

FRIDAY OF THE PASSION OF THE LORD [GOOD FRIDAY]

THE CELEBRATION OF THE PASSION OF THE LORD



THE CATHEDRAL OF SAINT PAUL, BIRMINGHAM, ALABAMA

APRIL 14, 2017

The order of Mass can be found on page 3 in the Sunday's Word booklets found in the pew. Please follow this order of worship for today's music.

In the presence of the bishop, the priest and deacon go to the altar in silence and then prostrate themselves; all others kneel. After praying in silence, all rise as the priest and deacon go to the chair and sing or say the opening prayer.

FIRST READING

ISAIAH 52:13—53:12

RESPONSORIAL PSALM

PSALM 31:2, 6, 12-13, 15-16, 17, 25



Music: Fr. Samuel F. Weber, OSB © St. Meinrad Archabbey ; Text: © 1998, USCCB

SECOND READING

HEBREWS 4:14-16; 5:7-9

GRADUAL *Christus factus est*

PHILLIPIANS 2:8-9

Christ became obedient to the point of death, even death on a cross. Because of this, God greatly exalted him and bestowed on him the name which is above every name.

~Polyphonic setting by Felice Anerio

**While the usual practice at St. Paul is to sing the Responsorial Psalm and Verse before the Gospel, occasionally, a text occurs that has been particularly inspiring to composers of choral music throughout the history of the Church. The Gradual is designed as a meditation upon the readings of the day. It also remains the Church's "first option" for the chant between the readings. The Christus factus est, appointed to both Palm Sunday and Good Friday, is one of the most famous graduals in the repertoire.*

GOSPEL

JOHN 18:1—19:42

The Passion of our Lord Jesus Christ according to St. John



HOMILY

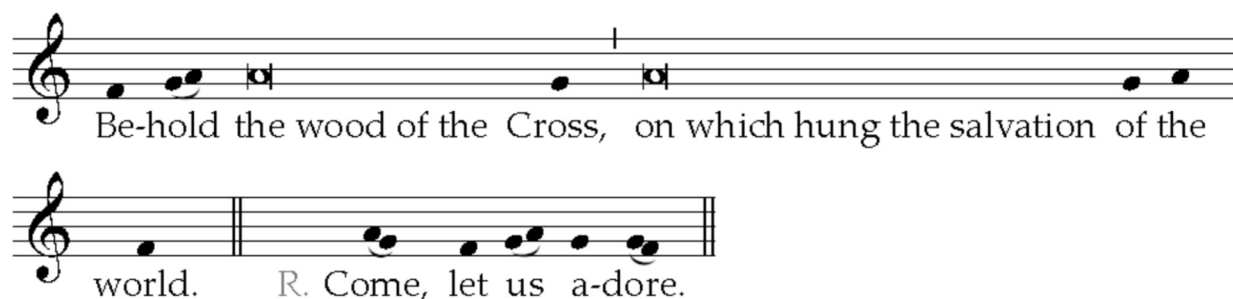
THE MOST REV. ROBERT J. BAKER, STD

THE ADORATION OF THE HOLY CROSS

THE SOLEMN INTERCESSIONS

I. FOR HOLY CHURCH II. FOR THE POPE III. FOR ALL ORDERS AND DEGREES OF THE FAITHFUL
IV. FOR CATECHUMENS V. FOR THE UNITY OF CHRISTIANS VI. FOR THE JEWISH PEOPLE
VII. FOR THOSE WHO DO NOT BELIEVE IN CHRIST VIII. FOR THOSE WHO DO NOT BELIEVE IN
GOD IX. FOR THOSE IN PUBLIC OFFICE X. FOR THOSE IN TRIBULATION

INVITATION (SUNG)



ANTIPHON

Crucem Tuam

We adore your Cross, O Lord, we praise and glorify your holy Resurrection, for behold, because of the wood of a tree joy has come to the whole world. *May God have mercy on us and bless us; may he let his face shed its light upon us and have mercy on us.* We adore your Cross...



THE REPROACHES

Popule Meus

My people, what have I done to you? How have I offended you? Answer me! I led you out of Egypt, from slavery to freedom, but you led your Savior to the cross. **My people...** *Holy is God! Holy and strong! Holy immortal One, have mercy on us!* For forty years I led you safely through the desert. I fed you with manna from heaven and brought you to a land of plenty; but you led your Savior to the cross. *Holy is God!...* What more could I have done for you? I planted you as my fairest vine, but you yielded only bitterness: when I was thirsty you gave me vinegar to drink, and you pierced your Savior with a lance. *Holy is God!...* I scourged Egypt for your sake with its firstborn sons, and you scourged me and handed me over. **My people...** I led you out from Egypt as Pharaoh lay sunk in the Red Sea, and you handed me over to the chief priests. **My people...** I opened the sea before you, and you opened my side with a lance. **My people...** I went before you in a pillar of cloud, and you led me into Pilate's palace. **My people...** I fed you with manna in the desert, and on me you rained blows and lashes. **My people...** I gave you saving water from the rock to drink, and for drink you gave me gall and vinegar. **My people...** I struck down for you the kings of the Canaanites, and you struck my head with a reed. **My people...** I put in your hand a royal scepter, and you put on my head a crown of thorns. **My people...** I exalted you with great power, and you hung me on the scaffold of the Cross. **My people...**

(refrains in Latin; setting by T.L. de Victoria, English plainchant verses by Fr. Samuel F. Weber, OSB)

Faithful Cross the Saints rely on, Noble tree beyond compare! Never was there such a scion, Never leaf or flower so rare. Sweet the timber, sweet the iron, Sweet the burden that they bear!

Sing, my tongue, in exultation Of our banner and device! Make a solemn proclamation Of a triumph and its price: How the Savior of creation Conquered by his sacrifice!

Faithful Cross...

For, when Adam first offended, Eating that forbidden fruit, Not all hopes of glory ended With the serpent at the root: Broken nature would be mended By a second tree and shoot.

Sweet the timber, sweet the iron, Sweet the burden that they bear!

Thus the tempter was outwitted By a wisdom deeper still: Remedy and ailment fitted, Means to cure and means to kill; That the world might be acquitted, Christ would do his Father's will.

Faithful Cross...

So the Father, out of pity For our self-inflicted doom, Sent him from the heavenly city When the holy time had come: He, the Son and the Almighty, Took our flesh in Mary's womb.

Sweet the timber...

Hear a tiny baby crying, Founder of the seas and strands; See his virgin Mother tying Cloth around his feet and hands; Find him in a manger lying Tightly wrapped in swaddling-bands!

Faithful Cross...

So he came, the long-expected, Not in glory, not to reign; Only born to be rejected, Choosing hunger, toil and pain, Till the scaffold was erected And the Paschal Lamb was slain.

Sweet the timber...

No disgrace was too abhorrent: Nailed and mocked and parched he died; Blood and water, double warrant, Issue from his wounded side, Washing in a mighty torrent Earth and stars and ocean tide.

Faithful Cross...

Lofty timber, smooth your roughness, Flex your boughs for blossoming; Let your fibers lose their toughness, Gently let your tendrils cling; Lay aside your native gruffness, Clasp the body of your King!

Sweet the timber...

Noblest tree of all created, Richly jeweled and embossed: Post by Lamb's blood consecrated; Spar that saves the tempest-tossed; Scaffold-beam which, elevated, Carries what the world has cost!

Faithful Cross... Wisdom, power, and adoration To the blessed Trinity For redemption and salvation Through the Paschal Mystery, Now, in every generation, And for all eternity.

Amen.

~Polyphonic setting by Felice Anerio

Verses from the traditional chant setting in English plainchant by Fr. Samuel F. Weber, OSB



HOLY COMMUNION

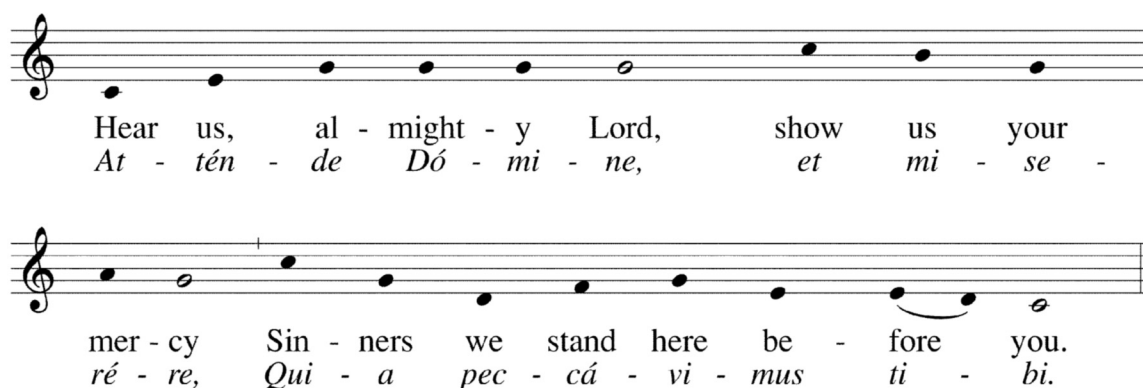
Because Mass is not celebrated today, Holy Communion begins with the Our Father.

DURING THE DISTRIBUTION OF HOLY COMMUNION

HYMN

Attende, Domine

Please join in the Latin refrain below after introduction by the choir, then between verses.



The musical notation consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is composed of quarter and eighth notes. The lyrics are written below the staff, with English and Latin text aligned. The second staff continues the melody with a final cadence. The lyrics for the second staff also include English and Latin text.

Hear us, al - might - y Lord, show us your
At - tén - de Dó - mi - ne, et mi - se -

mer - cy Sin - ners we stand here be - fore you.
ré - re, Qui - a pec - cá - vi - mus ti - bi.

Jesus, our Savior, Lord of all the nations,
Christ our Redeemer, hear the prayers we offer,
Spare us and save us, comfort us in sorrow. *R.*

Word of the Father, keystone of God's building,
Source of our gladness, gateway to the Kingdom,
Free us in mercy from the sins that bind us. *R.*



MOTETS

“MISERERE MEI, DEUS” FROM *Liber Secundus Sacrarum Cantionum*
MISERERE MEI

WILLIAM BYRD
CALVERT SHENK

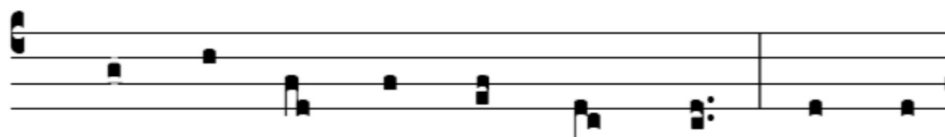
Miserere mei, Deus, secundum magnam misericordiam tuam, et secundum multitudinem miserationum
tuarum, dele iniquitatem meam.

Have mercy on me, O God, according to your great mercy. And according to your abundant mercy, blot out my transgressions.
~Psalm 51:3

Please join in the Latin refrain below after introduction by the choir, then between verses.



1. The roy- al ban- ners for- ward go, The
2. Where deep for us the spear was dyed, Life's
3. Ful- filled is all that Da- vid told In
4. O Tree of beau- ty ! Tree of light ! O
5. On whose dear arms, so wide- ly flung, The
6. O Cross, our one re- li- ance, hail ! This
7. To thee, e- ter- nal Three in One, Let



1. Cross shines forth in mys- tic glow, Where he
2. tor- rent rush- ing from his side, To wash
3. true pro- phe- tic song of old : A- midst
4. Tree, with roy- al pur- ple dight ! E- lect
5. weight of this world's ran- som hung ; The price
6. ho- ly Pas- sion- tide a- vail To give
7. hom- age meet by all be done : Whom by



1. in flesh, our flesh who made, Our sen- tence
2. us in that pre- cious flood Where min- gled
3. the na- tions, God, saith he, Hath reigned and
4. on whose tri- um- phal breast Those ho- ly
5. of hu- man- kind to pay, And spoil the
6. fresh mer- it to the saint And par- don
7. the Cross thou dost re- store, Pre- serve and



1. bore, our ran- som paid.
2. Wa- ter flowed, and Blood.
3. tri- umphed from the Tree.
4. limbs should find their rest.
5. Spoil- er of his prey.
6. to the pen- i- tent.
7. gov- ern ev- er- more. A- men.

*After the postcommunion prayer and prayer over the people, all genuflect to the Cross and depart
in silence.*

ABOUT TODAY'S MUSIC

In keeping with the somber, desolate nature of this liturgy, all music is sung without accompaniment. This tradition of the Church reflects Christ's emptying of himself on the Cross. As we fast today from food, so we fast from celebratory liturgical music. Nonetheless, the unbelievable sacrifice of Jesus Christ on the Cross has inspired some of the most beautiful sacred music ever composed. Today, Cathedral Choir sings the Reproaches, or *Improperia*, set to the music of Tomas Luis de Victoria, a Spanish Renaissance priest-composer. This text has been part of the Good Friday liturgy since at least the 9th Century and highlights the suffering Jesus Christ experienced at our hands in the Crucifixion. A sign of the venerability of these texts is that the refrains are sung in Latin and Greek, in spite of the fact that Greek has not been a large part of the Roman liturgy for well over a millennium. Victoria's choral arrangement of the refrains of the Reproaches is one of his most brilliant achievements: somehow, the music clothes the text in a beauty that soothes the painful words. The Good Friday hymn *Crux Fidelis*, composed in the 7th Century by the poet Venantius Fortunatus, is sung to polyphony by Felice Anerio. Anerio assumed the role of composer for the *Cappella Sistina* after the death of Palestrina. His music is more homophonic than that of his predecessor and involves more contrast of rhythms and textures, all things that would be hallmarks of the dawning Baroque period. His *Christus factus est* is frequently performed; it is compact, deriving its expression from its dissonance, used to "text-paint" the anguish Jesus Christ experienced in the garden and in the Crucifixion. Anerio's setting of the Good Friday hymn *Crux Fidelis* demonstrates his use of contrast to illuminate texts: the text "*None in foliage, none in blossom, none in fruit thy peers may be*" is illustrated by a joyful motive thrown back and forth between vocal parts. This section is framed by imitation hearkening back to the Renaissance period. This hymn tells how Christ's death redeemed the fault of Adam, spared no pain for our sake, and led to the glorious redemption (and our hope of salvation) on Easter. While not heard often today (to our great impoverishment), the hymn *Vexilla Regis* has been a part of the liturgy since the 6th Century, serving most often as the hymn of Vespers in Holy Week and for feasts of the Holy Cross. The "vexilla" or "signs" are variously interpreted as military banners or signs of battle, which would be contrasted with Christ's "vexilla"—the cross, the spear, the scourge, and so on. The hymn was originally written for a Christian procession in France, though, so the literal meaning of the signs of Christian royalty is likely an acceptable interpretation as well. Finally, because of the emphasis of the day on the Holy Cross, we present two contrasting settings of penitential Psalm 51. The first, by William Byrd, is one of the finest Renaissance setting of this psalm. Byrd utilizes five-voice writing to create a powerful texture. Motives often come "out of the depths" from the men's voices. Byrd takes particular care in setting the initial words ("*have mercy on me*") and also those that emphasize God's will ("*secundum verbum tuum/ according to your word*"), making a statement of personal faith that is a reminder of Byrd's fervent Catholicism at a time when practice of the Faith was punishable by death. The second setting is by the late Calvert Shenk, former organist-choirmaster of this very Cathedral church. His setting utilizes a modern harmonic language but retains the Latin text. It is a little gem! A final sign of the uniqueness of this day is that the ministers and people enter and leave in complete silence, and no Mass is celebrated.

Please feel free to take this order of worship with you. Please pray for our catechumens and candidates as they prepare to share in the Easter sacraments!

THE CATHEDRAL OF SAINT PAUL

2120 3RD AVENUE NORTH
BIRMINGHAM, ALABAMA 35203
WWW.STPAULSBHM.ORG 205.251.1279

THE MOST REVEREND ROBERT J. BAKER, STD
BISHOP OF BIRMINGHAM IN ALABAMA

THE REVEREND BRYAN W. JERABEK, JCL, RECTOR

LITURGICAL SCHEDULE

SUNDAY MASSES

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

WEEKDAY MASSES

MONDAY-FRIDAY, 6:30AM & 12:10PM

CONFESSIONS

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

*FOR MORE INFORMATION ON THE CATHEDRAL'S SACRED MUSIC APOSTOLATE, PLEASE VISIT
WWW.STPAULSBHM.ORG/MUSIC. THERE YOU WILL FIND THOROUGH DESCRIPTIONS OF THE
SECOND VATICAN COUNCIL'S VISION OF THE CATHEDRAL CHURCH AS A UNIQUE HOME FOR
THE TREASURY OF SACRED MUSIC. COMING EVENTS, DESCRIPTIONS OF THE CHORAL ENSEMBLES,
CATHEDRAL ORGAN (WHICH IS IN NEED OF RESTORATION AND REBUILDING), AND
MUCH MORE IS AT YOUR FINGERTIPS! COME VISIT US ONLINE OR IN PERSON.*



PLEASE JOIN US IN THE REMAINDER OF TRIDUUM AND EASTER

HOLY SATURDAY, APRIL 15: THE EASTER VIGIL IN THE HOLY NIGHT, 8:00PM*

EASTER SUNDAY, APRIL 16: MASS DURING THE DAY AT 8:30AM AND 11:00AM*

WEEKDAYS IN THE OCTAVE OF EASTER: MASS AT 6:30AM AND 12:10PM**

***INDICATES CHORAL SERVICES **EXCEPT EASTER MONDAY, WHEN THERE IS ONE MASS AT 12:10PM**

COPYRIGHTS

All music used with permission. Onelicense #A702187