

MUSICAL ORATORY OF LENT 2024

Dieterich Buxtehude

'Membra Jesu nostri patientis sanctissima'



The Oratory Singers & Parish Orchestra

Tuesday, March 5th, 2024
at 6:30 o'clock in the evening

Old St. Mary's Catholic Church
123 East 13th Street • Cincinnati, Ohio 45202

Sponsored by the Anerio Institute & the Fathers of the Oratory

WELCOME

The priests and brothers of The Cincinnati Oratory are pleased to welcome you to Old Saint Mary's Church this evening for the first-annual Musical Oratory of Lent, sponsored by the Anerio Institute.

We welcome you to this historic and venerable house of prayer, and hope that tonight's Oratory helps you enter more deeply and fruitfully into this period of lent. For more information on the Anerio Institute, a non-profit supporting music at the Oratory parishes, and how you can help support future musical offerings like these, see the back cover of this program.

ABOUT THE MUSIC

Dieterich Buxtehude's *Membra Jesu Nostri*, BuxWV 75, is a cycle of seven cantatas composed in 1680, and dedicated to Gustav Düben, organist at the royal court in Sweden. The full title of the piece is *Membra Jesu nostri patientis sanctissima humillima devotione decantata*, or, 'The most holy limbs of our suffering Jesus, sung with most humble devotion'.

For his text, Buxtehude chose large selections of the seven-part medieval hymn *Salve mundi salutare*, attributed to a wide variety of authors, most commonly to St. Bernard of Clairvaux or the Cistercian abbot Arnulf of Leuven. Each section of the hymn text addresses with devotion a different part of the suffering Christ. The seventh section, *Salve caput cruentatum*, would, through numerous translations, eventually become the beloved hymn, 'O Sacred Head, Surrounded.'

Each cantata begins with a short instrumental introduction, which Buxtehude labels, 'Sonata'. Most then follow with a chorus, although two have a Trio in place of the chorus. These pieces are scriptural texts, rather than verses of the hymn. After this piece, the hymn verses follow in a series of short Arias and Trios, tied together by short instrumental ritornelli, giving each cantata something of the feeling of a concerto. Usually, the opening vocal number is reprised at the end of the cantata, although the final cantata ends with an extended Amen in place of the reprise.

The score is for two violins, a consort of viols, violone, and continuo. Sadly, tonight's presentation does not include the full complement of historic strings, but, in addition to our violinists, we are pleased to have Dr. Christopher Wilke of CCM playing theorbo in the continuo group, and James Lambert, recently retired from the CSO, playing violone.

Because each cantata stands alone to a certain extent (some have suggested that they were originally written to be performed, one per night, on each of the seven nights of Holy Week), each one concludes with a verse of the hymn translated in English, and sung to different versions of the so-

called ‘Passion Chorale,’ with which ‘O Sacred Head’ is so profoundly associated, including the original rhythmic setting by Hans Leo Hassler, and various harmonizations from J.S. Bach, who was deeply influenced by Buxtehude as a young man. These will be sung by the whole congregation, accompanied by Old St. Mary’s magnificent 39-rank Austin organ, rebuilt in 2014. After the hymn, a brief set of devotional prayers will follow, taken from various Catholic sources, and relating to the subject of the cantata that has just been sung, before the next cantata begins. Please join in heartily!

ABOUT THE MUSICIANS / MUSIC AT OLD ST. MARY’S

Old St. Mary’s offers a rich tapestry of sacred music from week to week, served by several ensembles. On most Sundays at the 9.30am Mass, you will hear the Choir of the Cincinnati Oratory, a mixed professional & volunteer group of around twenty voices, presenting a program of sacred music centering on Gregorian chant, and encompassing the range of sacred music from Renaissance polyphony through modern compositions. A singing congregation completes the musical fabric of worship, joining robustly in the singing of the Gregorian chant Ordinary, the dialogues of the Mass, and vernacular hymnody.

The German Mass at 11.30am each week (the only one of its kind in the United States) features a dedicated group of volunteer singers most Sundays, and an enthusiastic congregation, singing traditional hymns from *Gotteslob*, the official hymnal of the German-speaking Catholic dioceses.

The Cincinnati Oratory also sponsors a children’s program, the *Laudate Pueri* Children’s Schola Cantorum, forming young people in vocal technique, music theory, and the music of the liturgy.

Tonight’s music is offered by the Oratory Singers, the professional element of the Choir of the Cincinnati Oratory, and the Old St. Mary’s Parish Orchestra (both reduced and augmented for this performance), which accompanies the Choir of the Cincinnati Oratory for major feasts.

Freewill offerings are gratefully accepted in the basket(s) placed at the back of church. For information on becoming a patron of sacred music at the Oratory, please see the inside back cover of the program.

We welcome you to our beloved and beautiful historic parish, and hope to see you again. For your convenience, a schedule of upcoming events at the Oratory parishes is found on the back cover. We hope you find tonight’s Musical Oratory helpful in entering more deeply into this Lenten season.

PRELUDE *Ach Herr, mich armen Sünder*, BuxWV 178
Dieterich Buxtehude, d. 1707



☞ All STAND as the priest and ministers enter in silence. Be SEATED when the priest sits. As this is a devotion, not a concert, please refrain from all applause **during** & **after** the Oratory.

SONATA

TUTTI *Ecce super montes*
 Nahum I: 15

The full choir sings:

*Ecce super montes pedes evangelizantis
 et annunciantis pacem.*

Behold upon the mountains the feet of him
 that bringeth good tidings & preacheth peace.

ARIA *Salve mundi salutare*
 Mediaeval Latin hymn, att. St. Bernard of Clairvaux or Arnulf of Leuven

1st solo soprano:

*Salve mundi salutare,
 salve, salve Jesu chare!
 Crucis tuae me aptare
 vellem vere, tu scis quare.
 Da mihi tui copiam.*

Hail, Salvation of the world,
 Hail, O hail, dear Jesus!
 I would truly make myself fit
 to take up Thy Cross: Thou knowest why.
 Grant me a portion of Thy great abundance.

Amanda Heisler, soprano

ARIA *Clavos pedum, plagas duras*

Mediaeval Latin hymn, att. St. Bernard of Clairvaux

2nd solo soprano:

*Clavos pedum, plagas duras,
et tam graves impressuras,
circumplector cum affectu,
tuo pavens in aspectu,
tuorum memor vulnerum.*

The nails in Thy Feet, the hard blows,
and such deep marks,
I embrace with affection,
growing pale at the sight,
mindful of Thy wounds.

Catherine Fishlock, soprano

ARIA *Dulcis Jesu, pie Deus*

Mediaeval Latin hymn, att. St. Bernard of Clairvaux

Solo bass:

*Dulcis Jesu, pie Deus,
ad te clamo licet reus,
praebe mihi te benignum,
ne repellas indignum
de tuis sanctis pedibus.*

O sweet Jesus, faithful God,
to Thee I cry, as the guilty may,
show me mercy of Thy kindness,
nor cast me, unworthy though I be,
away from Thy Holy Feet.

Neil DeAtley, baritone

TUTTI *Ecce super montes*

Nahum I: 15

The choir reprises the opening chorus:

*Ecce super montes pedes evangelizantis
et annunciantis pacem.*

Behold upon the mountains the feet of him
that bringeth good tidings & preacheth peace.

TUTTI *Salve mundi salutare*


Mediaeval Latin hymn, att. St. Bernard of Clairvaux

The full choir sings:

*Salve mundi salutare,
salve, salve Jesu chare!
Crucis tuae me aptare
vellem vere, tu scis quare.
Da mihi tui copiam.*

Hail, Salvation of the world,
Hail, O hail, dear Jesus!
I would truly make myself fit
to take up Thy Cross: Thou knowest why.
Grant me of Thy great abundance.

☞ *All STAND and join in singing:*



Hail Thou, the world's sal - va - tion, Hail Je - sus, kind and sweet. In
grate-ful a - do - ra - tion, I now em - brace Thy feet. Em -
bra - cing them, I tar - ry, Thy pier - ced feet a - dore, and
in my heart would car - ry their im - age ev - er - more.

Text: att. St. Bernard of Clairvaux, d. 1153, trans. D. Donahoe, adapt SMC
Tune: Hans Leo Hassler, d. 1612, adapt. & harm. J.S. Bach, d. 1750

PRAYER TO THE HOLY FEET

from the Novena in honor of the Holy Feet

The priest prays the following prayer, and all respond 'Amen.'

Beloved Jesus, Thou hast allowed Thy Holy Feet to be nailed to the Cross out of love for us. Thou didst permit Thy precious Blood to spill to the earth from the wounds made by the nails. Give us the courage we need to stand at the foot of the Cross with our Blessed Mother and St. John, and to kiss Thy Holy Feet. May the precious blood shed by Thy Holy Feet win for us the remission of our sins, and life everlasting. **Amen.**

☞ *All KNEEL or, if physically unable, are SEATED.*

Our Father... Hail Mary... Glory Be...

Priest: Lord Jesus, crucified. *All:* **Have mercy on us.**

☞ *Be SEATED.*



SONATA IN TREMULO

TUTTI *Ad ubera portabimini*
Isaiah 66: 12

The full choir sings:

*Ad ubera portabimini
et super genua blandicentur vobis.*

You shall be carried at the breasts,
and upon the knees they shall caress you.

ARIA *Salve mundi salutare*
Mediaeval Latin hymn, att. St. Bernard of Clairvaux

Solo tenor:

*Salve Jesu, rex sanctorum,
spes vota peccatorum,
crucis ligno tamquam reus,
pendens homo verus Deus,
caducis nutans genibus.*

Hail, O Jesus, King of saints,
Offered now as hope for sinners,
as though guilty, on the wood of the Cross:
hanging as true man & true God,
Thy unsteady knees giving way.

Daniel Carter, tenor

ARIA *Quid sum tibi responsurus*
Mediaeval Latin hymn, att. St. Bernard of Clairvaux

Solo alto:

*Quid sum tibi responsurus,
actu vilis corde durus?
Quid rependam amatori,
qui eligit pro me mori
ne dupla morte morerer.*

How should I respond to Thee,
I, whose deeds are vile & heart is hard?
What shall I repay to that Lover,
Who chose to die on my behalf,
lest I should die a second death?

Anna Little, mezzo-soprano

TRIO *Ut te quaeram mente pura*
Mediaeval Latin hymn, att. St. Bernard of Clairvaux

The trio sings:

*Ut te quaeram mente pura
sit haec mea prima cura,
non est labor et gravabor
sed sanabor et mundabor
cum te complexus fuero.*

That I may seek Thee with a pure mind,
May this be my foremost care:
It is not toil, nor will I be burdened,
But rather shall be healed and cleansed,
when I embrace Thee.

Catherine Fishlock, soprano

Hilary Cesare, soprano

Neil DeAtley, baritone

TUTTI *Ad ubera portabimini*
Isaiah 66: 12

The choir reprises the opening chorus:

*Ad ubera portabimini
et super genua blandicentur vobis.*

You shall be carried at the breasts,
and upon the knees they shall caress you.

☞ *All STAND and join in singing:*

What thanks, O wound-ed Sa - vior, can I re - turn to Thee, for
all Thy lov - ing mer - cy, Thy death up - on the tree? Curb
all my thoughts and mo - tions that un - to wrong in - cline fill
me with true de - vo - tion and make me whol - ly Thine.

Text: att. St. Bernard of Clairvaux d. 1153, trans. D. Donahoe, adapt SMC

Tune: Hans Leo Hassler, d. 1612, adapt. & harm. J.S. Bach, d. 1750

RESPONSIVE READING

Philippians 2: 5-II (Douay-Rheims Bible)

Priest: Let this mind be in you, which was also in Christ Jesus: Who being in the form of God, thought it not robbery to be equal with God: But emptied himself, taking the form of a servant, being made in the likeness of men, and in habit found as a man. He humbled himself, becoming obedient unto death, even to the death of the Cross.

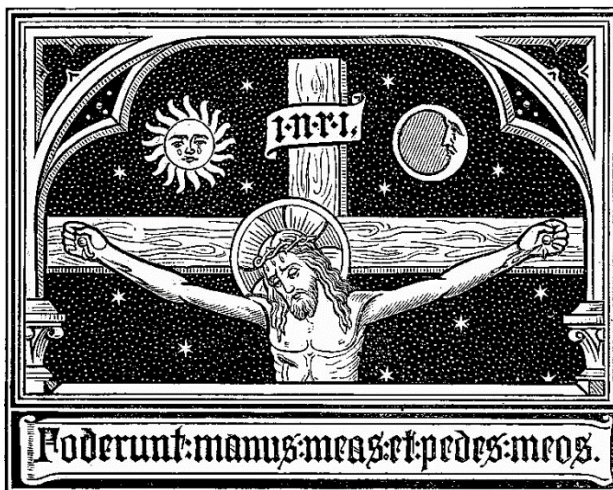
☞ *All KNEEL or, if physically unable, are SEATED.*

All: For which cause God also hath exalted him, and hath given him a name which is above all names: That in the name of Jesus every knee should bow, of those that are in heaven, on earth, and under the earth: And every tongue confess that Jesus Christ is Lord, in the glory of God the Father.

Our Father... Hail Mary... Glory Be...

Priest: Lord Jesus, crucified. *All:* **Have mercy on us.**

☞ *Be SEATED*



SONATA

TUTTI *Quid sunt plagae istae*
 Zechariah 13: 6

The full choir sings:

*Quid sunt plagae istae
 in medio manuum tuarum?*

What are these wounds
 in the midst of thy hands?

ARIA *Salve Jesu pastor bone*
 Mediaeval Latin hymn, att. St. Bernard of Clairvaux

1st soprano solo:

*Salve Jesu, pastor bone
 fatigatus in agone
 qui per lignum es distractus
 et ad lignum es compactus
 expansis sanctis manibus.*

Hail, O Jesus, Good Shepherd,
 wearied by Thy mortal struggle:
 Thou who art torn apart by the Cross
 art joined to that Wood as well,
 with holy Hands outstretched.

Hilary Cesare, soprano

ARIA *Manus sanctae, vos amplector*
Mediaeval Latin hymn, att. St. Bernard of Clairvaux

2nd soprano solo:

*Manus sanctae, vos amplector
et gemendo condelector,
grates ago plagis tantis
clavis duris guttis sanctis,
dans lachrymas cum osculis.*

Holy Hands, I embrace you,
and delight in you with weeping:
I render thanks to such great wounds:
giving to hard nails & holy drops of Blood
my tears, mingled with kisses.

Catherine Fishlock, soprano

TRIO *In cruore tuo lotum*
Mediaeval Latin hymn, att. St. Bernard of Clairvaux

The trio sings:

*In cruore tuo lotum
me commendo tibi totum,
tuae sanctae manus istae
me defendant, Jesu Christe,
extremis in periculis.*

Washed in Thy Blood,
I commend my whole self to Thee,
May these holy Hands of Thine
defend me, O Jesus Christ,
in my final moments of peril.

*Anna Little, mezzo-soprano
Will Meriwether, tenor
Neil DeAtley, baritone*

TUTTI *Quid sunt plagae istae*
Zechariah I3: 6

The choir reprises the opening chorus:

*Quid sunt plagae istae
in medio manuum tuarum?*

What are these wounds
in the midst of thy hands?

♫ *All STAND and join in singing:*



O Je - sus, my Good Shep-herd, Be - hold Thee in Thy strife! held
fast up-on the gib - bet that rends Thee from Thy life: Thy
life will soon be end - ed, Yet with each shal - low breath, Thy
hands are still ex - tend - ed to res - cue me from death.

Text: att. St. Bernard of Clairvaux, d. 1153, trans. Sean Connolly, b. 1991

Tune: Hans Leo Hassler, d. 1612

PRAYER TO THE WOUNDED HANDS

adapted from the Roman *Raccolta*

The priest prays the following prayer, and all respond 'Amen.'

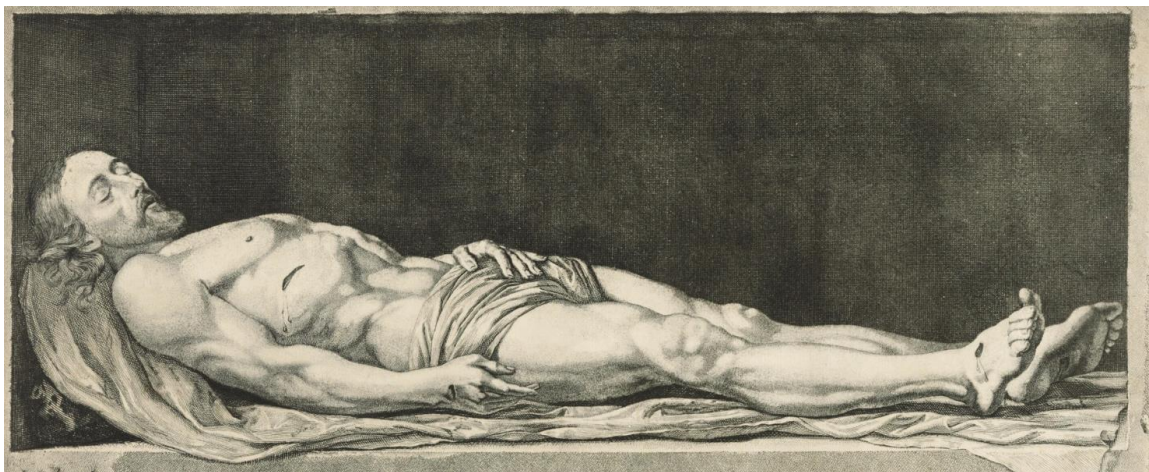
Holy wounds of the Hands of my Jesus! I adore Thee, I console Thee for the bitter pain which Thou didst suffer. I thank Thee for having, in Thy love, spared me the scourges and eternal damnation which my sins had merited. I offer to the Eternal Father the pain and love of Thy most holy humanity, and I pray Thee to teach me how to turn to good account my span of life, and bring forth in it worthy fruits of penance, and so disarm the justice of God, which I have provoked. **Amen.**

♫ *All KNEEL or, if physically unable, are SEATED.*

Our Father... Hail Mary... Glory Be...

Priest: Lord Jesus, crucified. *All:* **Have mercy on us.**

♫ *Be SEATED.*



SONATA

TUTTI *Surge, surge, amica mea*
 Song of Songs 2: 13-14

The full choir sings:

*Surge, surge, amica mea, speciosa mea,
 et veni, columba mea, in foraminibus petrae,
 in caverna maceriae.*

Arise, my love, my beautiful one,
 and come, my dove, in the clefts of the rock, in
 the hollow places of the wall.

ARIA *Salve latus salvatoris*
 Mediaeval Latin hymn, att. St. Bernard of Clairvaux

1st soprano solo:

*Salve latus salvatoris,
 in quo latet mel dulcoris,
 in quo patet vis amoris,
 ex quo scatet fons cruoris,
 qui corda lavat sordida.*

Hail, O Side of the Savior,
 in which lies hid the honey of sweetness,
 in which shines forth the power of love,
 from which gushes the spring of Blood
 that washes sin-stained hearts clean.

Amanda Heisler, soprano

TRIO *Ecce tibi appropinquo*

Mediaeval Latin hymn, att. St. Bernard of Clairvaux

The trio sings:

*Ecce tibi appropinquo,
parce, Jesu, si delinquo,
verecunda quidem fronte,
ad te tamen veni sponte
scurtari tua vulnera.*

Behold, I draw near to Thee:
pardon, O Jesus, if I offend!
With humble countenance indeed
of mine own will have come to Thee
to gaze upon Thy wounds.

*Anna Little, mezzo-soprano
Daniel Carter, tenor
Neil DeAtley, baritone*

ARIA *Hora mortis mea flatus*

Mediaeval Latin hymn, att. St. Bernard of Clairvaux

2nd soprano solo:

*Hora mortis mea flatus
intret, Jesu, tuum latus,
hinc expirans in te vadat,
ne hunc leo trux invadat
sed apud te permaneat.*

At the hour of my death,
may my last breath enter Thy side, O Jesus,
breathing it forth from here into Thee,
lest the fearsome lion snatch it away,
may it rather remain with Thee.

Hilary Cesare, soprano

TUTTI *Surge, surge, amica mea*

Song of Songs 2: 13-14

The choir reprises the opening chorus:

*Surge, surge, amica mea, speciosa mea,
et veni, columba mea, in foraminibus petrae,
in caverna maceriae.*

Arise, my love, my beautiful one,
and come, my dove, in the clefts of the rock, in
the hollow places of the wall.

☞ *All STAND and join in singing:*

Be - hold, as in my weak - ness, I clasp Thy ho - ly Cross: I
come to Thee in meek - ness Do Thou re - deem my loss. O
o - pen Side, O well - spring whence mer - cy's wa - ters flow: None
great - er cure, nor off - ring, nor place of re - fuge know.

Text: att. St. Bernard of Clairvaux, d. 1153, trans. Sean Connolly, b. 1991

Tune: Hans Leo Hassler, d. 1612, adapt. & harm. J.S. Bach, d. 1750

PRAYER TO THE PIERCED SIDE

adapted from the Roman *Raccolta*

The Priest: Holy wound in the side of my Jesus! I adore Thee, I console Thee for the cruel insult Thou didst suffer. I thank Thee, my Jesus, for the love which suffered Thy side and heart to be pierced, that so the last drops of blood and water might issue forth, making my redemption to abound. I offer to the Eternal Father this outrage, and the love of Thy most holy Humanity, that my soul may enter once for all into that most loving Heart, eager and ready to receive the greatest sinners, and never more depart. **Amen.**

☞ *All KNEEL or, if physically unable, are SEATED.*

Our Father... Hail Mary... Glory Be...

Priest: Lord Jesus, crucified. *All:* **Have mercy on us.**

☞ *Be SEATED.*



SONATA

TRIO *Sicut modo geniti infantes*

I Peter 2: 2-3

The trio sings:

*Sicut modo geniti infantes rationabiles,
et sine dolo lac concupiscite,
ut in eo crescatis in salutem.*

*Si tamen gustatis,
quoniam dulcis est Dominus.*

As newborn babes, with reason,
and without guile, long for milk,
that thereby you may grow unto salvation.

If so be, you have tasted
that the Lord is sweet.

*Anna Little, mezzo-soprano
William Meriwether, tenor
Neil DeAtley, baritone*

ARIA *Salve, salus mea, Deus*

Mediaeval Latin hymn, att. St. Bernard of Clairvaux

Alto solo:

*Salve, salus mea, Deus,
Jesu dulcis, amor meus,
salve pectus reverendum,
cum tremore, contigendum
amoris domicilium.*

Hail, O my Salvation, God,
Sweet Jesus, my love;
hail, O Breast to be revered,
to be approached with trembling,
the dwelling-place of love.

Anna Little, mezzo-soprano

ARIA *Pectus mihi confer mundum*

Mediaeval Latin hymn, att. St. Bernard of Clairvaux

Tenor solo:

*Pectus mihi confer mundum
ardens, pium, gemebundum,
voluntatem abnegatam,
tibi semper conformatam,
juncta virtutum copia.*

Bestow on me a pure breast -
ardent, faithful, grieved by sin -
a will denied,
conformed always to Thee,
joined with an abundance of virtue.

William Meriwether, tenor

ARIA *Ave, verum templum Dei*

Mediaeval Latin hymn, att. St. Bernard of Clairvaux

Bass solo:

*Ave, verum templum Dei
precor, miserere mei,
tu totius arca boni
fac electis me apponi
vas dives Deus omnium.*

Hail, true Temple of God,
I pray, have mercy on me,
Thou Ark of every good thing,
deign to place me with the elect,
my surety, bounteous God of all.

Neil DeAtley, baritone

TRIO *Sicut modo geniti infantes*

I Peter 2: 2-3

The trio sings:

*Sicut modo geniti infantes rationabiles,
et sine dolo lac concupiscite,
ut in eo crescatis in salutem.
Si tamen gustatis,
quoniam dulcis est Dominus.*

As newborn babes, with reason,
and without guile, long for milk,
that thereby you may grow unto salvation.
If so be, you have tasted
that the Lord is sweet.

♫ *All STAND and join in singing:*

O Hail, Thou my sal - va - tion, O Hail, great God of Might: Je -
su, in a - do - ra - tion I bathe me in Thy light: Ap -
proach-ing Thee, I trem - ble, take pi - ty from a - bove: may
my breast Thine re - sem - ble, a dwel - ling-place of love.

Text: att. St. Bernard of Clairvaux, d. 1153, trans. D. Donahoe, adapt SMC
Tune: Hans Leo Hassler, d. 1612

THE BREASTPLATE OF SAINT PATRICK

Traditional, att. St. Patrick

The Priest: I arise today through a mighty strength, the invocation of the Trinity, through belief in the Threeness, through confession of the Oneness of the Creator of creation. Christ with me, Christ before me, Christ behind me, Christ in me, Christ beneath me, Christ above me, Christ on my right, Christ on my left, Christ when I lie down, Christ when I sit down.

All: Christ when I arise, Christ in the heart of every man who thinks of me, Christ in the mouth of everyone who speaks of me, Christ in every eye that sees me, Christ in every ear that hears me. I arise today through a mighty strength, the invocation of the Trinity, through belief in the Threeness, through confession of the Oneness of the Creator of creation.

♫ *All KNEEL or, if physically unable, are SEATED.*

Our Father... Hail Mary... Glory Be...

Priest: Lord Jesus, crucified. *All:* **Have mercy on us.**

♫ *Be SEATED.*



SONATA

TRIO *Vulnerasti cor meum*
 Song of Songs 4: 9

The trio sings:

*Vulnerasti cor meum,
 soror mea, sponsa,
 vulnerasti cor meum.*

Thou hast wounded my heart,
 my sister, my bride;
 thou hast wounded my heart.

*Hilary Cesare, soprano
 Catherine Fishlock, soprano
 Neil DeAtley, baritone*

ARIA *Summi regis cor, aveto*
 Mediaeval Latin hymn, att. St. Bernard of Clairvaux

1st soprano solo:

*Summi regis cor, aveto,
 te saluto corde laeto,
 te complecti me delectat
 et hoc meum cor affectat
 ut ad te loquar animes.*

Heart of the Highest King, hail!
 I greet Thee with a cheerful heart,
 To embrace Thee, my delight;
 this touches my heart:
 Thou givest me strength to speak to Thee.

Hilary Cesare, soprano

ARIA *Per medullam cordis mei*

Mediaeval Latin hymn, att. St. Bernard of Clairvaux

2nd soprano solo:

*Per medullam cordis mei,
peccatoris atque rei,
tuus amor transferatur,
quo cor tuum rapiatur
languens amoris vulnere.*

Throughout the depths of my heart,
the heart of a guilty sinner,
may Thy love be transplanted,
that love whereby Thy weary heart
was ravaged by the wound of love.

Amanda Heisler, soprano

ARIA *Viva cordis voce clamo*

Mediaeval Latin hymn, att. St. Bernard of Clairvaux

Bass solo:

*Viva cordis voce clamo,
dulce cor te namque amo,
ad cor meum inclinare,
ut se possit applicare
devoto tibi pectore.*

With the living voice of my heart I cry,
for, sweet Heart, I love Thee.
Incline to my heart
that it may be able to draw near,
with consecrated breast, to Thee.

Neil DeAtley, baritone

TRIO *Vulnerasti cor meum*

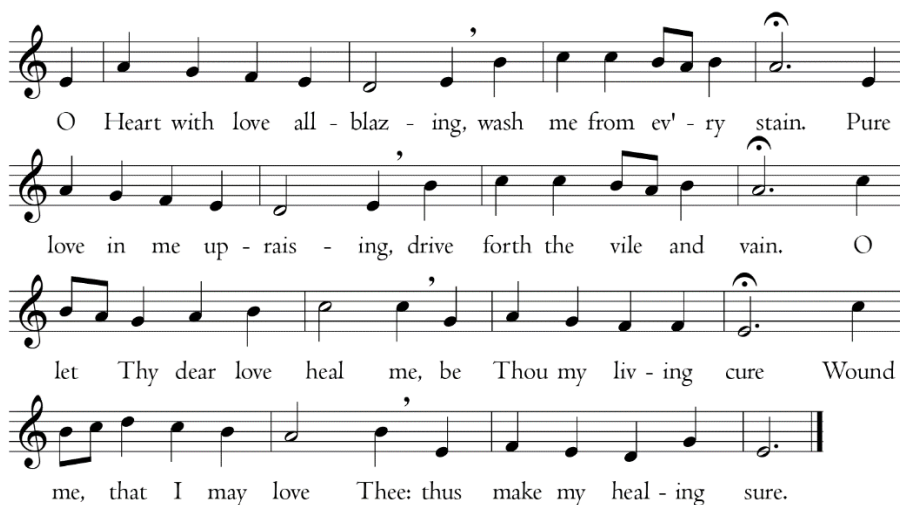
Song of Songs 4: 9

The trio sings:

*Vulnerasti cor meum,
soror mea, sponsa,
vulnerasti cor meum.*

Thou hast wounded my heart,
my sister, my bride,
Thou hast wounded my heart.

☞ *All STAND and join in singing:*



O Heart with love all - blaz - ing, wash me from ev' - ry stain. Pure
love in me up - rais - ing, drive forth the vile and vain. O
let Thy dear love heal me, be Thou my liv - ing cure Wound
me, that I may love Thee: thus make my heal - ing sure.

Text: att. St. Bernard of Clairvaux, d. 1153, trans. D. Donahoe, adapt SMC
Tune: Hans Leo Hassler, d. 1612, adapt. & harm. J.S. Bach, d. 1750

COLLECT

from the Mass of the Sacred Heart of Jesus

The Priest: My heart hath expected reproach and misery; I looked for sympathy, but there was none; and for comforters, and I found none. (*Ps. 68: 21*)

Let us pray. O God, Who in the Heart of Your Son, wounded by our sins, mercifully lavish upon us the infinite riches of love, grant, we beseech You, that as we offer Him the faithful service of our devotion, we may also show forth fitting reparation. Through the same Christ, our Lord, Thy Son, Who liveth and reigneth with Thee in unity of the Holy Ghost, God forever and ever. **Amen.**

☞ *All KNEEL or, if physically unable, are SEATED.*

Our Father... Hail Mary... Glory Be...

Priest: Lord Jesus, crucified. **All:** **Have mercy on us.**

☞ *Be SEATED.*

SONATA

TUTTI *Illustra faciem tuam*
Psalm 30: 17

The full choir sings:

*Illustra faciem tuam super servum tuum,
salvum me fac in misericordia tua.*

Make Thy face to shine upon Thy servant;
save me in Thy mercy.

TRIO *Salve caput cruentatum*
Mediaeval Latin hymn, att. St. Bernard of Clairvaux

The trio sings:

*Salve caput cruentatum
totum spinis coronatum
conquassatum, vulneratum
arundine verberatum,
facie sputis illita.*

Hail, O bleeding Head,
all crowned with thorns,
broken, wounded,
beaten with the rod,
Thy Face smeared with spittle.

*Anna Little, mezzo-soprano
William Meriwether, tenor
Neil DeAtley, baritone*

ARIA *Dum me mori est necesse*
Mediaeval Latin hymn, att. St. Bernard of Clairvaux

Alto solo:

*Dum me mori est necesse
noli mihi tunc deesse,
in tremenda mortis hora
veni, Jesu, absque mora
tuere me et libera me.*

When I must die,
do not then be far from me;
in death's fearful hour,
come, O Jesus, without delay
to save and set me free.

Anna Little, mezzo-soprano

TUTTI *Cum me jubes emigrare* | *Amen*
 Mediaeval Latin hymn, att. St. Bernard of Clairvaux

The full choir sings:

*Cum me jubes emigrare,
 Jesu chare, tunc appare!
 O amator amplexende,
 temet ipsum tunc ostende
 in cruce salutifera.*

Amen.

When Thou biddest me depart,
 O dear Jesus, then appear!
 Lover, Thou who wilt embrace me,
 then show me Thy very self
 on Thy salvation-bearing Cross.

Amen.

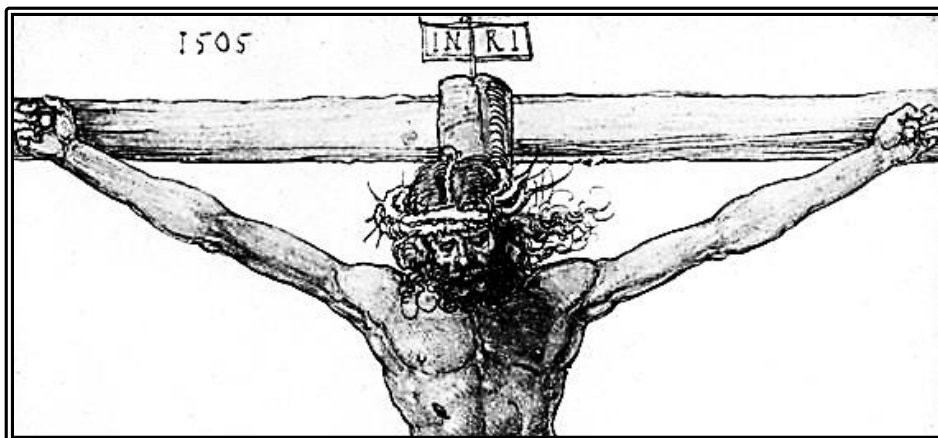
∞ *All STAND and sing:*

The musical score consists of four staves of music in a single system. Each staff is in treble clef and contains a line of Latin text. The music is written in a simple, medieval style with a mix of quarter, eighth, and sixteenth notes, and rests. There are some ornaments (flourishes) above certain notes. The text is: "O Sa - cred Head, sur - round - ed by crown of pierc - ing thorn! O bleed - ing Head, so wound - ed, re - viled and put to scorn! Our sins have marred the glo - ry of Thy most Ho - ly Face, yet an - gel hosts a - dore Thee and trem - ble as they gaze."

Text: att. St. Bernard of Clairvaux, d. 1153, trans. Henry William Baker, d. 1877

Tune: Hans Leo Hassler, d. 1612, adapt. & harm. J.S. Bach, d. 1750

∞ *All KNEEL for the final Collect*



COLLECT OF GOOD FRIDAY

from the Liturgy of the Lord's Passion

The Priest: O God who, by the Passion of Thy Christ, our Lord, hast loosened the bonds of death, that heritage of the first sin to which all men of later times did succeed: make us so conformed to Him that, as we must needs have borne the likeness of earthly nature, so we may by sanctification bear the likeness of heavenly grace. Through the same Christ our Lord. **Amen.**

☞ Remain KNEELING.

Our Father... Hail Mary... Glory Be...

Priest: Lord Jesus, crucified. *All:* **Have mercy on us.**

Priest: The Lord be with you. *All:* **And with thy spirit.**

Priest: May almighty God bless you, the Father, & the Son, & the Holy Spirit. **Amen.**

☞ All STAND as the priest and ministers depart. After the priest and ministers have departed, all may be seated for the postlude, or depart the church in silence.

POSTLUDE *O Mensch bewein dein Sünde groß*, BWV 622
Johann Sebastian Bach, d. 1750

☞ Freewill donations to support future events of this kind will be very gratefully accepted in the baskets at the entrances to the church. Checks should be made out to "The Anerio Institute".

ACKNOWLEDGEMENTS

THE ORATORY SINGERS

Hilary Cesare, *soprano*
Catherine Fishlock, *soprano*
Amanda Heisler, *soprano*

Daniel Carter, *tenor*
William Meriwether, *tenor*

Cassandra Langjahr, *mezzo-soprano*
Anna Little, *mezzo-soprano*

Neil DeAtley, *baritone*
Louis Heisler, *baritone*

THE OLD ST. MARY'S PARISH ORCHESTRA & FRIENDS

Justine Cefalu, *violin I, concertmaster*
Gabrielle Sewell, *violin II*
Lucas Orth, *cello*

Dr. Christopher Wilke, *theorbo*
James Lambert, *violone*

Sean Connolly
director, organist

CLERGY OF THE CINCINNATI ORATORY

The Very Reverend Father Jon-Paul Bevak, C.O.
Provost of the Oratory, Pastor of Old St. Mary's

The Reverend Father Adrian Hilton, C.O.
Vicar, Master of Ceremonies

SUPPORT MUSICAL EVENTS LIKE THIS!

A huge thank you as well to all of the generous patrons of the parish, Oratory, & sacred music who made tonight's performance possible.

If you would like to help us offer more programs like this, then please consider making a tax-deductible contribution to the *Anerio* Institute by visiting:

<https://anerioinstitute.org/donate>

Founded in 2023, the Anerio Institute is a non-profit whose mission is to support sacred music and sacred art in service to the parishes served by the Cincinnati Oratory.

In addition to events like this one, the Anerio Institute helps support the *Laudate Pueri* Children's Schola, providing materials costs and scholarships for aspiring young singers in financial need, as well as supporting the Parish Orchestra.



A special thank you as well to all the staff & volunteers who made this event possible, and to all of you for your presence with us tonight. We hope you will consider joining us again. For your convenience, a schedule of upcoming events is attached.

May God bless you.

UPCOMING EVENTS AT OLD ST. MARY'S OR OF PARTICULAR INTEREST

SUNDAY, MARCH 10TH, 2024 – FOURTH SUNDAY OF LENT

7:30 a.m. low Latin Mass
9:30 a.m. sung Latin Mass
11:30 a.m. sung German Mass
1:00 p.m. sung English Mass
3:30 p.m. sung Latin Vespers

SUNDAY, MARCH 17TH, 2024 – FIFTH SUNDAY OF LENT

7:30 a.m. low Latin Mass
9:30 a.m. sung Latin Mass
11:30 a.m. sung German Mass
1:00 p.m. sung English Mass
3:30 p.m. sung Latin Vespers

TUESDAY, MARCH 19TH, 2024 – FEAST OF ST. JOSEPH

7:15 a.m. low Latin Mass with organ
12:10 p.m. sung English Mass
6:30 p.m. sung Latin Mass with choir

SACRED MUSIC YOUTH CHOIR OPEN HOUSE

WEDNESDAY, MARCH 20TH, 2024

at **Sacred Heart Church, Camp Washington**

Featuring the Oratory's *Laudate Pueri* Children's Schola and the
St. Gertrude Schola Cantorum of Madeira, Ohio.

Presentation begins at 4:45pm,

Vespers in Sacred Heart Church shortly after 6:30pm

RSVP to sdecker@osmshcincinnati.com

Check the website / bulletin for Holy Week & Easter schedules (March 24-31)