

THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

MOST REVEREND STEVEN J. RAICA, BISHOP

VERY REVEREND BRYAN W. JERABEK, PASTOR & RECTOR

THE EIGHTH SUNDAY IN ORDINARY TIME

FEBRUARY 27, 2022

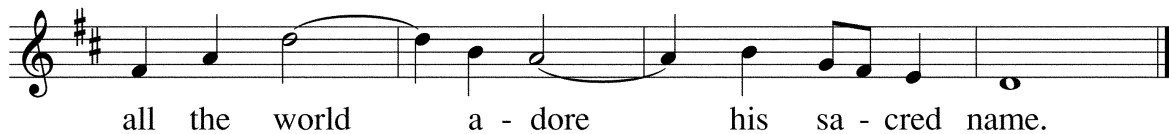
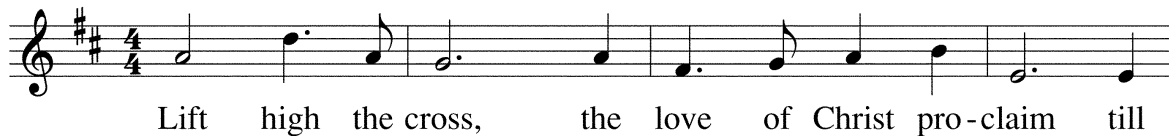


Welcome to the Cathedral of Saint Paul. The order of Mass can be found on page 3 in the Sunday's Word booklets found in the pew racks.

ENTRANCE HYMN

LIFT HIGH THE CROSS

CRUCIFER



2. Led on their way by this tri - um-phant sign, the
3. Each new - born fol - l'wer of the Cru - ci - fied bears
4. O Lord, once lift - ed on the glo - rious tree, your
5. So shall our song of tri - umph ev - er be: praise



hosts of God in con - quering ranks com - bine.
on the brow the seal of him who died.
death has bought us life e - ter - nal - ly.
to the Cru - ci - fied for vic - to - ry!

ENTRANCE ANTIPHON (11:00AM) *Factus est Dominus*

CF. PSALM 18:19-20

Factus est Dominus protector meus, et eduxit me in latitudinem, salvum me fecit, quoniam voluit me.

The Lord became my protector. He brought me out to a place of freedom; He saved me because He delighted in me.

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

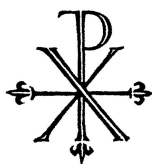
mún-di, sú-scipe depre-ca-ti- ónem nó-stram. Qui sédes ad délix-te-ram Pá-tris, mi-se-ré-re



nó-bis. Quo ni- am tu só- lus sánctus. Tu só-lus Dóminus. Tu só-lus Altíssi-mus, Jésu



Chris te. Cum Sáncto Spí- ri- tu, in gló-ri- a Dé- i Pátris. A- men.



THE LITURGY OF THE WORD

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

PSALM 92



Lord, it is good to give thanks — to you.

GRADUAL (11:00AM)

PSALM 92:2-3

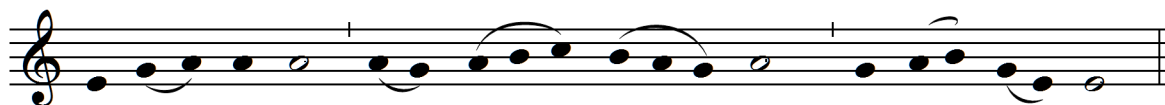
Bonum est confitéri Dómino: et psallere nómini tuo, Altíssime.

V. 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.

V. To proclaim Your kindness at dawn and Your faithfulness throughout the night.

ALLELUIA



Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Shine like lights in the world as you hold on to the word of life.

LITURGY OF THE EUCHARIST

OFFERTORY

LORD OF ALL HOPEFULNESS

SLANE



1. Lord of all hope - ful - ness, Lord of all joy,
2. Lord of all ea - ger - ness, Lord of all faith,
3. Lord of all kind - li - ness, Lord of all grace,
4. Lord of all gen - tle - ness, Lord of all calm,



Whose trust, e - ver child - like, no cares can de - stroy,
Whose strong hands were skilled at the plane and the lathe,
Your hands swift to wel - come, your arms to em - brace,
Whose voice is con - tent - ment, whose pres - ence is balm,



Be there at our wak - ing, and give us, we pray,
Be there at our la - bors, and give us, we pray,
Be there at our hom - ing, and give us, we pray,
Be there at our sleep - ing, and give us, we pray,



Your bliss in our hearts, Lord, at the break of the day.
Your strength in our hearts, Lord, at the noon of the day.
Your love in our hearts, Lord, at the eve of the day.
Your peace in our hearts, Lord, at the end of the day.

OFFERTORY ANTIPHON (11:00AM) *Domine convertere*

PSALM 6:5

Domine convertere, et eripe animam meam: saluum me fac propter misericordiam tuam.

Turn to me, O Lord, and deliver my soul; save me for the sake of Your love.

SANCTUS (8:30AM)

MASS XII

II

Musical notation for the Sanctus, first line. It is a single staff in G major (one sharp) and 3/4 time. The melody is written in a stylized, block-note format. A large 'S' is placed to the left of the staff.

An- ctus, * San ctus, San- ctus Dóminus De- us Sába- oth. Ple-ni sunt cae-li

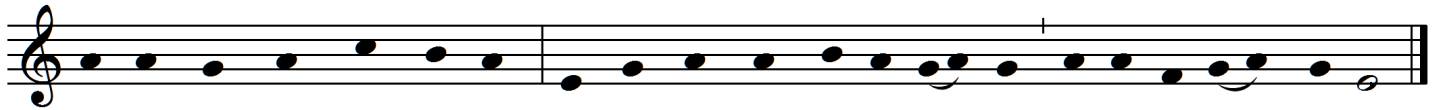


et ter-ra gló-ri- a tu- a. Ho-sán na in excél- sis. Bene-díctus qui ve- nit



in nó-mi-ne Dómi-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.

AMEN (8:30AM)



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

AGNUS DEI (8:30AM)

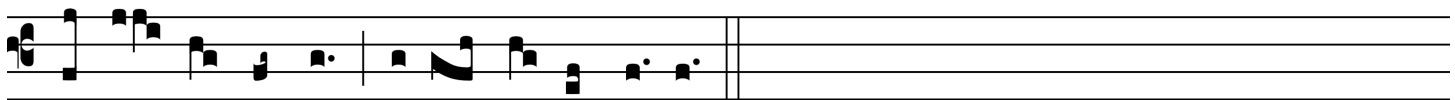
MASS XII



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.

HOLY COMMUNION

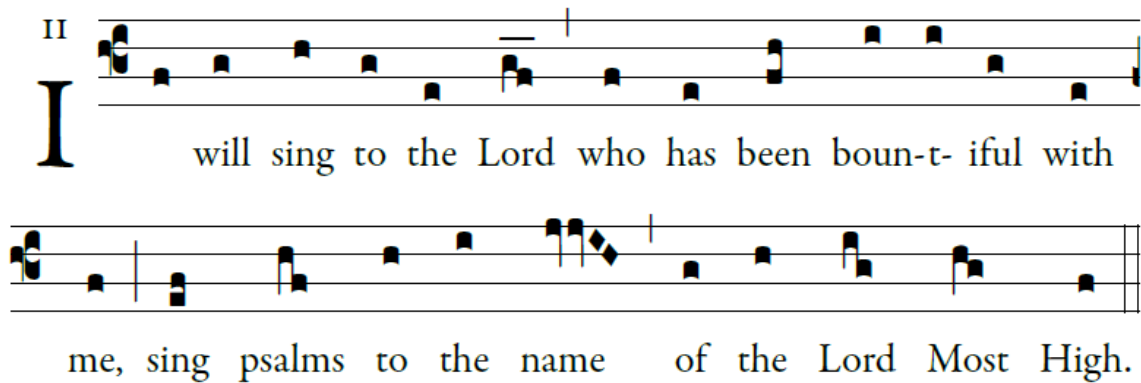
We invite all Catholics who are properly disposed (i.e., in the state of grace and having fasted for one hour before communion) to come forward in the usual way to receive Holy Communion.

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 psalm verses.

II



I will sing to the Lord who has been boun-t-iful with
me, sing psalms to the name of the Lord Most High.



POSTCOMMUNION (11:00AM)

AVE REGINA CAELORUM

JOSEF RHEINBERGER

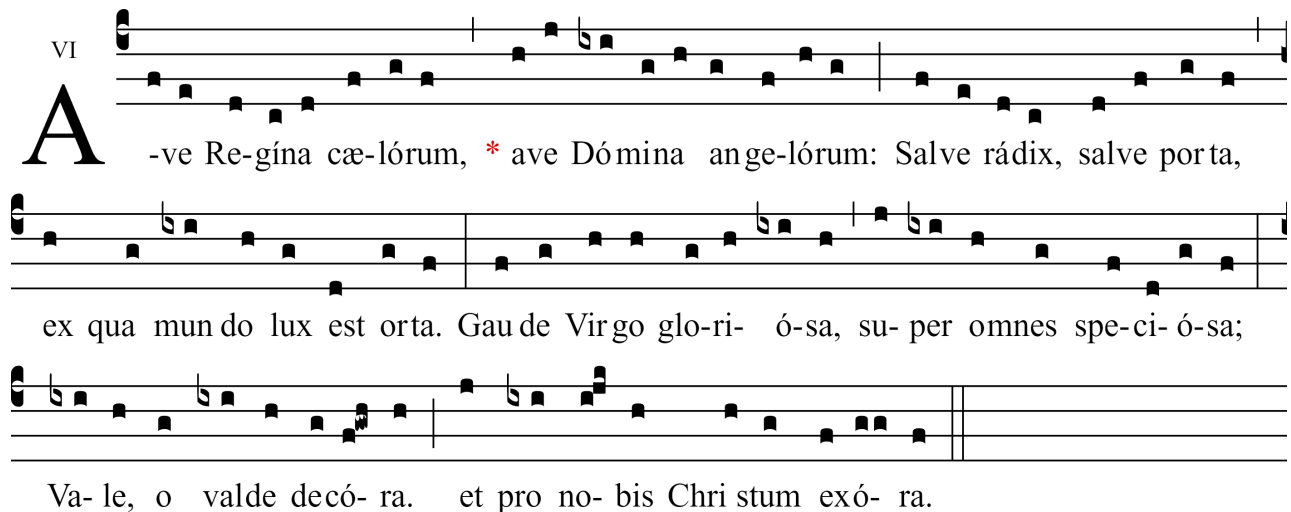
Hail, queen of heaven, Hail lady of the angels. Hail, root, Hail door: From whom the Light of the world was born. Rejoice, glorious Virgin, Precious above all. Hail, O beautiful one, And plead for us to Christ.

—Marian Antiphon for the Lenten Season

CLOSING (8:30AM); POSTCOMMUNION (5:00PM)

AVE REGINA CAELORUM (SIMPLE TONE)

VI



A -ve 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.



Va-le, o valde decó- ra. et pro no- bis Chri- stum exó- ra.



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

SING PRAISE TO GOD

MIT FREUDEN ZART



Sing praise to God who reigns a - bove, the ____
 What God's al - might - y pow'r hath made, His ____
 The Lord is ne - ver far a - way, but ____
 Let all who name Christ's ho - ly Name give ____



God of all cre - a - tion, the God of power, the
 gra - cious mer - cy ____ keep - eth; by morn - ing glow or
 through all grief dis - tress - ing, an ev - er - pre - sent
 God all praise and ____ glo - ry; let all who know His



God of love, the ____ God of our sal - va - tion; with
 eve - ning shade His ____ watch - ful eye ne'er ____ sleep - eth. With -
 help and stay, our ____ peace and joy and ____ bless - ing. As
 power pro - claim a - loud the won - drous sto - ry! Cast



heal - ing balm my soul He fills, and ev - ery faith - less
 in the king - dom of His might, Lo! all is just and
 with a moth - er's ten - der hand, He gent - ly leads His
 each false i - dol from its throne, the Lord is God, and



mur - mur stills: To God all praise and ____ glo - ry.
 all is right: To God all praise and ____ glo - ry.
 cho - sen band: To God all praise and ____ glo - ry.
 he a - lone: To God all praise and ____ glo - ry.

VOLUNTARY

PRELUDE & FUGUE IN G

JOHANNES BRAHMS

ABOUT TODAY'S MUSIC

Our music at 11am today features German composer Josef Rheinberger. A close friend of both Brahms and Wagner (which, knowing both composers, was a real accomplishment!), Rheinberger was one of the most important 19th Century German composers and musicians. His music is not well-known in the US, but for Catholics, his Masses in particular are a landmark of our musical heritage. Well-developed without being extravagant, this *Mass in E* is a more modest composition, but has many beautiful moments. The Benedictus is particularly lovely (sung during communion in this case), but the entire Mass is certainly worthy of more frequent performance. Rheinberger shows his compositional acumen with effective counterpoint and gesture, but also situates the Mass in the Romantic aesthetic with its constantly changing, free performance aesthetic. Rheinberger's lovely setting of the Lenten votive antiphon *Ave Regina Caelorum* is also sung at the postcommunion. It is a gentle, introspective setting of this moving text. Brahms contributes the closing voluntary: an early piece, his *Prelude and Fugue in g* is an obvious homage to Bach in name, but the style is all Brahms. By suppressing the French voices of the pipe organ, we can accentuate the more Germanic facets of the Anna Catharine Grace Memorial Organ. The young Brahms, very brash and excited, shines through here, but the piece certainly transcends the composer's work for organ, leading to a glorious climax. Happy Mardi Gras!



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