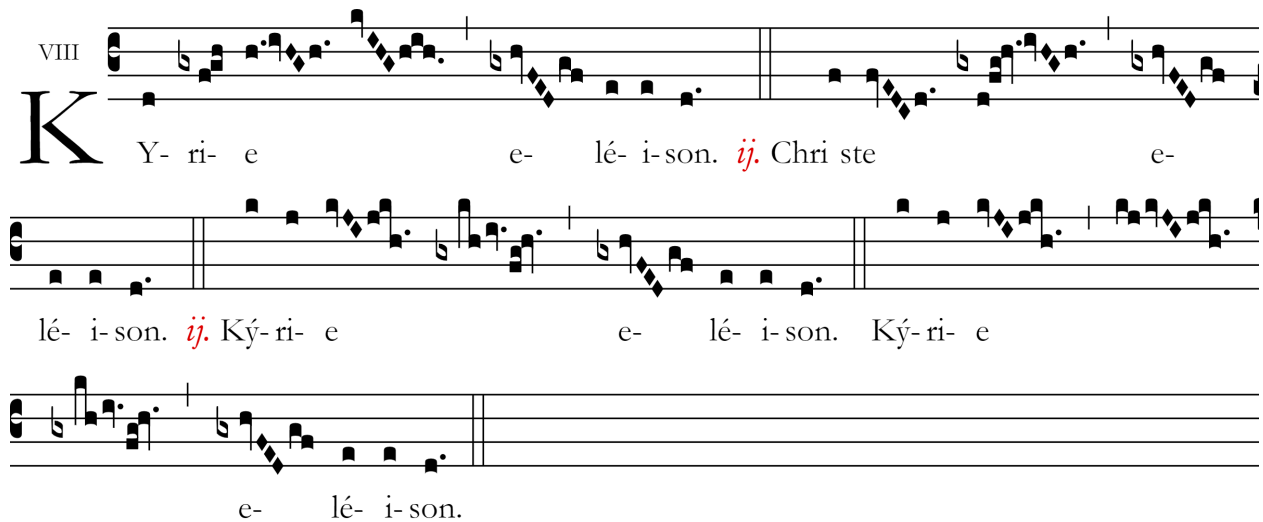
ENTRANCE ANTIPHON (6:30PM) *Gaudens gaudebo*

ISAIAH 61:10; PSALM 30

Gaudens gaudebo in Domino, et exsultabit anima mea in Deo meo; quia induit me vestimentis salutis, et indumento iustitiae circumdedit me, quasi sponsam ornatam monilibus suis. ✠ Exaltabo te, Domine, suscepisti me: nec delectasti inimicos meos super me.

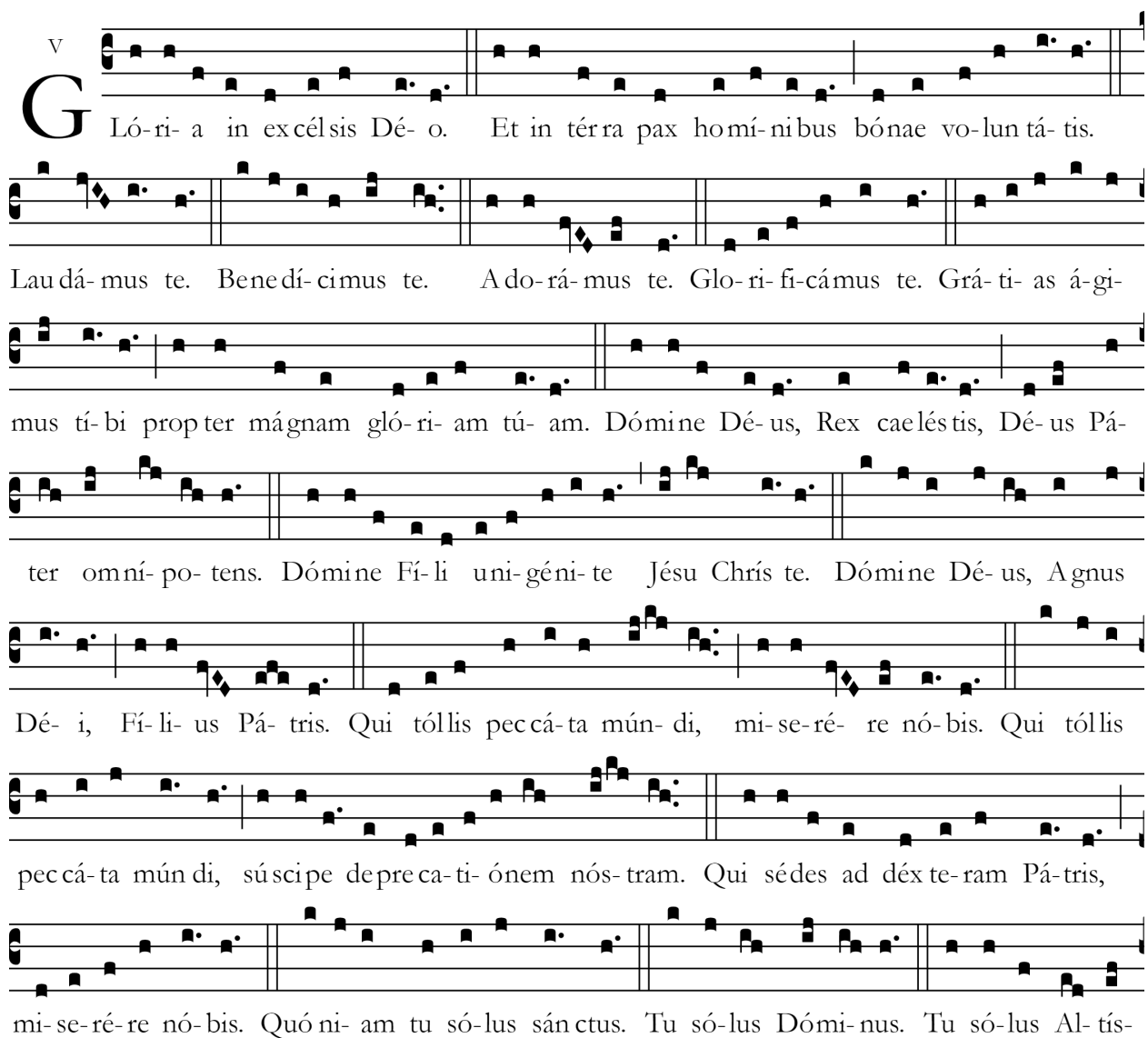
I rejoice heartily in the Lord, in my God is the joy of my soul, for He has clothed me with a robe of salvation, and wrapped me in a mantle of justice, like a bride adorned with her jewels. ✠ I will extol You, O Lord, for You have lifted me up, and have not let my foes rejoice over me.

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 tér-ra pax homí-ni-bus bó-nae vo-lun-tá-tis.
 Lau-dá-mus te. Benedí-cimus te. A-do-rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gi-
 mus tí-bi pro-pter má-gnam gló-ri-am tú-am. Dó-mine Dé-us, Rex cae-lés-tis, 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 pec-cá-ta mún-di, mi-se-ré-re nó-bis. Qui tóllis
 pec-cá-ta mún-di, sú-scipe de-pre-ca-ti-ó-nem nós-tram. Qui sé-des ad délix-te-ram Pá-tris,
 mi-se-ré-re nó-bis. Quó-ni-am tu só-lus sán-ctus. Tu só-lus Dó-mi-nus. Tu só-lus Al-tís-

simus, Jésu Chrí ste. Cum Sán cto Spí- ri- tu, in gló- ri- a Dé- i Pá- tris. A-

men.



THE LITURGY OF THE WORD

RESPONSORIAL PSALM (ALL MASSES)

PSALM 98

Sing to the Lord a new song, for he has done mar-vel-ous deeds.

ALLELUIA

GREGORIAN CHANT, MODE VIII

VIII

A L- le- lú- ia.

Hail, Mary, full of grace, the Lord is with you; blessed are you among women.

LITURGY OF THE EUCHARIST

OFFERTORY ANTIPHON (6:30PM) *Ave Maria*

LUKE 1:28

Ave Maria, gratia plena, Dominus tecum; benedicta tu in mulieribus, alleluia.

Hail Mary, full of grace, the Lord is with you; blessed are you among women, alleluia.

OFFERTORY HYMN (ALL MASSES)

SING OF MARY

PLEADING SAVIOR



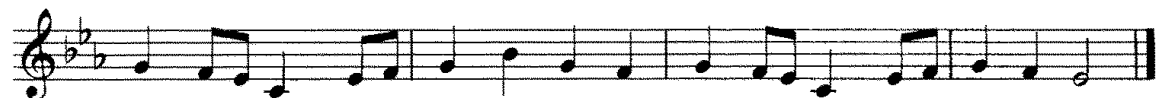
1. Sing of Mar - y, pure and low - ly, Vir - gin-moth - er un - de - filed,
2. Sing of Je - sus, son of Mar - y, In the home at Naz - a - reth.
3. Glo - ry be to God the Fa - ther; Glo - ry be to God the Son;



Sing of God's own Son most ho - ly, Who be - came her lit - tle child.
Toil and la - bor can - not wea - ry Love en - dur - ing un - to death.
Glo - ry be to God the Spir - it; Glo - ry to the Three in One.



Fair - est child of fair - est moth - er, God the Lord who came to earth,
Con - stant was the love he gave her, Though he went forth from her side,
From the heart of bless - ed Mar - y, From all saints the song as - cends,



Word made flesh, our ver - y broth - er, Takes our na - ture by his birth.
Forth to preach, and heal, and suf - fer, Till on Cal - va - ry he died.
And the church the strain re - ech - oës Un - to earth's re - mot - est ends.

SANCTUS (ALL MASSES)

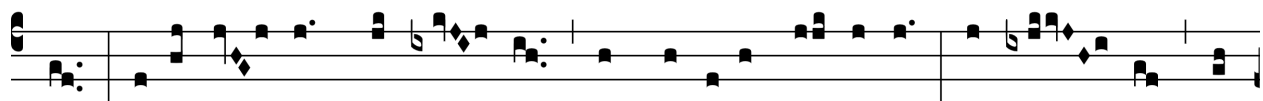
MASS VIII



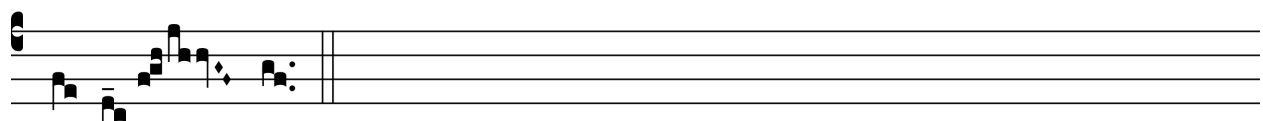
S An - ctus, * San ctus, San - ctus Dó - mi - nus De - us Sá -



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

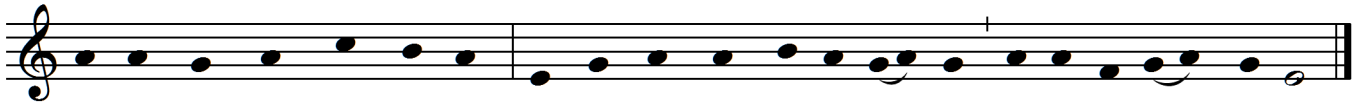


sis. Bene - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in



ex cé - sis.

MYSTERIUM FIDEI



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

AMEN (12:10PM)



A - men, a - men, a - men, a - men.



AGNUS DEI (ALL MASSES)

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.

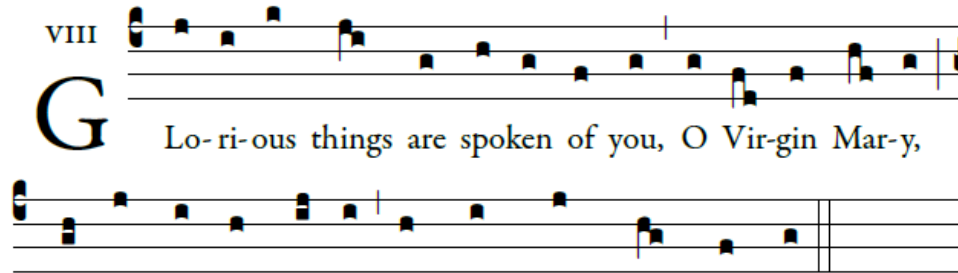
HOLY COMMUNION

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.

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

VIII



G Lo-ri-ous things are spoken of you, O Vir-gin Mar-y,
for he who is mighty has done great things for you.

POSTCOMMUNION (6:30PM)

TOTA PULCHRA EST, WAB 46

ANTON BRUCKNER

Tota pulchra es, Maria. Et macula originalis non est in te. Tu gloria Jerusalem. Tu laetitia Israel. Tu honorificentia populi nostri. Tu advocata peccatorum. O Maria, virgo prudentissima. Mater clementissima. Ora pro nobis. Intercede pro nobis. Ad Dominum Jesum Christum.

Thou art all fair, Mary, and the original stain is not in thee. Thou art the glory of Jerusalem, thou art the joy of Israel, thou art the honor of our people, thou art the advocate of sinners. O Mary, virgin most wise, Mother most clement. Pray for us, intercede for us with Our Lord Jesus Christ.

—c.f. Song of Songs 4:7; Judith 15:10



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

IMMACULATE MARY

LOURDES HYMN



1. Im - mac - u - late Mar - y, your prais - es we sing;
 2. Pre - des - tined for Christ by e - ter - nal de - cree,
 3. To you by an an - gel, the Lord God made known
 4. Most blest of all wom - en, you heard and be - lieved,
 5. The an - gels re - joiced when you brought forth God's Son;



You reign now in splen - dor with Je - sus our King.
 God willed you both vir - gin and moth - er to be.
 The grace of the Spir - it, the gift of the Son.
 Most blest in the fruit of your womb then con - ceived.
 Your joy is the joy of all a - ges to come.



A - ve, A - ve, A - ve, Ma - ri - a.



A - ve, A - ve, Ma - ri - a.

VOLUNTARY

12:10 & 6:30PM: SUITE DU PREMIER TON

JEAN-ADAM GUILAIN

VII. Petit Plein-jeu VI. Dialogue



THE CATHEDRAL OF SAINT PAUL

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ABOUT TODAY'S MUSIC

The prelude and voluntary after Mass are taken from the French Baroque (often called "Classical") style. In this style, the registrations (or sounds used on the organ) are intimately associated with the formal structure of the piece. A *Plein Jeu* is always a French overture played on the eponymous *plein jeu* (the massed principal choruses of the organ). The *Duo* and *Trio* movements have a little more latitude in registration. You will hear them played on the contrasting *jeu de tierce* of the organ, and then on the mutations in dialogue with the *cromorne*. The *Récit* is heard on the smaller, more intimate choir *cornet* and is very lyric, mimicing vocal arias as heard in Charpentier, Lully, and many other contemporaries. A brilliant *Dialogue* on the *grand jeu* follows. French reeds possess a bright, brassy color that functions magnificently in an acoustic like ours, though many so-called French organs in the US have a harsh, violent character. We are very fortunate here to have an instrument with all of the brilliance and none of the violence! The final movement of these suites is almost always a *petit plein jeu*, played on the choir/positif chorus, and this is no exception. Here the final movements are played out-of-order for contrast. Anton Bruckner's *Tota pulchra est*, sung at communion, was written about 150 years later...and what a difference! Bruckner, a very devout Austrian Catholic, was one of the masters of the late Romantic period. His many orchestral works are well known, and his Masses and sacred music should be better known, although their great length often works against their liturgical performance. Therefore, this motet is a welcome change: a sort of "sampler" of the composer's style. A tenor soloist states the text line-by-line, with the full choir responding. These are sometimes subtle, sometimes extremely forceful and expressive (and punctuated by the organ), peppered with Bruckner's distinctive mix of more traditional harmony and unexpected key shifts. Written in 1878 for the Cathedral of the Immaculate Conception in Linz, you might follow along with the text in the order of worship to hear Bruckner's take on these beautiful titles honor Our Lady.



UPCOMING SERVICES AT THE CATHEDRAL

PLEASE SPREAD THE WORD TO YOUR FRIENDS AND FAMILY, CATHOLIC AND NON-CATHOLIC!

MASSES FOR CHRISTMAS, DEC. 24-25

5:00PM	VIGIL MASS FOR CHRISTMAS WITH CAROLS
8:00PM	PONTIFICAL MASS FOR CHRISTMAS WITH BISHOP RAICA, SUNG BY SCHOLA
11:25PM	PRELUDE FEATURING CHORAL, ORGAN, AND CONGREGATIONAL WORKS.
12:00AM	SOLEMN MIDNIGHT MASS: REIMANN PASTORALEMESSE "CHRISTKINDLMESS", WITH GREGORIAN CHANT, CAROLS, AND POLYPHONY BY WILLAN.
7:15AM	MASS FOR CHRISTMAS DAY (RECITED)
8:30AM	PONTIFICAL MASS FOR CHRISTMAS DAY WITH CHANT, CAROLS, AND ARIAS.
11:00AM	MASS FOR CHRISTMAS DAY (SUNG WITH SCHOLA)