

# THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

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



## THE SIXTH SUNDAY IN ORDINARY TIME

FEBRUARY 13, 2022

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.

### ENTRANCE HYMN

TAKE UP YOUR CROSS

BOURBON

1 Take up your cross, the Sa - vior said, if  
2 Take up your cross, let not its weight fill  
3 Take up your cross, heed not the shame, and  
4 Take up your cross, then, in his strength, and  
5 Take up your cross, and fol - low Christ, nor

1 you would my dis - ci - ple be; take up your cross with  
2 your weak spi - rit with a - larm; his strength shall bear your  
3 let your fool - ish heart be still; the Lord for you ac -  
4 calm - ly ev - ery dan - ger brave: it guides you to a -  
5 think till death to lay it down; for on - ly those who

1 will - ing heart, and hum - bly fol - low af - ter me.  
2 spi - rit up, and brace your heart, and nerve your arm.  
3 cept - ed death up - on a cross, on Cal - vary's hill.  
4 bun - dant life and leads to vic - tory o'er the grave.  
5 bear the cross may hope to wear the glo - rious crown.

### ENTRANCE ANTIphon (11:00AM) *Esto mihi in Deum*

CF. PSALM 31:3-4

Esto mihi in Deum protectórem, et in locum refúgii, ut salvum me fáciás: quóniam firmaméntum meum et refúgium meum es tu: et propter nomen tuum dux mihi eris, et enútries me.

*Be my protector, O God, a mighty stronghold to save me. For You are my rock, my stronghold! Lead me, guide me, for the sake of Your name.*

## KYRIE

## MASS XI

**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.

## GLORIA

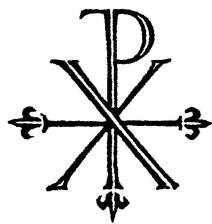
## MASS XI

**G**

Lóri- a in excélsis Dé- o. Et in térra pax homí-ni-bus bó-nae  
vo-luntá- tis. Laudámus te. Bene-dí-cimus te. Ado-rámus te. Glo-ri-fi-cámus  
te. Grá-ti- as á-gimus tí-bi propter mágnam gló-ri- am tú- am. Dómi-ne  
Dé- us, Rex caelé-stis, Dé- us Pá-ter omní-po-tens. Dómi-ne Fí- li uni-gé-ni-te  
Jé-su Chrí-ste. Dómi-ne Dé- us, Agnus Dé- i, Fí- li- us Pá-tris. Qui tól-lis  
peccá-ta mún-di, mi-se-ré-re nó-bis. Qui tól-lis peccá-ta mún-di, súsci-pe  
depre-ca-ti- ó-nem nó-stram. Qui sé-des ad déx-te-ram Pá-tris, mi-se-ré-re nó-bis.



Quó-ni- am tu só-lus sánctus. Tu só-lus Dóminus. Tu só-lus Altíssimus, Jé-su  
 Chrí-ste. Cum Sáncto Spí-ri-tu, in gló-ri- a Dé- i Pá- tris. A- men.

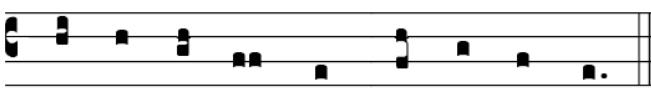


## THE LITURGY OF THE WORD

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

PSALM 1

VIII c



**B** Less-ed are they who hope in the Lord.

GRADUAL (11:00AM) *Tu es Deus*

PSALM 77:15, 16

Tu es Deus, qui facis mirabilia solus: notam fecisti in gentibus virtutem tuam.

*¶. Liberasti in brachio tuo populum tuum, filios Israel et Joseph.*

You alone are the God who works wonders; You manifested Your strength among the nations.

*¶. With Your arm You delivered Your people, the sons of Israel and Joseph.*

ALLELUIA (5:00PM & 8:30AM)

VIII



**A** L- le- lú- ia.

Rejoice and be glad; your reward will be great in heaven.

ALLELUIA (11:00AM) *Cantate Domino*

PSALM 98:1

Alleluia, alleluia. *¶. Cantate Domino canticum novum: quia mirabilia fecit Dominus.*

Alleluia, alleluia. *¶. Sing to the Lord a new song; for the Lord has accomplished wondrous deeds.*

## LITURGY OF THE EUCHARIST

### OFFERTORY

O CENTER OF ALL LIFE AND LOVE

NEWMAN

1. O cen - ter of all life and love, Our Euch - a -  
 2. And we are brought in peace as one, Like branch - es  
 3. The Lord, though rich, has be - come poor, To lift\_\_\_\_ us  
 4. O Sac - ra - ment in which we live, Our gain,\_\_\_\_ all  
 5. Stay with us when the night is near, The end\_\_\_\_ of  
 6. O Fa - ther, Son, and Spi - rit blest, We praise You,

ris - tic Lord, Most pre - cious Gift from heav'n a -  
 on one vine As we con - fess one Lord\_\_\_\_ a -  
 to the skies. Our sins u - pon the Cross He  
 else but loss, Teach us to hon - or, love,\_\_\_\_ for -  
 earth - ly day. Re - move our doubt, re - pel\_\_\_\_ our  
 Tri - ni - ty, Our gra - cious Host, our sav - ing

bove, Your Flesh\_\_\_\_ and Blood out - - poured.  
 lone: The Son\_\_\_\_ of God di - - vine.  
 bore, That we\_\_\_\_ with Him might rise.  
 give, And bear\_\_\_\_ each oth - er's cross.  
 fear, And lead\_\_\_\_ us on our way.  
 Guest, Our life,\_\_\_\_ our u - ni - ty.



OFFERTORY ANTIPOHON (11:00AM) *Benedictus es Domine*

PSALM 119:12,13

Benedictus es, Domine, doce me iustificationes tuas: in labiis meis pronuntiavi omnia iudicia oris tui.

*Blessed are You, O Lord, teach me Your commandments. With my lips have I declared all the judgments spoken by Your mouth.*

*—Polyphonic setting by Orlando di Lasso*

## SANCTUS

## MASS XI

S

Anctus, \* Sánctus, Sánctus Dó-minus Dé- us Sá-ba- oth.

Plé-ni sunt caé- li et térra gló- ri- a tú- a. Ho-sánna in

ex- célsis. Bene-dictus qui vé-nit in nó- mi-ne Dó-mi-ni.

Ho-sánna in ex- célsis.

## MYSTERIUM FIDEI

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

## AMEN (8:30AM)

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

## AGNUS DEI

## MASS XI

A

- gnus Dé- i, \* qui tól- lis peccá- ta móndi: mi-se-ré-re

nó-bis. Agnus Dé- i, \* qui tól- lis peccá- ta móndi: mi-se-ré-re

nó-bis. Agnus Dé- i, \* qui tól- lis pec- cá- ta móndi: dóna nó-bis

pá-cem.

## HOLY COMMUNION

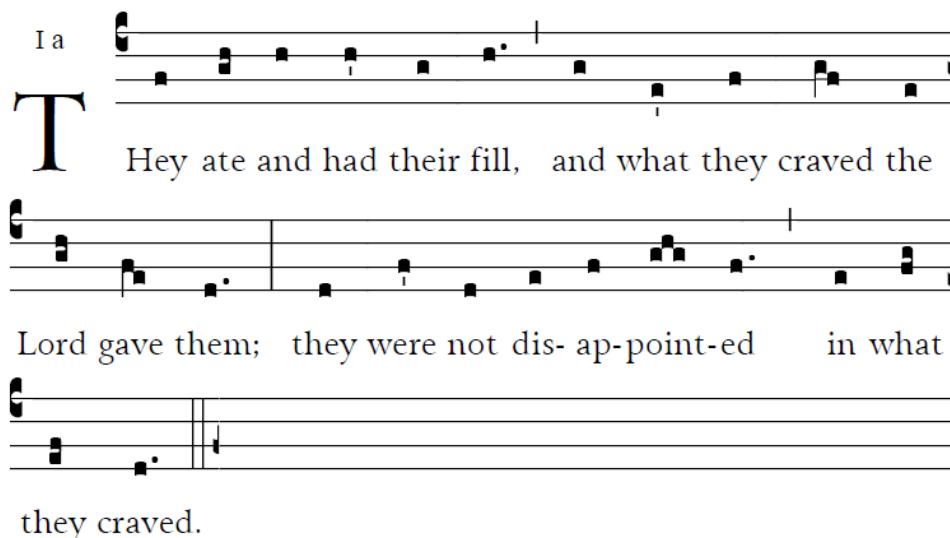
We invite all Catholics who are properly disposed (i.e., in the state of grace and having fasted for one hour before communion) to come forward in the usual way to receive Holy Communion.

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) *Manducaverunt*

PSALM 78:29-30

*Please join in singing the refrain below after the cantor introduction.*



I a

T Hey ate and had their fill, and what they craved the  
Lord gave them; they were not dis-ap-point-ed in what  
they craved.

### POSTCOMMUNION (11:00AM)

IF WE BELIEVE

JOHN GOSS

If we believe that Jesus died and rose again, even so them also which sleep in Jesus will God bring with Him.

Wherefore comfort one another with these words.

—1 Thessalonians 4:14,18

### POSTCOMMUNION (5:00PM & 11:00AM), CLOSING (8:30AM)

AVE REGINA CAELORUM (SIMPLE TONE)



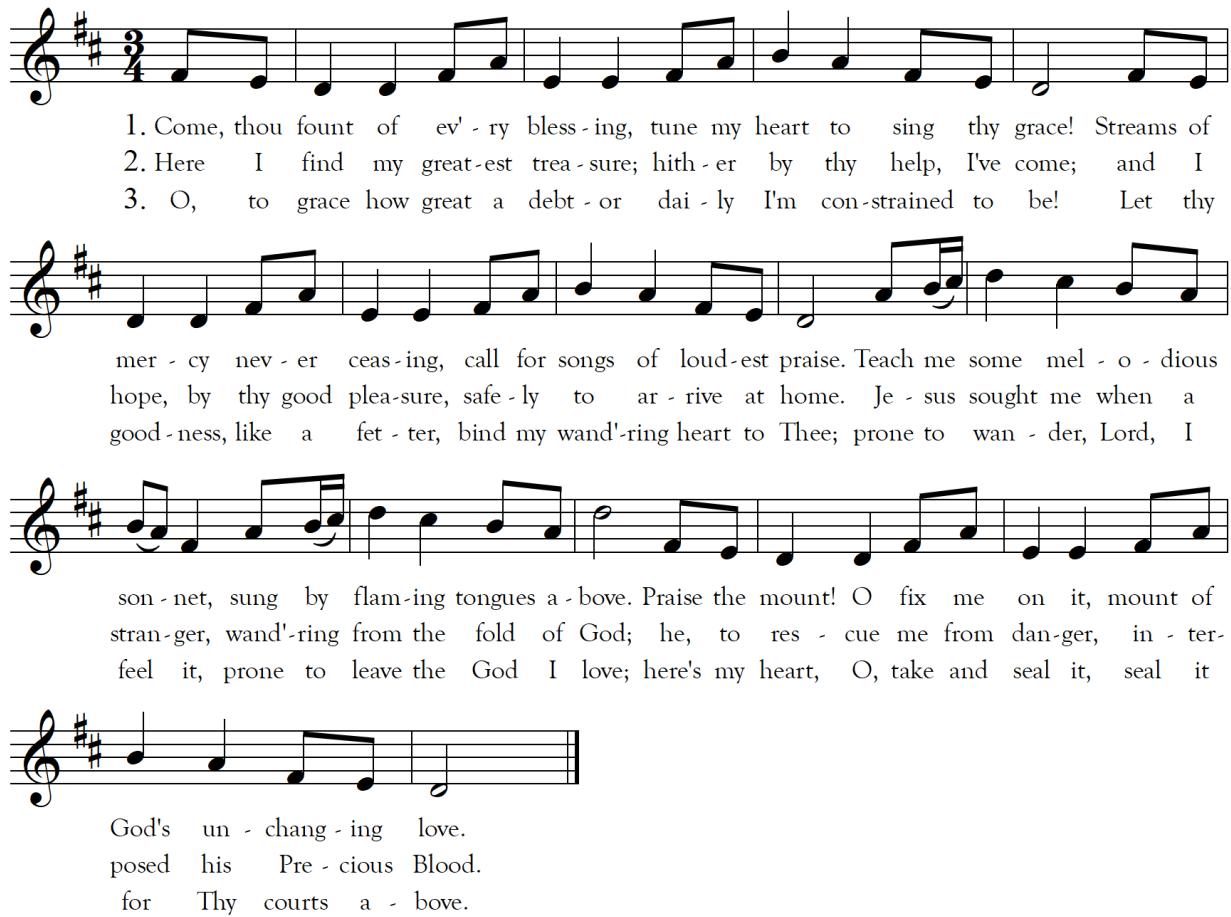
VI

A ave Re-gína cæ-lórum, \* ave Dómina ange-lórum: Salve rádix, salve porta,  
ex qua mun do lux est orta. Gau de Virgo glo-ri- ó-sa, su- per omnes spe-ci- ó-sa;  
Va- le, o valde decó- ra. et pro no- bis Chri stum exó- ra.

## CLOSING (5:00PM & 11:00AM)

COME, THOU FOUNT OF EV'RY BLESSING

NETTLETON



1. Come, thou fount of ev'ry blessing, tune my heart to sing thy grace! Streams of  
2. Here I find my great-est trea-sure; hith- er by thy help, I've come; and I  
3. O, to grace how great a debt - or dai - ly I'm con-strained to be! Let thy  
mer - cy nev - er ceas-ing, call for songs of loud-est praise. Teach me some mel - o - dious  
hope, by thy good plea-sure, safe - ly to ar - rive at home. Je - sus sought me when a  
good - ness, like a fet - ter, bind my wand'-ring heart to Thee; prone to wan - der, Lord, I  
son - net, sung by flam-ing tongues a - bove. Praise the mount! O fix me on it, mount of  
stran - ger, wand'-ring from the fold of God; he, to res - cue me from dan-ger, in - ter  
feel it, prone to leave the God I love; here's my heart, O, take and seal it, seal it  
God's un - chang - ing love.  
posed his Pre - cious Blood.  
for Thy courts a - bove.

## VOLUNTARY

PRAELUDIUM IN C

GEORGE BÖHM

## MUSIC REMINDERS

If you enjoy singing and can read music, ***please consider joining*** Cathedral Choir, which leads singing at the 11:00am Mass and holy days throughout the year. A thorough description of the ensemble can be found at [www.stpaulsbhm.org/sacred-music](http://www.stpaulsbhm.org/sacred-music). Please contact the Director of Music, Bruce Ludwick, Jr., for more information! You will love being a part of this hard-working, yet fun, choir. **There is a particular need for altos and sopranos! Ladies, we need your participation!**

## COPYRIGHTS

Responsorial Psalm & Communion Antiphon: Richard Rice, used under Creative Commons 3.0 permissions. All music used with permission. Onelicense #A702187

## ABOUT TODAY'S MUSIC

Today's entrance hymn uses a well-known text set to a Southern Harmony tune. These pentatonic tunes are easy to sing and internalize, forming an ideal basis for deploying a hymn text. It leads well into the Gregorian entrance antiphon of the day, a strong declaration of Faith in the God's protection. Likewise, the Gregorian Alleluia of the day is one of the most exciting and melodious in the repertoire. It is one of the most celebratory Mode I chants in the repertoire, which makes perfect sense considering its text. Composers have often set settings of the Mass propers to polyphony, and today's offertory antiphon is no exception. Lassus' short setting is attractive and clear in its text setting—an obvious response to the directives of the Council of Trent to make liturgical texts clear to the listener. Today's anthem at the 11AM Mass is John Goss's setting of a portion of today's Second Reading. Goss's work is an important contribution to 19th Century English-language liturgical choral repertoire, and a number of his Anglican chants are in regular use to this day. "If we believe" is unique and beautiful in a number of ways, not least of which is its sensitive setting of the biblical text. It is an ideal example of how to set a short text of great import: each voice has an imitative entry (in the style of Bach and earlier music) that eventually ends in more typical Romantic gestures. After these pauses, the imitation resumes in a more subtle way. The piece concludes with a brief coda setting the words of v. 18 of the passage. Clearly, this particular piece (and its text) was important to the composer: it serves as the inscription on his tomb at St. Paul's Cathedral in London. The postlude, by Böhm, is a brilliant example of the North German organ *praeludia* that inspired a young J.S. Bach to walk all the way to Hamburg as a youth. It has even more of the *stylus fantasticus* flourish at the beginning than Buxtehude or other contemporaries' work used, which is followed by the repeated-note fugue theme typical of this genre. In many ways, the clearer distinction of free episodes from fugue in this piece foreshadows the free works of Bach that brought the genre to its apogee.



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