**Passion Sunday**

**Palm Sunday**

**THE BLESSING OF PALMS**

1. As celebrant processes in (vested in Red), schola sings Antiphon *Hosanna Filio David*. Celebrant proceeds to table placed in Sanctuary on which the palms reside. Celebrant faces people across the table.
2. Celebrant sings *Dominus Vobiscum* with schola response, then sings the collect at the table with the palms.
3. After the collect, celebrant sprinkles the palms (3x), imposes and blesses incense, censes the palms (3x).
4. Celebrant returns to the altar and begins the distribution of palms. He distributes to clergy and servers, then proceeds to the altar rail and distributes to the people. During the distribution, the schola sings the *Pueri Hebraeorum*, alternating verses and antiphons. The singing of these verses and antiphons is repeated as necessary and always ends with the *Gloria Patri*. If you wish to receive a palm, go at the beginning while the celebrant sings the collect (do NOT sing while out of the loft):

**THE DISTRIBUTION OF PALMS**

1. After the distribution is finished, celebrant returns to sedilia and washes his hands. The table is removed from the sanctuary. Next is a Gospel movement for the chanting of the Gospel. During the Gospel, the schola makes its way downstairs to the communion rail on either side. Stand in single file closest the middle of the altar:

As designated ………………………………………………………………. As designated……………………………………………………………

1. After the Gospel is concluded, celebrant goes to foot of altar. He imposes and blesses incense.

**THE PROCESSION WITH BLESSED PALMS**

1. Celebrant next intones *Procedamus in Pace* with schola response. Now the procession begins:
   1. Thurifer with thurible
   2. Crossbearer with uncovered Crucifix between Acolytes with lighted candles
   3. Celebrant
   4. **Schola** and people. (Fall in directly behind celebrant from your position in front of the communion rail to form a double single-file line behind celebrant)
2. Procession will move down central aisle, out main door. Turn left on sidewalk to extent of property (end of parking lot). Turn left and follow sidewalk back to entrance of parking lot. Turn left and cross parking lot in front of Nazareth Center. As you reach the sidewalk by the church, turn left and return to main entrance of church. Enter through front doors. (Or as otherwise designated.)
3. A combination of the following chants (or other music as otherwise designated):
4. As procession re-enters the church, the schola remains in the back on the Epistle side (behind the pews). When in place, sing the *Ingrediente Domino*.
5. Celebrant returns to foot of altar. (Usually he waits there before continuing until people have returned to their pews.) He gives up his palm, reverences altar and ascends to stand on the *praedella*. Meanwhile, the schola finishes Ingrediente Domino.
6. Celebrant turns facing people and with the book held in front of him, sings *Dominus Vobiscum* with schola response, and then the concluding prayer. Schola returns to loft during the prayer. Do not sing until you are back in the loft.
7. Celebrant then turns, makes reverence and goes via short route to the sedilia where he vests for Mass (in purple). Introit starts immediately once everyone is in place in the loft. Have Kyrie ready to go.

**Prayers at the foot of the altar are omitted. The *Gloria Patri* is omitted in Passiontide.**

1. All propers are full tone except the Gradual/Tract, which will be full tone every fourth year.
2. After the Gradual/Tract, there is the Passion. Palms are NOT held during the Passion. There is no incensation after the Passion.

**The Passion according to St. Matthew**

1. With no **Last Gospel**, the recessional immediately follows the **Blessing**.

**Holy Thursday**

1. The Introit is used for the procession as is customary at feasts. Additional verses of the psalm are provided in case the procession is long enough to need additional verses.
2. At the ***Gloria***, organ plays alone while all bells ring – when celebrant finishes reciting ***Gloria***, inside bells stops ringing and schola begins to sing. Outside bells continue while schola sings. After accompanying the ***Gloria***, the organ and bells are silent until ***Gloria*** of Holy Saturday.
3. There is no **Tract** or **Alleluia** verse. **Gospel** movement as customary. Normally, following the **Gospel**, there is a sermon.
4. No ***Credo***. Where desired, following the sermon, the ceremony of the **Washing of the Feet** follows. This can also be done outside of Mass as a separate ceremony or skipped entirely. The ceremony consists of eight antiphon / psalm groupings. Not all of the antiphons need to be sung, but the last (***Ubi Caritas***) is always sung. The ceremony concludes with the recitation of the ***Pater Noster***, versicles and responses, and a closing prayer. At that point – if done during Mass – the Mass resumes with the **Offertory**.
5. At the **Agnus Dei**, sing ***Miserere Nobis*** 3x – no ***Dona Nobis Pacem***.
6. After Communion, the ciboria are left on the altar, not reposed in the tabernacle, in preparation for keeping the Blessed Sacrament at the Altar of Repose. The celebrant does purification as normal, but celebrant now genuflects each time at altar and only partially turns toward the congregation. (i.e. *Missa Coram Sanctissimo*)
7. Post-Communion prayer as normal. ***Benedicamus Domino***, followed by *Placeat Tibi*. There is no **Blessing** or **Last Gospel**.

**Mass IV**

**Mass II**

1. Celebrant takes off chasuble and puts on cope. Procession forms up. Celebrant imposes incense w/o blessing it, censes Bl. Sacrament 3x while kneeling. He receives humeral veil and takes up Bl. Sacrament (Cantors start ***Pange Lingua***).
2. Schola continues the ***Pange Lingua*** after intonation. Sing verses 1, 2, 3, 4 – then continue to repeat verses 2 through 4 until the procession reaches the Altar of Repose.
3. At the Altar of Repose when the celebrant imposes incense, begin verse 5 (***Tantum Ergo***) and end with verse 6. Meanwhile, celebrant censes the Bl. Sacrament, then reposes the Bl. Sacrament in the tabernacle. This is done in silence. When celebrant is ready, he returns to the sacristy in silence. The correct reverence at the Altar of Repose (even once the Bl. Sacrament is reposed) is a double genuflection.
4. Celebrant exchanges White (stole and cope) for Purple (stole) in the sacristy and then returns to the main altar. At the foot of the altar, celebrant says the antiphon in a clear voice (*Diviserunt*). He then starts the intonation of the Psalm. Schola alternates group 1 & 2 on the remaining verses. This continues while celebrant strips the altar.
5. The stripping of the altar may take longer than the recitation of the psalm. Start repeating with verse 2. Schola ends when celebrant returns to altar and repeats antiphon. Proper reverence to altar cross is genuflection (except celebrant).
6. Celebrant returns to sacristy in silence.

**Good Friday**

**THE SOLEMN AFTERNOON LITURGY**

Station at the Basilica of Holy Cross in Jerusalem

1. Procession in silence. Acolytes without candles, CB w/o cross. When celebrant makes his reverence, he then prostrates before the altar while everyone else kneels in place. When prostration is finished, celebrant sings the prayer from the foot of the altar. **Everyone remains kneeling through the prayer**. Stand after the **Amen**.
2. Celebrant then sings the 1st lesson standing at a lectern at the sedilia. All sit during the lesson.
3. After the lesson, **schola chants the 1st Responsory.** Celebrant and all others are seated for the Responsory.
4. After the responsory, celebrant and all others stand – *Oremus, Flectamus Genua* (all kneel in silence for a few moments), *Levate* (all stand) – then the 2nd prayer. All stand through the prayer. **Amen** at the end.
5. Celebrant then sings the 2nd lesson as before. All sit during the lesson.
6. After the lesson, **schola chants the 2nd Responsory**. Celebrant and all others are seated for the Responsory.
7. Celebrant then reads or sings the Passion from a lectern at the Gospel side of the sanctuary facing the Gospel side (i.e. the wall – not across the sanctuary). All stand through the Passion, kneeling at *Emisit Spiritum* and rising afterward.
8. After the Passion, celebrant vests in black cope at the sedilia. Acolytes spread an altar cloth on the altar, and place the Missale on stand at center. When all is ready, celebrant goes to altar and sings the nine Collects – each in two parts. The 1st part (the introduction) is sung; then *Oremus*, *Flectamus Genua* (all kneel in silence for a few moments), *Levate* (all stand); Amen after the standard conclusions at end of 2nd part (the prayer).
9. After the Collects are finished, the celebrant returns to sedilia, takes off cope. Celebrant brings the cross that will be used (covered) from the sacristy or other location. Celebrant is preceded by MC and TH, and accompanied by AC1 and AC2 holding lighted candles. He stands on the Epistle side – on the floor - facing the people, flanked by MC and TH and the two Acolytes holding lit candles, who face the cross:



1. The book bearer holds the *Missale* before the celebrant who uncovers the top of the cross, and intones in a low pitch the *Ecce Lignum Crucis*. **Schola responds with the *Venite Adoremus***. After the *Venite*, all (except celebrant, AC1, AC2, BB) kneel in silence for a few moments.
2. Celebrant now goes to a step on the praedella – flanked as before and still facing the people. He uncovers more of the cross and sings *Ecce Lignum* in a higher pitch. **Schola responds as before**, all kneel and adore as before.
3. Celebrant finally goes to middle of praedella in front of the altar – flanked as before and still facing the people. He uncovers the cross completely and sings *Ecce Lignum* in still higher pitch. **Schola responds as before**, and all kneel and adore as before.
4. Celebrant gives the cross to designated server; Acolytes place their candles on either side of the middle on the first step then kneel facing the cross at either end of the 1st step on the Gospel and Epistle side; cross is held or placed in such a way that the celebrant and servers can adore (i.e. kiss the feet of the corpus), making three single genuflections in intervals as they approach the cross. Schola goes down immediately to adore if they wish. Do NOT sing out of the loft. **Meanwhile the schola begins singing the music as defined for the Adoration of the Cross.**
5. After the servers adore, the cross is held at the Communion rail for the adoration of the faithful; candles on either side, AC1 and AC2 standing facing the cross on the Gospel and Epistle side. The faithful make a single genuflection before kissing the feet of the cross. The celebrant and people sit while the adoration of the cross is ongoing. The singing ends after last person has adored.
6. The cross is returned to the altar or other location as suitable. Lighted candles are placed on either side. Servers return to their standard positions. All stand.
7. Celebrant exchanges Black (stole) for Purple (stole + chasuble). Celebrant returns to the altar and spreads corporal. MC brings purificator, bowl, and moves Missale to Gospel side. Celebrant and servers, (Acolytes without candles) go to Sacristy to retrieve the Bl. Sacrament. Schola will sing the three antiphons while the celebrant gets the Bl. Sacrament. The three antiphons are: Adoramus Te, Per Lignum, and Salvator Mundi. **While spreading the corporal**:

**On the way to the Sacristy**:

**While returning from the Sacristy:**

1. At the Altar of Repose, celebrant and servers perform double genuflection and kneel for a moment of prayer. The Acolytes take candles from the altar. Celebrant receives humeral veil from MC and retrieves the Bl. Sacrament. Celebrant, preceded by Acolytes and accompanied by MC, processes back to the main altar. (Schola is finishing the third antiphon.)
2. At the main altar, celebrant ascends with servers (no reverence). Celebrant places ciborium on corporal, gives up humeral veil to MC. Acolytes place their candles on the altar. Celebrant and servers genuflect. MC removes humeral veil, Acolytes descend and stand at the altar steps in standard position, facing the altar. Celebrant recites the *Pater Noster* in audible tone (with congregation), all ending with Amen. Celebrant alone continues with the *Libera Nos* (all answer Amen and then kneel), then the *Perceptio*, and *Domine Non Sum Dignus* before receiving the Blessed Sacrament. Servers (and congregation) recite the *Confiteor* and celebrant gives absolution, *Ecce Agnus Dei* and *Domine Non Sum Dignus* before he distributes to the congregation.
3. Schola should go down for communion during the Pater Noster.
4. After distributing Communion, celebrant purifies his fingers using the purifying bowl and purificator (not the ablutions). He places the ciborium (ciboria) in the tabernacle.
5. All stand. Celebrant stands in the middle of the praedella facing the people, and sings three prayers from the Missale. Amen at conclusion of each prayer. After the last prayer, celebrant descends to foot of altar. Celebrant and servers genuflect and return to sacristy in silence.
6. Altar is stripped bare, except for cross and the four candlesticks. Later, the Bl. Sacrament is returned to a place of reservation (not the Altar of Repose as the Altar of Repose). This is done without ceremony.
7. After the Liturgy of Good Friday, the correct reverence to the unveiled crucifix is a genuflection until the start of the Liturgy of the Paschal Vigil.

**Holy Saturday**

**THE PASCHAL VIGIL**

Station at St. John Lateran

1. Celebrant and servers process to location of the fire. Celebrant blesses the fire with the following prayer.
2. Following ceremonies of inscribing the Paschal Candle, it is blessed with the following prayer.
3. Celebrant exchanges Purple (stole and cope) for White (stole and dalmatic). Celebrant imposes and blesses incense, then receives the Paschal Candle. Procession forms up. TH, CB, celebrant with Paschal Candle, servers, partial schola, people. (Partial meaning some schola members will be inside in the loft.)



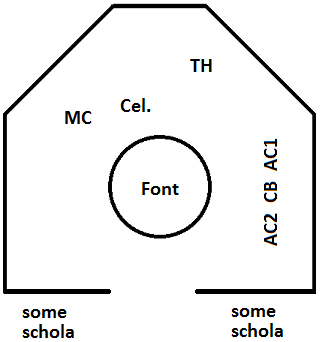
1. Procession enters into darkened church. Each time celebrant intones *Lumen Christi* (higher pitch each time), all genuflect to the Paschal Candle and respond *Deo Gratias*. After the first intonation and response, MC lights the celebrant’s candle (which the MC holds unless the ceremony is solemn with sacred ministers) from the Paschal Candle. After the second intonation and response, candles of extra servers and/or choir/schola are lit. After the third intonation and response, all candles are lit and church lights are turned on. The people return to their places. Schola return to choir loft at any convenient moment.
2. Celebrant places Paschal Candle on stand in middle of sanctuary, goes to sedilia and imposes incense. He proceeds to the lectern on the Epistle side after praying *Iube Domine*. Celebrant censes the book, then the Paschal Candle. All remain standing holding lighted candles, celebrant sings the *Exsultet*.

… … … … … … …

1. Celebrant exchanges White (stole and dalmatic) for Purple (stole and cope) at the sedilia and sings/reads the (long) 1st lesson at the lectern. All sit during the lesson.

… … … … … … …

1. All rise after the lesson is completed. Celebrant says *Oremus*, *Flectamus Genua* (all kneel in silence for a few moments), *Levate* (all stand), then sings or says the prayer, end with Amen.
2. Celebrant sings/reads a medium length 2nd lesson. (All sit). **Schola sings canticle after the lesson**. Congregation stays seated, rising when canticle is complete. Again, *Oremus, Flectamus Genua, Levate*, followed by prayer.
3. Again, *Oremus*, *Flectamus Genua*, *Levate*, followed by prayer. Celebrant sings/reads a shorter 3rd lesson. (All sit). **Schola sings canticle** after the lesson.
4. Congregation rises when canticle is complete. Again, *Oremus, Flectamus Genua, Levate*, followed by the prayer. Celebrant sings/reads a medium length 4th lesson. (All sit). **Schola sings the third canticle** after the lesson.
5. The congregation rises when canticle is complete. Again, *Oremus, Flectamus Genua, Levate*, followed by the prayer. When this fourth prayer is complete, all kneel (celebrant at sedilia). **Cantors intone the Litany, Part I. All kneel for the Litany.** The cantors can lead the litany from the loft or from the sanctuary.
6. All rise after the *Omnes Sancti et Sanctae Dei* invocation. Unless there is no baptismal font, the Blessing of the Font and Baptismal water occurs next and all remain standing for the blessings. The water can be blessed in the sanctuary and then moved in procession to the font, or if the baptistery is separate from the church the blessing can take place there. Knowing where the water will be blessed determines the order of what follows…
7. If the baptismal water is to be blessed in the sanctuary, then the schola first sings the responses for the preface that accompanies the blessing, and the *Sicut Cervus* canticle is sung as the water is moved in procession to the font. If the water is blessed at the font (the font is outside the church proper), then the schola first sings *Sicut Cervus* while the celebrant and servers are processing to the font, with a small group that sings the responses at the font itself.
8. The celebrant has a lectern or book bearer from which he reads the blessing of the water and follows the ceremony.



1. Celebrant sings a very long preface which he interrupts several times in order to perform the blessing of the water by adding chrisms and using the Paschal Candle. After blessing the water, celebrant imposes and blesses incense.
2. After the water has been blessed, celebrant intones *Dominus Vobiscum* and sings a short collect. Celebrant then censes the font (three singles) and then processes back to the main altar (in silence), in order as before.
3. Celebrant returns to sedilia and exchanges Purple (stole and cope) for White (stole and cope). Candles are lit and all remain standing. Celebrant imposes and blesses incense, makes reverence to altar and censes Paschal Candle with singles as he walks around it.
4. Standing near Candle and facing people, he then renews Baptismal Vows with congregation, (followed by common recitation of the Our Father). Celebrant then sprinkles the people with baptismal water (either from center front or as at the *Asperges*). Candles are extinguished and all kneel for the second part of the litany.
5. **Cantors intone the Litany, Part II.** The cantors can lead the litany from the loft or from the sanctuary.
6. Meanwhile, the celebrant should vest for Mass and servers should prepare the altar. The litany continues while the preparations are being made. (The litany will likely be done before preparations are complete.)
7. As the servers and celebrant process to the altar, schola sings the *Kyrie*. Celebrant skips Prayers at Foot of Altar and goes up immediately and imposes incense, followed by a standard incensation. He recites the *Kyrie* in the usual position.
8. ***Gloria in Excelsis*** (Organ plays alone while bells ring – when the celebrant finishes reciting *Gloria*, inside bells stops playing and schola sings with organ. Outside bells continue while schola sings.) Statues and images are uncovered. Organ/Bells are now used as normally.
9. Collect follows.
10. Epistle follows. After singing the Epistle, the celebrant intones *Alleluia* 3x, in higher pitch each time, with **the schola repeating each *Alleluia***. **Schola then sings the *Alleluia* verse and the following psalm.**
11. Gospel follows – Acolytes without candles, but incense as normal.
12. There is no *Credo*.
13. There is no Offertory verse, but Offertory prayers are standard including incensation.
14. The vigil has a proper preface, *Communicantes* and *Hanc Igitur*. There is a *Pax Domini*, but **NO *Agnus Dei***. The schola goes down to receive communion after the *Pax Domini*. There is no *Domine, Iesu Christe* prayer.
15. Communion movement as normal, including the ablutions following. Schola returns to loft to sing Communion motets.
16. **After the ablutions, cantors intone antiphon for Lauds, and schola sings remainder of antiphon, psalm 150, and repeats psalm.**
17. Celebrant intones *Benedictus* antiphon from the Epistle side **(schola completes the antiphon) and cantors intone the *Benedictus*. Schola completes the *Benedictus*, pausing (if necessary) before the *Gloria Patri*** while the incensation is completed. **After finishing the *Benedictus*, schola repeats antiphon.**
18. The *Dominus* *Vobiscum*, Post-Communion, *Ite Missa Est*, *Placeat Tibi* and last blessing as usual. There is **NO Last Gospel**, the recessional immediately follows the *Ite Missa Est*.

**Easter Sunday**

**Funeral Rites and Requiem Mass**

1. Celebrant typically recites this himself enroute to meet the corpse at the entrance to the church. It can also be sung *recto tono* or according to the following arrangement. **After the psalm, the antiphon is repeated**.

**(Repeat the Antiphon)**

1. The celebrant may also do this on his own, or the schola can the following antiphon and psalm, either entirely or just several verses. Technically celebrant intones the antiphon, but some priests prefer the cantors to intone.
2. During the *Miserere*, the corpse has been blessed with holy water and incense. When the procession is ready to enter the church, if the *Miserere* is being sung go at once to the *Exsultabunt*, and then immediately sing the *Subvenite* on the following page. This is always done in its entirety. The Introit immediately follows *Subvenite*.
3. As the *Subvenite* was sung, the coffin was arranged outside of the sanctuary and the celebrant changed from cope to chasuble. Immediately begin with the Mass. The Requiem omits the *Gloria Patri*.
4. The rest of Mass follows as normal until the Absolution at the end.

**Absolution**

1. If the body is present, the celebrant says the Non Intres prayer below, otherwise, the absolution starts with the Libera Me (as on All Souls). If the celebrant says Non Intres, the cantors intone Libera Me immediately after.
2. **Repeat *Libera Me* as far as *Tremens* and then the cantor immediately sings**:
3. If there is no body (as in All Souls) then the absolution concludes:
4. Otherwise, the body being present, the absolution concludes with this prayer:
5. The following is sung at the cemetery, although it can also be used as the recessional of the funeral Mass.
6. After the *In Paradisum*, the celebrant intones the antiphon *Ego Sum* which is continued by the schola. Cantor intones *Benedictus*, which is followed by the repeat of the antiphon. Some priests prefer cantor to intone *Ego Sum*. The *Benedictus* ALWAYS repeats the intonation of the verse, rather than starting on the Dominant.

**Nuptial Mass**

**From Septuagesima through Lent, sing the Gradual followed by the Tract.**

**In Paschaltide, instead of the Gradual, sing the first Alleluia and then this Alleluia:**

**Palm Sunday (pre-1955)**

Choir and people repeat *Gloria Laus* after it is sung by the cantors, and then as the refrain after each verse including the last verse. Number of verses is optional.

**Holy Thursday**

There ***IS*** a Credo in the older rite, unlike the 1955 rite.

The *Agnus Dei* is as normal in the older rite, with *Dona Nobis Pacem* instead of 3x *Miserere Nobis* as in 1955.

The *Ite Missa Est* is as normal, instead of *Benedicamus Domino* as in 1955.

Pange Lingua as follows:

**Good Friday**

**… … … …**

**… … … …**

**Holy Saturday**

**… … … …**

**… … … …**

**… … … …**

**… … … …**

**… … … …**

**… … … …**

Kyrie of the Mass as ministers re-enter sanctuary.

Gloria of the Mass with bells and organ.

Sanctus of the Mass as normal.