# PARISH OF ST. VINCENT FERRER AND ST. CATHERINE OF SIENA

The Reverend Peter Martyr Yungwirth, O.P., Pastor James D. Wetzel, Director of Music and Organist

# GOOD FRIDAY OF THE PASSION OF THE LORD



April 18, 2025
3 PM Solemn Liturgy



The People stand as the Ministers enter in silence. The Ministers prostrate themselves and the People kneel. Silence is kept for a time, after which all rise and is said:

#### COLLECT

O God, who by the Passion of Christ your Son, our Lord, abolished the death inherited from ancient sin by every succeeding generation, grant that just as, being conformed to him, we have borne by the law of nature the image of the man of earth, so by the sanctification of grace we may bear the image of the Man of heaven. Through Christ our Lord. *Amen.* 

# LITURGY OF THE WORD

#### FIRST READING Isaiah 52:13-53:12

See, my servant shall prosper, he shall be raised high and greatly exalted. Even as many were amazed at him—so marred was his look beyond human semblance and his appearance beyond that of the sons of man—so shall he startle many nations, because of him kings shall stand speechless; for those who have not been told shall see, those who have not heard shall ponder it.

Who would believe what we have heard? To whom has the arm of the Lord been revealed? He grew up like a sapling before him, like a shoot from the parched earth; there was in him no stately bearing to make us look at him, nor appearance that would attract us to him. He was spurned and avoided by people, a man of suffering, accustomed to infirmity, one of those from whom people hide their faces, spurned, and we held him in no esteem.

Yet it was our infirmities that he bore, our sufferings that he endured, while we thought of him as stricken, as one smitten by God and afflicted. But he was pierced for our offenses, crushed for our sins; upon him was the chastisement that makes us whole, by his stripes we were healed. We had all gone astray like sheep, each following his own way; but the Lord laid upon him the guilt of us all.

Though he was harshly treated, he submitted and opened not his mouth; like a lamb led to the slaughter or a sheep before the shearers, he was silent and opened not his mouth. Oppressed and condemned, he was taken away, and who would have thought any more of his destiny? When he was cut off from the land of the living, and smitten for the sin of his people, a grave was assigned him among the wicked and a burial place with evildoers, though he had done no wrong nor spoken any falsehood. But the Lord was pleased to crush him in infirmity.



If he gives his life as an offering for sin, he shall see his descendants in a long life, and the will of the Lord shall be accomplished through him.

Because of his affliction he shall see the light in fullness of days; through his suffering, my servant shall justify many, and their guilt he shall bear. Therefore I will give him his portion among the great, and he shall divide the spoils with the mighty, because he surrendered himself to death and was counted among the wicked; and he shall take away the sins of many, and win pardon for their offenses.

## GRADUAL (RESPONSORIUM) Habakkuk 3:2-3

Chant, mode ii

Domine, audivi auditum tuum, et timui: consideravi opera tua, et expavi.

V. In medio duorum animalium innotesceris: dum appropinquaverint anni, cognosceris: dum advenerit tempus, ostenderis.

V. In eo, dum conturbata fuerit anima mea, in ira, misericordiae memor eris.

V. Deus a Libano veniet, et sanctus de monte umbroso et condenso.

V. Operuit caelos majestas ejus: et laudis ejus plena est terra.

O Lord, I have heard your hearing and was afraid; I considered your works and trembled.

V. In the midst of two animals you shall be made known; when the years shall draw near, you shall be known; when the time shall come, you shall be manifested.

V. When my soul shall be in trouble, even in your wrath, you will remember mercy.

V. God will come from Lebanon, and the Holy One from the shady and thickly covered mountain.

V. His majesty covered the heavens: and the earth is full of his praise.

# **SECOND READING** Hebrews 4:14-16, 5:7-9

Brothers and sisters: Since we have a great high priest who has passed through the heavens, Jesus, the Son of God, let us hold fast to our confession. For we do not have a high priest who is unable to sympathize with our weaknesses, but one who has similarly been tested in every way, yet without sin. So let us confidently approach the throne of grace to receive mercy and to find grace for timely help.

In the days when Christ was in the flesh, he offered prayers and supplications with loud cries and tears to the one who was able to save him from death, and he was heard because of his reverence. Son though he was, he learned obedience from what he suffered; and when he was made perfect, he became the source of eternal salvation for all who obey him.

**→** 3 ◆





# **TRACT** Psalm 139 (140):3

Chant, mode ii

Eripe me, Domine, ab homine malo: a viro iniquo libera ma.

Rescue me, O Lord, from the evil man; from the unjust man deliver me.

**GOSPEL** The Passion of our Lord Jesus Christ according to John (18:1-19:42).

Jesus went out with his disciples across the Kidron valley to where there was a garden, into which he and his disciples entered. Judas his betrayer also knew the place, because Jesus had often met there with his disciples. So Judas got a band of soldiers and guards from the chief priests and the Pharisees and went there with lanterns, torches, and weapons. Jesus, knowing everything that was going to happen to him, went out and said to them, "Whom are you looking for?" They answered him, "Jesus the Nazorean." He said to them, "I AM." Judas his betrayer was also with them. When he said to them, "I AM," they turned away and fell to the ground. So he again asked them, "Whom are you looking for?" They said, "Jesus the Nazorean." Jesus answered, "I told you that I AM. So if you are looking for me, let these men go." This was to fulfill what he had said, "I have not lost any of those you gave me." Then Simon Peter, who had a sword, drew it, struck the high priest's slave, and cut off his right ear. The slave's name was Malchus. Jesus said to Peter, "Put your sword into its scabbard. Shall I not drink the cup that the Father gave me?"

So the band of soldiers, the tribune, and the Jewish guards seized Jesus, bound him, and brought him to Annas first. He was the father-in-law of Caiaphas, who was high priest that year. It was Caiaphas who had counseled the Jews that it was better that one man should die rather than the people.

Simon Peter and another disciple followed Jesus. Now the other disciple was known to the high priest, and he entered the courtyard of the high priest with Jesus. But Peter stood at the gate outside. So the other disciple, the acquaintance of the high priest, went out and spoke to the gatekeeper and brought Peter in. Then the maid who was the gatekeeper said to Peter, "You are not one of this man's disciples, are you?" He said, "I am not." Now the slaves and the guards were standing around a charcoal fire that they had made, because it was cold, and were warming themselves. Peter was also standing there keeping warm.

The high priest questioned Jesus about his disciples and about his doctrine. Jesus answered him, "I have spoken publicly to the world. I have always taught in a synagogue or in the temple area where all the Jews gather, and in secret I have said nothing. Why ask me? Ask those who heard me what I said to them. They know what I said." When he had said this, one of the temple guards standing there struck Jesus and said, "Is this



the way you answer the high priest?" Jesus answered him, "If I have spoken wrongly, testify to the wrong; but if I have spoken rightly, why do you strike me?" Then Annas sent him bound to Caiaphas the high priest.

Now Simon Peter was standing there keeping warm. And they said to him, "You are not one of his disciples, are you?" He denied it and said, "I am not." One of the slaves of the high priest, a relative of the one whose ear Peter had cut off, said, "Didn't I see you in the garden with him?" Again Peter denied it. And immediately the cock crowed.

Then they brought Jesus from Caiaphas to the praetorium. It was morning. And they themselves did not enter the praetorium, in order not to be defiled so that they could eat the Passover. So Pilate came out to them and said, "What charge do you bring against this man?" They answered and said to him, "If he were not a criminal, we would not have handed him over to you." At this, Pilate said to them, "Take him yourselves, and judge him according to your law." The Jews answered him, "We do not have the right to execute anyone," in order that the word of Jesus might be fulfilled that he said indicating the kind of death he would die. So Pilate went back into the praetorium and summoned Jesus and said to him, "Are you the King of the Jews?" Jesus answered, "Do you say this on your own or have others told you about me?" Pilate answered, "I am not a Jew, am I? Your own nation and the chief priests handed you over to me. What have you done?" Jesus answered, "My kingdom does not belong to this world. If my kingdom did belong to this world, my attendants would be fighting to keep me from being handed over to the Jews. But as it is, my kingdom is not here." So Pilate said to him, "Then you are a king?" Jesus answered, "You say I am a king. For this I was born and for this I came into the world, to testify to the truth. Everyone who belongs to the truth listens to my voice." Pilate said to him, "What is truth?"

When he had said this, he again went out to the Jews and said to them, "I find no guilt in him. But you have a custom that I release one prisoner to you at Passover. Do you want me to release to you the King of the Jews?" They cried out again, "Not this one but Barabbas!" Now Barabbas was a revolutionary.

Then Pilate took Jesus and had him scourged. And the soldiers wove a crown out of thorns and placed it on his head, and clothed him in a purple cloak, and they came to him and said, "Hail, King of the Jews!" And they struck him repeatedly. Once more Pilate went out and said to them, "Look, I am bringing him out to you, so that you may know that I find no guilt in him." So Jesus came out, wearing the crown of thorns and the purple cloak. And he said to them, "Behold, the man!" When the chief priests and the guards saw him they cried out, "Crucify him, crucify him!"

Pilate said to them, "Take him yourselves and crucify him. I find no guilt in him." The Iews answered, "We have a law, and according to that law he ought to die, because he



made himself the Son of God." Now when Pilate heard this statement, he became even more afraid, and went back into the praetorium and said to Jesus, "Where are you from?" Jesus did not answer him. So Pilate said to him, "Do you not speak to me? Do you not know that I have power to release you and I have power to crucify you?" Jesus answered him, "You would have no power over me if it had not been given to you from above. For this reason the one who handed me over to you has the greater sin." Consequently, Pilate tried to release him; but the Jews cried out, "If you release him, you are not a Friend of Caesar. Everyone who makes himself a king opposes Caesar."

When Pilate heard these words he brought Jesus out and seated him on the judge's bench in the place called Stone Pavement, in Hebrew, Gabbatha. It was preparation day for Passover, and it was about noon. And he said to the Jews, "Behold, your king!" They cried out, "Take him away, take him away! Crucify him!" Pilate said to them, "Shall I crucify your king?" The chief priests answered, "We have no king but Caesar." Then he handed him over to them to be crucified.

So they took Jesus, and, carrying the cross himself, he went out to what is called the Place of the Skull, in Hebrew, Golgotha. There they crucified him, and with him two others, one on either side, with Jesus in the middle. Pilate also had an inscription written and put on the cross. It read, "Jesus the Nazorean, the King of the Jews." Now many of the Jews read this inscription, because the place where Jesus was crucified was near the city; and it was written in Hebrew, Latin, and Greek. So the chief priests of the Jews said to Pilate, "Do not write 'The King of the Jews,' but that he said, 'I am the King of the Jews." Pilate answered, "What I have written, I have written."

When the soldiers had crucified Jesus, they took his clothes and divided them into four shares, a share for each soldier. They also took his tunic, but the tunic was seamless, woven in one piece from the top down. So they said to one another, "Let's not tear it, but cast lots for it to see whose it will be," in order that the passage of Scripture might be fulfilled that says: They divided my garments among them, and for my vesture they cast lots. This is what the soldiers did. Standing by the cross of Jesus were his mother and his mother's sister, Mary the wife of Clopas, and Mary of Magdala. When Jesus saw his mother and the disciple there whom he loved he said to his mother, "Woman, behold, your son." Then he said to the disciple, "Behold, your mother." And from that hour the disciple took her into his home.

After this, aware that everything was now finished, in order that the Scripture might be fulfilled, Jesus said, "I thirst." There was a vessel filled with common wine. So they put a sponge soaked in wine on a sprig of hyssop and put it up to his mouth. When Jesus had taken the wine, he said, "It is finished." And bowing his head, he handed over the spirit.

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# Here all kneel and silence is kept for a time.

Now since it was preparation day, in order that the bodies might not remain on the cross on the sabbath, for the sabbath day of that week was a solemn one, the Jews asked Pilate that their legs be broken and that they be taken down. So the soldiers came and broke the legs of the first and then of the other one who was crucified with Jesus. But when they came to Jesus and saw that he was already dead, they did not break his legs, but one soldier thrust his lance into his side, and immediately blood and water flowed out. An eyewitness has testified, and his testimony is true; he knows that he is speaking the truth, so that you also may come to believe. For this happened so that the Scripture passage might be fulfilled: *Not a bone of it will be broken*. And again another passage says: *They will look upon him whom they have pierced*.

After this, Joseph of Arimathea, secretly a disciple of Jesus for fear of the Jews, asked Pilate if he could remove the body of Jesus. And Pilate permitted it. So he came and took his body. Nicodemus, the one who had first come to him at night, also came bringing a mixture of myrrh and aloes weighing about one hundred pounds. They took the body of Jesus and bound it with burial cloths along with the spices, according to the Jewish burial custom. Now in the place where he had been crucified there was a garden, and in the garden a new tomb, in which no one had yet been buried. So they laid Jesus there because of the Jewish preparation day; for the tomb was close by.

#### **HOMILY**

#### **SOLEMN INTERCESSIONS**

I. For Holy Church VI. For the Jewish people

II. For the Pope VII. For those who do not believe in Christ

III. For all orders and degrees of faithful VIII. For those who do not believe in God

IV. For catechumens IX. For those in public office

V. For the unity of Christians X. For those in tribulation

The People sit, and a collection is taken-up to support Christians in the Holy Land.

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# ADORATION OF THE HOLY CROSS

The People stand. The People genuflect with the Schola's response in Latin, 'Sanctus Deus, etc.'.

#### IMPROPERIA: THE SHOWING OF THE CROSS

Chant, mode viii

At the entrance of the Church, the Cross is shown for the first time.

Sung by two Cantors:

Popule meus, quid feci tibi, aut in quo contristavi te? Responde mihi:

Quia eduxi te de terra Aegypti, parasti crucem Salvatori tuo.

Sung by two Priests:

Agios o Theos, Agios ischyros,

Agios athanatos, eleison imas.

Sung by the Schola:

Sanctus Deus,

Sanctus fortis,

Sanctus immortalis, miserere nobis.

O my people, what have I done to you, or in what way have I afflicted you?

Answer me:

Because I led you out of the land of Egypt, you have prepared a cross for your Savior.

O holy God, holy and mighty,

holy immortal one, have mercy on us.

# At the Crossing, the Cross is shown for the second time.

Sung by two Cantors:

V. Quia eduxi te per desertum quadraginta annis, et manna cibavi te, et introduxi te in terram satis optimam, parasti crucem Salvatori tuo.

Sung by two Priests: Agios o Theos,

Agios ischyros,

Agios athanatos, eleison imas.

Sung by the Schola:

Sanctus Deus,

Sanctus fortis,

Sanctus immortalis, miserere nobis.

V. Because I led you through the desert for forty years, and fed you with manna, and brought you into an excellent land, you have prepared a cross for your Savior.

O holy God, holy and mighty, holy immortal one, have mercy on us.

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# At the High Altar, the Cross is shown for the third time.

Sung by two Cantors:

V. Quid ultra debui facere tibi, et non feci?
Ego quidem plantavi te vineam meam speciosissimam, et tu facta es mihi nimis amara: aceto namque mixto cum felle sitim meam potasti, et lancea perforasti latus Salvatori tuo.

Sung by two Priests:
Agios o Theos,
Agios ischyros,
Agios athanatos, eleison imas.

Sung by the Schola:
Sanctus Deus,
Sanctus fortis,
Sanctus immortalis, miserere nobis.

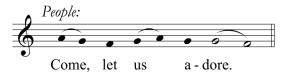
V. What more could I have done for you, that I have not done?
I have planted you,
my most beautiful vine,
and you have proved exceeding bitter to me;
for vinegar mixed with gall
in my thirst you gave me to drink,
and with a lance you pierced the side of your Savior.

O holy God, holy and mighty, holy immortal one, have mercy on us.

# The Acclamation is sung:



Be-hold the wood of the Cross, on which hung the salvation of the world.



The People kneel.





The Friars venerate the Cross at the steps of the Presbytery.

Thereafter the Cross is placed at the foot of the Sanctuary;
the People approach in two lines, one on the right and the other on the left;
they genuflect before the Cross and venerate the Corpus on its hands, during which time the Reproaches are sung:

ANTIPHON Chant, mode iv

Tuam crucem adoramus, Domine, tuam gloriosam reconlimus passionem: miserere nostri qui passus es pro nobis.

We adore your cross, O Lord, we recall your glorious passion; have mercy on us, you who suffered for us.

ANTIPHON Chant, mode iv

Crucem tuam adoramus, Domine, et sanctum resurrectionem tuam laudamus, et glorificamus: ecce enim propter crucem venit gaudium in universo mundo.

We adore your cross, O Lord, and your holy Resurrection we praise and glorify: for behold, on account of the cross joy has come to the whole world.

ANTIPHON Chant, mode iv

Adoremus cruces signaculum, per quod salutis sumpsimus sacramentum.

We adore the sign of the cross, through which we have received the sacrament of salvation.

HYMN Crux fidelis and Pange lingua gloriosi proelium

Chant, mode i

Faithful cross, above all others, One and only noble tree! None in foliage, none in blossom, None in fruit, you peer may be; Precious wood and precious fastening, Precious weight upheld in plea.

Sing, my tongue, the noble battle With completed victory rife; O'er the cross, the Victor's trophy Tell the triumph of the strife: How the world's Redeemer conquered By surrendering of his life.

God, his Maker, with compassion When the first-made Adam fell, When he ate the fruit of sorrow, Whose reward was death and hell, Noted then this wood, the ruin Of the ancient wood to quell.





This, the work of our salvation,
He appointed to atone;
To the traitor's wiles opposing
Art more subtle than his own;
And more there world bring the healing
Where the harm had first been sown.

Wherefore, then with sacred fullness Of the destined time complete, He was sent, the world's creator From the Father's heavenly seat; And, from Virgin born, proceeded, God made man, the foe to meet.

There he lies, an infant weeping Where the narrow manger stands; And his limbs the virgin-mother Warm enfolds in swaddling bands; Meetly thus, with garment wrapping, Binding feet and legs and hands.

Thirty years among us dwelling, His appointed time fulfilled, Born for this he meets his passion, This indeed he freely willed; On the cross the Lamb is lifted Where his lifeblood shall be spilled. He endured the nails, the spitting, Vinegar and spear and reed; From that holy body broken, Blood and water forth proceed: Earth and stars and sky and ocean, By that flood from stain are freed.

Bend your boughs, O tree of glory! Your relaxing sinews bend; For a while the ancient rigor, That your birth bestowed, suspend; And the King of heavenly beauty On your bosom gently tend.

You alone were counted worthy This world's ransom to sustain, That a shipwrecked race foever Might the port of refuge gain; With the sacred blood anointed Of the Lamb for sinners slain.

Praise and honor to the Father; Praise and honor to the Son, Praise and honor to the Spirit, Ever three and ever one; Consubstantial, coeternal, While unending ages run. Amen.

~Venantius Fortunatus (530-609)

ANTIPHON Chant, mode ii

Super omnia linga cedrorum tu sola excelsior, in qua vita mundi pependit, in qua Christus triumphavit, et mors mortem superavit in aeternum.

You alone are above all the cedars, you on which hung the life of the world; on which Christ triumphed, and death overcame death for ever.





#### **MOTET**

Stabat Mater á 8

Giovanni Pierluigi da Palestrina (1525-1594)

Stabat Mater dolorosa juxta Crucem lacrimosa, dum pendebat Filius.

Cujus animam gementem, contristatam et dolentem pertransivit gladius.

O quam tristis et afflicta fuit illa benedicta, Mater Unigeniti.

Quae maerebat et dolebat, et tremebat cum videbat nati poenas inclyti.

Quis est homo qui non fleret, Matrem Christi si videret in tanto supplicio?

Quis non posset contristari piam Matrem contemplari dolentem cum Filio?

Pro peccatis suae gentis vidit Jesum in tormentis et flagellis subditum.

Vidit suum dulcem natum moriendo desolatum, dum emisit spiritum.

Eia Mater, fons amoris me sentire vim doloris fac, ut tecum lugeam.

Fac ut ardeat cor meum in amando Christum Deum ut sibi complaceam.

The grieving Mother stood weeping beside the cross while on it hung her Son.

Through her weeping soul, compassionate and grieving, was a sword pierced.

O how sad and afflicted was that blessed Mother of the Only Begotten.

[She] who mourned and grieved, and trembled while looking at the pains of her beautiful child.

Who is the man who would not weep if he were to see the Mother of Christ in such agony?

Who would not be saddened, contemplating the Mother of Christ suffering with her Son?

For the sins of his people she saw Jesus in torment and subjected to the scourge.

She saw her sweet offspring dying, forsaken, while he gave up the ghost.

O Mother, font of love, make me feel the power of sorrow, that I may grieve with you.

Make my heart to burn in the love of Christ my God, so as to please him.

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Sancta Mater, istud agas, crucifixi fige plagas cordi meo valide.

Tui nati vulnerati, tam dignati pro me pati, mecum poenas divide.

Fac me vere tecum flere Crucifixo condolere, donec ego vixero.

Juxta crucem tecum stare, te libenter sociare in planctu desidero.

Virgo virginum praeclara, mihi jam non sis amara, fac me tecum plangere.

Fac ut portem Christi mortem, passionis ejus sortem et plagas recolere.

Fac me plagis vulnerari, cruce hac inebriari ob amorem filii.

Inflammatus et accensus per te Virgo sim defensus in die judicii.

Fac me cruce custodiri morte Christi praemuniri confoveri gratia.

Quando corpus morietur, fac ut animae donetur paradisi gloria.

Holy Mother, do this for me: fix the stripes of the crucifix truly into my heart.

That of your wounded Son, who so deigned to suffer for me, I may share the pain.

Let me sincerely weep with you, bemoan the Crucified, for as long as I live.

By the cross with you to stand, and gladly share with you in mourning I desire.

Virgin, most exalted among virgins, be not now bitter with me, let me lament with you.

Grant that I may bear the death of Christ, share his passion, and commemorate his wounds.

Let me be wounded with his wounds, let me be inebriated by the cross because of love for the Son.

Inflame and set on fire, by you, Virgin, may I be defended, on the day of judgment.

Let me be guarded by the cross, armed by Christ's death and his grace cherish me.

When my body dies, grant that to my soul is given the glory of paradise.

~attrib. Jacopone da Todi (c. 1230-1306)

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# HOLY COMMUNION

The Altar having been made ready, the People stand silently as the presanctified Host is brought from its reposition. Then is sung:

#### PATER NOSTER



The People kneel for the Ecce Agnus Dei.

To receive Holy Communion on the tongue, please use the Communion line at either altar rail.

To receive Holy Communion in the hand, please use the Communion line in the center aisle of the Nave.





#### **COMMUNION ANTIPHONS**

Adoramus te

Chant, mode I

Adoramus te, Christe, et benedicimus tibi: quia per sanguinem tuum pretiosum redemisti mundum. Miserere nobis.

We adore you, O Christ, and we bless you, for by your most precious blood you have redeemed the world. Have mercy on us.

Per lignum servi

Chant, mode viii

Per lignum servi facti sumus, et per sanctam crucem liberati sumus: fructus arbors seduxit nos, Filius Dei redemit nos. Through a tree we became slaves, and through the holy cross have we been set free; the fruit of a tree deceived us, the Son of God redeemed us.

Salvator mundi

Chant, mode vii

Salvator mundi, salva nos, qui per crucem et sanguinem tuum redemisti nos: auxiliare nobis, te deprecamur, Deus noster. Savior of the world, save us; who by your cross and blood has redeemed us; help us, we beseech you, our God.

COMMUNION MOTET Psalm 50 (51):3

William Byrd (c. 1540-1623)

Miserere mei, Deus, secundum magnam misericordiam tuam et secundum multitudinem miserationum tuarum dele iniquitatem meam. Have mercy on me, O God, according to your great mercy, and according to the abundance of your compassion blot out my transgressions.





# COMMUNION MOTET John 19:25-27

Cristóbal de Morales (c. 1500-1553)

In illo tempore:

Stabant autem juxta crucem mater ejus et soror matris

Maria Cleopae

et Maria Magdalene.

Cum vidisset ergo Jesus matrem et discipulum stantem quem diligebat,

dixit matri suae:

Mulier, ecce filius tuus. Deinde dixit discipulo:

Ecce mater tua. Et ex illa hora

accepit eam discipulus in suam.

At that time:

Now there stood near the cross his mother and his mother's sister

Mary of Cleophas,

and Mary Magdalene.

When Jesus therefore had seen his mother and the disciple standing whom he loved,

he said to his mother: Woman, behold your son. Then he said to the disciple:

Behold your mother.

And from that hour,

the disciple took her as his own.

#### **POST-COMMUNION PRAYER**

Almighty ever-living God, who have restored us to life by the blessed Death and Resurrection of your Christ, preserve in us the work of your mercy, that, by partaking of this mystery, we may have a life unceasingly devoted to you. Through Christ our Lord. *Amen.* 

# **CONCLUDING RITES**

#### SOLEMN BLESSING

May abundant blessing, O Lord, we pray, descend upon your people, who have honored the Death of your Son in the hope of their resurrection: may pardon come, comfort be given, holy faith increase, and everlasting redemption be made secure. Through Christ our Lord. *Amen*.

The Altar is stripped; the Cross it is placed at the foot of the Sanctuary, with four candles.

## PARISH INFORMATION

Welcome to the Parish of St. Vincent Ferrer and St. Catherine of Siena in the Roman Catholic Archdiocese of New York, served by the Dominican Friars of the Province of St. Joseph. The Church of St. Vincent Ferrer, dedicated on May 5, 1918, was built to the designs of renowned American architect Bertram Grosvenor Goodhue, who considered this his finest building. This National Historic Landmark is widely acclaimed as the foremost American example of French Gothic-style architecture and includes a complete set of Charles Connick stained glass windows, carvings by Lee Lawrie, and two instruments by the Schantz Organ Company.

For information about upcoming events, please take a weekly Parish Bulletin.

For general information about the Parish, its many organizations, an overview of the current year's schedule of events, how to become more involved in our common life, and how to register as a parishioner, please call the Parish Office or visit svsc.info. Follow us on facebook @StVincentandStCatherine and sign-up for email alerts by notifying parish@svsc.info.

The Parish's professional choir, the Schola Cantorum, sings every Sunday of the year at the 12 NOON Solemn Mass at St. Vincent Ferrer as well as for numerous weekday feasts. The current Music List, *Music as Holy Preaching*, contains a list of this season's choral repertoire.

# LITURGICAL NOTES

Good Friday is the anniversary of the death and burial of our Lord, who, being both High Priest and Victim, offered himself on the cross for the salvation of the world. This day is called "Good" because on it the condescension and goodness of God were exceedingly manifested toward mankind in Christ's self-sacrifice. Its Solemn Liturgy, customarily celebrated at 3 PM, the hour of the Crucifixion, consists of three parts: 1a. The Liturgy of the Word, including the chanting of the Johannine Passion. 1b. The Solemn Intercessions, with supplications made for the Church and the whole human race.

- 2. The Adoration of the Holy Cross.
- 3. The Holy Communion, with the sacred Host which was consecrated on Holy Thursday. The liturgical color is red, although traditionally was black. On this and the following day, by a most ancient tradition, the Church does not celebrate the Sacraments at all, except for Penance and the Anointing of the Sick.

## LITURGICAL NOTES

Giovanni Pierluigi, born in the town of Palestrina near Rome, began his musical life as a chorister in the choir of the Basilica of St. Mary Major in 1537. Palestrina's first published book of Masses was so well received by Pope Julius III that he was named *maestro di cappella* of the Julian Chapel of St. Peter's Basilca in 1551. He held similar positions elsewhere in Rome, including at St. John Lateran (where he succeeded Orlando di Lasso) and St. Mary Major before returning to St. Peter's in 1571. Palestrina composed at least 105 settings of the Mass, nearly 400 motets, and countless other choral works, many of which were published in his lifetime. As the most famous and influential Renaissance composer, his style is considered the definitive example of "correct" vocal writing, a technical mastery which earned him the moniker "Prince of Music."

Stabat Mater á 8 is the supreme example of the syllabic word setting advanced by the Council of Trent. It was written in 1589 or 1590, when Palestrina was about 60, making it one of his last datable compositions. The work's antiphonal style (two SATB choirs singing in dialogue) is more closely associated with the Venetian School than Palestrina's Roman School. Conductor Peter Phillips suggests that perhaps Palestrina as an old man was keen to show that he was fully abreast of all the most recent developments, as this antiphony was the latest musical fashion at the time. Palestrina's Stabat mater was immediately recognized as a masterpiece of Renaissance polyphony, and, like Allegri's Miserere written 30 years later, was long the sole propriety of the Papal choir, being sung by them every Holy Week.

William Byrd's first known professional employment was as organist of Lincoln Cathedral, although little else is certain of his early musical training. Following the death of Robert Parsons in 1572, Byrd became a Gentleman (professional singer) of the Chapel Royal, the body of priests and singers attached to the English monarch. A practicing Roman Catholic whose name appeared on recusancy lists from 1584, he composed choral music for both the Latin Rite and the English services of Queen Elizabeth's nascent Anglican Church. Much of Byrd's music was published during his lifetime, as he and friend and teacher Thomas Tallis held a royally-bestowed monopoly on the printing of music in England. It is of significant importance that much of Byrd's Latin (and overtly Catholic) music was published, demonstrating the exceptional favor in which he was held by the Queen.

Cristóbal de Morales, the first internationally recognized Spanish composer, is considered the most influential composer between Josquin and Palestrina. Born in Seville, he held many positions throughout his life in both Spain and in Rome (singing in the Papal choir between 1535 and 1545). He wrote numerous settings of the Mass, 22 of which survive, over 100 motets, 5 settings of the Lamentations of Jeremiah, and 18 settings of the Magnificat.

# CHORAL SERVICES OF THE TRIDUUM

All of these Masses are at the Church of St. Vincent Ferrer.

# GOOD FRIDAY – April 18

7 PM Service of Mater Dolorosa and Solemn Compline

Inspice vulnera – Haec quanta sint

Audi Domine hymnum á 8

Nunc dimittis á 6

– Melchior Franck (1580-1639)

# HOLY SATURDAY - April 19

8 PM Great Vigil of Easter

Messe, Op. 36 – Charles-Marie Widor (1844-1937)

Sicut cervus desiderat – Sitivit anima mea – Giovanni Pierluigi da Palestrina (1525-1594)

Dextera Domini, Op. 140, No. 2 – Josef Rheinberger (1839-1901)

Surrexit pastor bonus á 4, Op. 2, No. 4 – Michael Haller (1848-1915)

## EASTER SUNDAY - April 20

12 NOON Solemn Mass Missa Princeps pacis – William Lloyd Webber (1914-1982) Terra tremuit – Giovanni Pierluigi da Palestrina (1525-1594) Christus resurgens – Gregorio Allegri (1582-1652)

5 PM Solemn Vespers and Procession

Magnificat in C minor – Franceso Durante (1683-1755)

Easter Hymn (from CAVALLERIA RUSTICANA) – Pietro Mascagni (1863-1945)

Cover Image: The Crucifixion, detail from Armadio degli Argenti, San Marco, Florence by Bl. Fra Angelico, O.P. (c. 1395-1445) now held in the Museo nazionale di San Marco, Florence



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