

THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

MOST REVEREND STEVEN J. RAICA, BISHOP

VERY REVEREND BRYAN W. JERABEK, PASTOR & RECTOR

THE SIXTH SUNDAY OF EASTER

MAY 22, 2022



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

PRELUDE

"ROMANCE" FROM SYMPHONIE NR. 4, OP. 32 POUR ORGUE

LOUIS VIERNE



ENTRANCE ANTIPHON *Vocem iucunditatis*

CF. ISAIAH 48:20

Please join in singing after the cantor intonation and between verses.

III

P

Reclaim a joy-ful sound and let it be heard; The

Lord has freed his peo-ple, al- le- lu- ia.

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

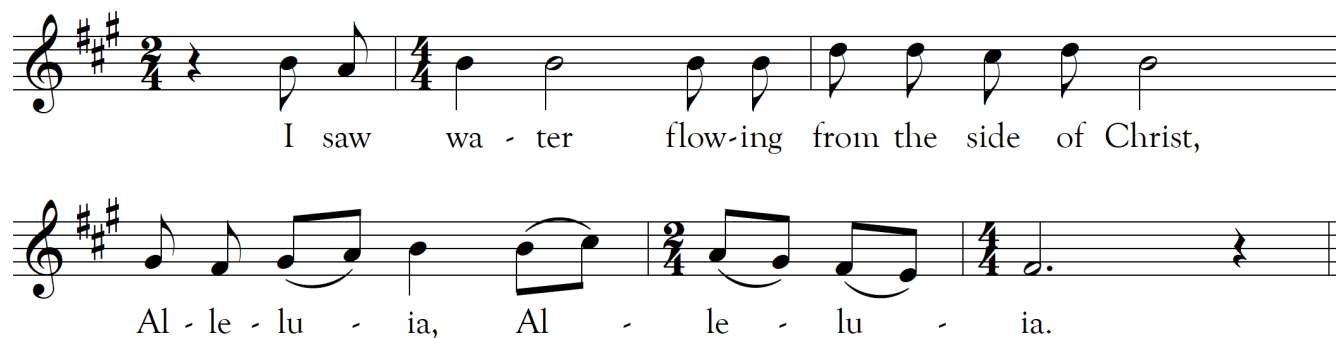
MASS I

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.

Please join in the antiphon below when indicated by the cantor.



I saw wa - ter flow-ing from the side of Christ,
Al - le - lu - ia, Al - le - lu - ia.



GLORIA (ALL MASSES)

MASS VIII

11:00am: After intonation by the Bishop, please sing the underlined in alternation with Cathedral Choir.

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 propter 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-
 simus, Jé-su 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

PSALM 67:2-3, 5, 6, 8

O God, O God, let all the na-tions praise you!

ALLELUIA

Cantor, then all:
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Whoever loves me will keep my word, says the Lord, and my Father will love him and we will come to him.

LITURGY OF THE EUCHARIST

OFFERTORY ANTIPHON (11:00AM) *Benedicite, gentes*

PSALM 66:8-9,20

O peoples, bless the Lord our God, and give heed to the cry of His praise. He has destined my soul for life, and kept my feet from stumbling. Blessed be the Lord, who did not turn away from my prayer, nor withhold from me His merciful love, alleluia.



OFFERTORY

CHRIST IS MADE THE SURE FOUNDATION

WINCHESTER NEW



Christ is made the sure foun - da - tion, Christ the Head__ and
All that ded - i - ca - ted ci - ty, Dear - ly loved__ of
To this tem - ple, where we call Thee, Come, O Lord__ of
Here vouch - safe to all Thy ser - vants What they ask__ of



Cor - ner - stone, Cho - sen of the Lord, and pre - cious,
God on high, In ex - ul - tant jub - i - la - tion
Hosts, to - day; With Thy wont - ed lov - ing - kind - ness,
Thee to gain, What they gain from Thee, for - ev - er



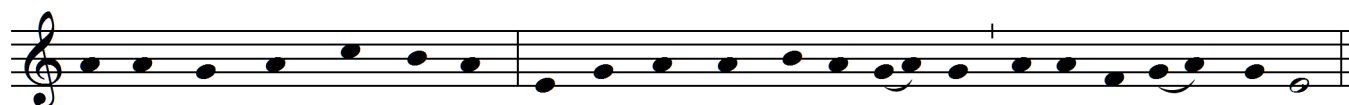
Bind - ing all__ the Church in one, Ho - ly Zi - on's
Pours per - pet - ual mel - o - dy; God the One in
Hear Thy ser - vants as they pray; And Thy full - est
With the bless - ed to re - tain, And here - af - ter



help for - ev - er, And her con - fi - dence a - lone.
Three a - dor - ing In glad hymns e - ter - nal - ly.
ben - e - dic - tion Shed with - in its walls al - way.
in Thy glo - ry Ev - er - more with Thee to reign.


IV
S An ctus, * San ctus, Sanctus Dóminus De- us Sába- oth. Ple- ni sunt
 cæ- li et terra gló- ri- a tu- a. Ho- sán na in ex- célsis. Bene- díctus 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.

AMEN (11:00AM)



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

AGNUS DEI (ALL MASSES)

MASS I

IV
A -gnus De- i, * qui tol- lis 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. Agnus
 De- i, * qui tol- lis 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.

COMMUNION ANTIPHON *Ego vos elegi*

JOHN 15:16

Please join in the antiphon below after the cantor introduction and between verses; 11am verses sung in English and Spanish.

I have cho-sen you from the world, to go and bear
fruit; fruit that will last, al-le- lu- ia.



COMMUNION (11:00AM)

AVE MARIA À 5

ROBERT PARSONS

Ave Maria, gratia plena, Dominus tecum; benedicta tu in mulieribus, et benedictus fructus ventris tui, Amen.

Hail Mary, full of grace, the Lord is with thee; blessed art thou among women, and blessed is the fruit of thy womb, Amen.

POSTCOMMUNION (11:00AM)

REGINA CAELI (SIMPLE TONE)

VI
R Egína cæ-li * lætare, alle-lú-ia : Qui- a quem meru- ísti portáre, alle-lú-ia :
Resurréxit, sicut di-xit, alle- lú-ia Ora pro nobis De- um, alle-lú- ia.

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

IMPROVISED TOCCATA ON THE REGINA CAELI



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ABOUT TODAY'S MUSIC

We journey through the Easter season ever closer to Pentecost. As was requested of Cathedral churches by the Second Vatican Council, today we have an opportunity to “preserve and foster the treasury of sacred music” (*Sacrosanctum Concilium*, #114) through the use of a Gregorian chant ordinary, Mass I for Eastertide, and one of the most moving pieces of sacred polyphony written in honor of the Blessed Virgin Mary. First, however, we hear more modern compositions. The prelude is the slow movement from Vierne’s Fourth Symphony; it calls for the beautiful *gambe* and *flute harmonique* voices of the Anna Catherine Grace Memorial Organ—French voices seldom found in North America. The melody is played in the pedal on the *fonds d’orgue* (foundation stops) in a manner reminiscent of orchestral ‘cellos. This is Vierne at his most lyric! Today’s processional antiphons (aside from the Gregorian offertory) are neo-Gregorian compositions of Adam Bartlett, the founder of Source & Summit and a graduate of the Liturgical Institute. They preserve the modes of the traditional chant while considering the rhythm and cadence of the English language (or, it may be said, lack of at times!) The offertory hymn is a famous tune by English Baroque composer Henry Purcell that has long been paired with *Angularis fundamentum*, a 7th Century Latin hymn associated with the Common of the Dedication of a Church (here, of course, in English metrical translation). As mentioned earlier, we have the privilege of hearing Robert Parsons’ *Ave Maria* today. This piece of English 16th Century polyphony is one of the greatest compositions in honor of Our Lady, and one that was fortunately preserved in spite of efforts during the English Reformation to wipe out references to the Seven Sacraments and devotion to Mary. This motet was composed before the addition of the second half of the Hail Mary, or perhaps it was intended for liturgical use as an Offertory Antiphon (Advent IV and Annunciation, among others, use this form of the text). Either way, one hears here a very dense, five-voice texture (soprano, alto, two countertenor parts, tenor, and bass) that nonetheless remains clear, as Parsons uses paired voices and the whole gamut of Renaissance techniques to express this text. Each phrase of the text is treated separately, with slight overlap. It all ends in a sonorous and dramatic “Amen” that leaves us wondering “what could have been” if England had not relinquished the Faith. Parsons, born a generation after Tallis, died tragically of drowning in the River Trent just a few years after the composition of this motet. His replacement in the Chapel Royal? One William Byrd, the master whose settings of this text nonetheless fall short of this true gem.

THE CATHEDRAL OF SAINT PAUL

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BISHOP OF BIRMINGHAM IN ALABAMA

THE VERY REVEREND BRYAN W. JERABEK, JCL, RECTOR

LITURGICAL SCHEDULE

SUNDAY MASSES: SATURDAY 5:00PM (ANTICIPATED), SUNDAY 7:15, 8:30, & 11:00AM

WEEKDAY MASSES: MONDAY-FRIDAY, 12:10PM

CONFESSIONS: MONDAY-FRIDAY, 11:30AM-12:00PM; SATURDAY, 3:00-4:30PM OR BY APPOINTMENT