

*The Last Sunday
after the Epiphany*

SOLEMN MASS

Sunday, February 11, 2024, 11:00 AM

**The Church of Saint Mary the Virgin
in the City of New York**

A Vision for Saint Mary's

Saint Mary's is a vibrant Anglo-Catholic witness in the heart of New York City. With our identity in Christ and a preference for the poor, we are an inclusive, diverse community called to love God and each other for the life of the world.

About the Liturgy

This is the Last Sunday after the Epiphany. This coming Wednesday is Ash Wednesday. Next Sunday will be the first Sunday in Lent. During the weeks between Christmastide and the beginning of Lent—known as the Epiphany season—the Gospel passages at Mass focus on the beginning of Jesus' ministry and how he is revealed to the world as the Christ. This year, which is the second year, or Year B, in the three-year lectionary cycle, most, though not all, of the Gospel passages are taken from the Gospel according to Mark. The Old Testament lesson and the psalm are chosen because they usually relate in some way to the words and message of Jesus contained in the day's Gospel. The New Testament lesson is independent of those readings and is almost always taken from one of the letters in the New Testament that discuss the common life and mission of the first Christian communities.

About the Music

Jean Langlais (1907–1991), one of the great organists and composers of the twentieth century, wrote in a highly individualistic style and experimented widely. His *Livre Œcuménique* ("Ecumenical Book") was an "ecumenical" experiment for this devout Roman Catholic, in that he used both traditional plainchant and Protestant chorales in the collection. Today we hear two of the works based on chant, specifically from Mass XI in the *Kyriale*, the great collection of Gregorian settings for the Ordinary of the Mass. The text of Mass XI begins "Orbis factor, rex aeternae eleison" ("Creator of the world, eternal King, have mercy") and is thus particularly appropriate for this Last Sunday after the Epiphany as we both celebrate the Transfiguration and look toward Lent. The prelude is unique in Langlais's output in that, for the first time ever, he employed a plainchant theme in its entirety. The *Gloria* is presented intact, without introduction or afterword and within a relatively spare setting.

The postlude, by contrast, alternates dramatic, craggy expostulations at full organ with sections of the *Kyrie* plainchant, stated first and last in the pedal. In 1976, Langlais recorded this work on the famous organ of Sainte-Clotilde in Paris, where he was *organiste-titulaire* for forty-three years. His remarkable performance reminds us why the organ became the instrument of choice for churches. Both kingly grandeur and a cry for divine mercy—"O immense source of pity, have mercy on us"—are captured in a sonority that only great organs can produce. — *Clark Anderson*

The setting of the Mass this morning is *Missa Aeterna Christi Munera* by Giovanni Pierluigi da Palestrina (c. 1525–1594). Palestrina was both a source and inspiration for many of the composers who followed him and a practitioner of already established musical practice.

He stood on foundations largely laid by the Netherlandish composers Guillaume Dufay (c. 1397–1474) and Josquin des Prez (c. 1450–1521) and is credited with having set the canons for Renaissance polyphony and the enduring standards for Catholic liturgical music. Among his hundreds of compositions are 105 Masses, most of which were published in thirteen volumes between 1554 and 1601. The *Missa Aeterna Christi Munera* is based upon a plainsong melody for the hymn commemorating Apostles and Martyrs attributed to Saint Ambrose (340–397). A translation of this Ambrosian hymn appears at 233 and 234 in *The Hymnal 1982*, but with different music. At 132 in *The Hymnal 1940* one finds both the translated Ambrosian hymn and the plainsong melody on which Palestrina based his four-voice Mass. As one often finds in Renaissance polyphonic Masses, an additional voice is added for a rich final *Agnus Dei*.

Max Reger (1873–1916) was an extremely prolific composer both in terms of the volume of music he composed in relatively few years, and in the density and intensity of that music from the standpoint of harmony, counterpoint, and sheer number of notes and accidentals to the page. His music paid a great debt to the counterpoint of Bach yet stretched forward to a powerful post-romantic expressiveness. Composer, pianist, organist, conductor, and academic, Reger was a professor at the Royal Conservatory in Leipzig and a music director both at the Leipzig University Church and at the court of Duke Georg II of Saxe-Meiningen. Catholic from birth, Reger married his wife Elsa, a divorced Protestant, in 1902 and was subsequently excommunicated. His choral and organ works reflect both the Catholic and Protestant musical cultures of late nineteenth-century Germany. The Communion motet today is from Max Reger's *Acht Geistliche Gesänge*, Opus 138. This collection of eight motets, ranging in voicing from four to eight parts, was composed in 1914. Reger died before completing the corrections of their publication proofs. *Morgengesang*, sung this morning, is the second of the eight in Reger's Opus 138. It is an harmonically rich six-voice setting of a text by the German Reformer and hymn writer Johannes Zwick (c. 1496–1542). Zwick's text characterizes Christ as the highest and redemptive Light. — *David Hurd*

*

**Clark Anderson will play the service
and conduct the choir this morning.**

We are grateful to him for his artistry and his ministry.

*

**Please join us in Saint Joseph's Hall
following Mass for refreshments.**

SOLEMN MASS

The Prelude

Gloria “Orbis factor” from *Livre Œcuménique*,
Op. 157 (1968)

Jean Langlais (1907–1991)

THE ENTRANCE RITE

The Entrance Song

All stand at the signal of the bell. The ministers of the assembly enter, and the Choir sings the appointed Introit.

Tibi dixit cor meum,
quaesivi vultum tuum,
vultum tuum Domine requiram:
ne avertas faciem tuam a me.
Dominus illuminatio mea,
et salus mea:
quem timebo?
Gloria Patri,
et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum.
Amen.

*My heart declared to you:
“Your countenance have I sought;
I shall ever seek your countenance, O Lord;
do not turn your face from me.”
The Lord is my light
and my salvation;
whom shall I fear?
Glory to the Father,
and to the Son, and to the Holy Spirit:
as it was in the beginning, is now,
and will be for ever.
Amen.*

The Sprinkling of Holy Water

The assembly is sprinkled with holy water while Asperges me is sung.

Asperges me, Domine, hyssopo,
et mundabor: lavabis me,
et super nivem dealbabor.
Miserere mei, Deus,
secundum magnam misericordiam tuam.
Gloria Patri,
et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum.
Amen.

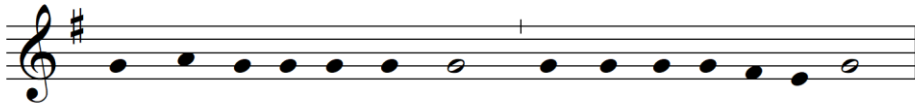
*You will sprinkle me with hyssop, O Lord,
and I shall be cleansed; you will wash me
and I shall be made whiter than snow.
Have mercy upon me, O Lord,
according to your great mercy.
Glory to the Father,
and to the Son, and to the Holy Spirit:
as it was in the beginning, is now,
and will be for ever.
Amen.*

The Opening Acclamation

The Celebrant sings



✠ Bless-ed be God: Fa-ther, Son, and Ho-ly Spi-rit.



People And bless-ed be his king-dom, now and for ev-er. A-men.

Setting: Louis Weil (1935–2022)

The Song of Praise

The Choir sings Gloria in excelsis Deo. *The setting is* Missa Aeterna Christi Munera *by* Giovanni Pierluigi da Palestrina (1525–1594).

Gloria in excelsis Deo
et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
gratias agimus tibi
propter magnam gloriam tuam.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram;
qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus Sanctus,
Tu solus Dominus,
Tu solus Altissimus,
Iesu Christe,
cum Sancto Spiritu,
✠ in gloria Dei Patris.
Amen.

*Glory to God in the highest,
and on earth peace
to people of good will.
We praise you, we bless you,
we worship you, we glorify you,
we give you thanks
for your great glory.*

*O Lord God, heavenly King,
almighty God and Father,
O Lord, the only-begotten Son, Jesus Christ,
O Lord God, Lamb of God, Son of the Father,
you take away the sins of the world,
have mercy on us;
you take away the sins of the world,
receive our prayer;
you are seated at the right hand of the Father,
have mercy on us.*

*For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
✠ in the glory of God the Father.
Amen.*

The Collect of the Day

The Celebrant sings

People The Lord be with you.
 And also with you.

Celebrant Let us pray.

O God, who before the passion of your only-begotten Son revealed his glory upon the holy mountain: Grant to us that we, beholding by faith the light of his countenance, may be strengthened to bear our cross, and be changed into his likeness from glory to glory; through Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, for ever and ever.

All **AMEN.**

THE WORD OF GOD

The Lessons

All are seated for the Lessons. The first Lesson, 1 Kings 19:9–18, is now read.

And at Horeb, the mount of God, Eli'jah came to a cave, and lodged there; and behold, the word of the LORD came to him, and he said to him, "What are you doing here, Eli'jah?" He said, "I have been very jealous for the LORD, the God of hosts; for the people of Israel have forsaken thy covenant, thrown down thy altars, and slain thy prophets with the sword; and I, even I only, am left; and they seek my life, to take it away." And he said, "Go forth, and stand upon the mount before the LORD." And behold, the LORD passed by, and a great and strong wind rent the mountains, and broke in pieces the rocks before the LORD, but the LORD was not in the wind; and after the wind an earthquake, but the LORD was not in the earthquake; and after the earthquake a fire, but the LORD was not in the fire; and after the fire a still small voice. And when Eli'jah heard it, he wrapped his face in his mantle and went out and stood at the entrance of the cave. And behold, there came a voice to him, and said, "What are you doing here, Eli'jah?" He said, "I have been very jealous for the LORD, the God of hosts; for the people of Israel have forsaken thy covenant, thrown down thy altars, and slain thy prophets with the sword; and I, even I only, am left; and they seek my life, to take it away." And the LORD said to him, "Go, return on your way to the wilderness of Damascus; and when you arrive, you shall anoint Haz'ael to be king over Syria; and Je'hu the son of Nim'shi you shall anoint to be king over Israel; and Eli'sha the son of Sha'phat of A'bel-meho'lah you shall anoint to be prophet in your place. And him who escapes from the sword of Haz'ael shall Je'hu slay; and him who escapes from the sword of Je'hu shall Eli'sha slay. Yet I will leave seven thousand in Israel, all the knees that have not bowed to Ba'al, and every mouth that has not kissed him."

After the Lesson, the Reader says

The Word of the Lord.

People

Thanks be to God.

Psalm 27:5–7, 9–11

The Congregation remains seated. The Cantor sings the Refrain. The Congregation then repeats the Refrain. Then the Choir sings the psalm verses to an Anglican chant by Ivor Atkins (1869–1953) and the Congregation sings the Refrain following the appointed verses.



The Lord is my light and my sal - va - tion.

5 One thing have I asked of the LORD;
one thing I seek; *
that I may dwell in the house of the LORD all the days of my life;

6 To behold the fair beauty of the LORD *
and to seek him in his temple. *Refrain*

7 For in the day of trouble he shall keep me safe in his shelter; *
he shall hide me in the secrecy of his dwelling
and set me high upon a rock.

9 Therefore I will offer in his dwelling an oblation
with sounds of great gladness; *
I will sing and make music to the LORD. *Refrain*

10 Hearken to my voice, O LORD, when I call; *
have mercy on me and answer me.

11 You speak in my heart and say, "Seek my face." *
Your face, LORD, will I seek. *Refrain*

The second Lesson, 2 Peter 1:16–21, is now read.

For we did not follow cleverly devised myths when we made known to you the power and coming of our Lord Jesus Christ, but we were eyewitnesses of his majesty. For when he received honor and glory from God the Father and the voice was borne to him by the Majestic Glory, “This is my beloved Son, with whom I am well pleased,” we heard this voice borne from heaven, for we were with him on the holy mountain. And we have the prophetic word made more sure. You will do well to pay attention to this as to a lamp shining in a dark place, until the day dawns and the morning star rises in your hearts. First of all you must understand this, that no prophecy of scripture is a matter of one’s own interpretation, because no prophecy ever came by the impulse of man, but men moved by the Holy Spirit spoke from God.

After the Lesson, the Reader says

 The Word of the Lord.
People Thanks be to God.

The Gospel Acclamation

All stand. The ministers of the assembly prepare for the Gospel while the appointed antiphon is sung.

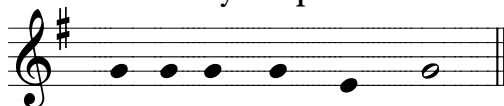
Alleluia, alleluia
Candor est lucis aeternae,
speculum sine macula,
et imago bonitatis illius.
Alleluia.

*Alleluia, alleluia
He is the splendor of eternal light,
a spotless mirror
and the image of his goodness.
Alleluia.*

A Minister proclaims the Gospel, first singing

 The Lord be with you.
People And also with you.

Minister ✠ **The Holy Gospel of our Lord Jesus Christ according to Mark.**



People Glo-ry to you, Lord Christ.

The appointed Gospel, Mark 9:1–9, is now proclaimed.

And Jesus said to the multitudes and his disciples, "Truly, I say to you, there are some standing here who will not taste death before they see that the kingdom of God has come with power." And after six days Jesus took with him Peter and James and John, and led them up a high mountain apart by themselves; and he was transfigured before them, and his garments became glistening, intensely white, as no fuller on earth could bleach them. And there appeared to them Eli'jah with Moses; and they were talking to

Jesus. And Peter said to Jesus, “Master, it is well that we are here; let us make three booths, one for you and one for Moses and one for Eli’jah.” For he did not know what to say, for they were exceedingly afraid. And a cloud overshadowed them, and a voice came out of the cloud, “This is my beloved Son; listen to him.” And suddenly looking around they no longer saw any one with them but Jesus only. And as they were coming down the mountain, he charged them to tell no one what they had seen, until the Son of man should have risen from the dead.

After the Gospel, the Minister sings

The Gospel of the Lord.



People Praise to you, Lord Christ.

The Sermon

The Reverend Sammy Wood

The Nicene Creed

All stand. The Creed is sung by all.

Introduction

The musical notation for the Nicene Creed is written on six staves in a key signature of two flats (B-flat and E-flat). The lyrics are: We be-lieve in one God, the Fa-ther, the Al-might-y, ma-ker of hea-ven and earth, of all that is, seen and un-seen. We be-lieve in one Lord, Je-sus Christ, the on-ly Son of God, e-ter-nal-ly be-got-ten of the Fa-ther, God from God, Light from Light, true God from true God, be-got-ten, not made, of one Be-ing with the Fa-ther.

Through him all things were made. For us and for our sal - va - tion

he came down from hea - ven:

Bow

by the pow-er of the Ho-ly Spi-rit
he be-came in-car-nate from the Vir-gin Ma-ry,
and was made man.

For our sake he was cru - ci - fied un - der Pon-tius Pi - late;

he suf-fered death and was bur - ied. On the third day he

rose a-gain in ac - cord-ance with the Scrip - tures; he a-scend-ed

in - to hea - ven and is seat-ed at the right hand of the Fa-ther.

He will come a - gain in glo - ry to judge the liv - ing and the

dead, and his king-dom will have no end. We be-lieve in the

Ho-ly Spi-rit, the Lord, the giv - er of life, who pro-ceeds from the

Fa-ther and the Son. With the Fa-ther and the Son he is wor-shipped and

glo-ri-fied. He has spo-ken through the Pro - phets. We be-lieve in
 one ho - ly cath - o - lic and a - po - sto - lic Church.
 We ac-know-ledge one bap - tism for the for-give-ness of sins.
 We look for the re-sur-rec-tion of the dead. _____
 and the life of the world to come. A - men. A - men. _____

Setting: Calvin Hampton (1938–1984)

The Prayers of the People

A Minister bids the prayers of the assembly. At the end of each petition the People sing

Hear our prayer.

Setting: David Hurd (b. 1950)

The Celebrant adds a concluding collect. The People respond

A - men.

The Confession of Sin

The Minister says

Let us confess our sins against God and our neighbor.

The People kneel. Silence is observed.

Celebrant and People

Most merciful God,
we confess that we have sinned against you
in thought, word and deed,
by what we have done, and by what we have left undone.
We have not loved you with our whole heart;
we have not loved our neighbors as ourselves.
We are truly sorry and we humbly repent.
For the sake of your Son Jesus Christ,
have mercy on us and forgive us;
that we may delight in your will,
and walk in your ways, to the glory of your Name. Amen.

The Celebrant says

Almighty God have mercy on you, ✠ forgive you all your sins through
our Lord Jesus Christ, strengthen you in all goodness, and by the power
of the Holy Spirit keep you in eternal life.

People **AMEN.**

The Peace



Celebrant The peace of the Lord be al - ways with — you.



People And al - so with you.

Then the Ministers and People may greet one another in the name of the Lord.

THE HOLY COMMUNION

The Preparation of the Gifts

All are seated as the appointed antiphon is sung. The ministers prepare for the Offertory procession, while an offering is taken. If you would like to make an offering online, you may do so by using this code:



Gloria et honore coronasti eum:
et constituisti eum
super opera manuum tuarum, Domine.

*You have crowned him with glory and honor,
and you have placed him
over the work of your hands, O Lord.*

Hymn: O wondrous type! O vision fair

The Hymnal 1982 #137

All stand and sing the hymn.

The Great Thanksgiving

All remain standing. The Celebrant faces the People and sings

Celebrant The Lord be with you.

People And al - so with you.

Celebrant Lift up your hearts.

People We lift them to the Lord.

Celebrant Let us give thanks to the Lord our God.

People It is right to give him thanks and praise.

Celebrant It is right, and a good and joyful thing, always and everywhere to give thanks to you, Father Almighty, Creator of heaven and earth; because in the mystery of the Word made flesh, you have caused a new light to shine in our hearts, to give the knowledge of your glory in the face of your Son Jesus Christ our Lord. Therefore, we praise you, joining our voices with Angels and Archangels and with all the company of heaven, who forever sing this hymn to proclaim the glory of your Name:

The Choir sings Sanctus and Benedictus. The setting is by Giovanni Pierluigi da Palestrina.

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
✠ Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

*Holy, holy, holy Lord,
God of power and might,
heaven and earth are full of your glory.
Hosanna in the highest.
✠ Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.*

The People stand or kneel. Then the Celebrant continues

We give thanks to you, O God, for the goodness and love which you have made known to us in creation; in the calling of Israel to be your people; in your Word spoken through the prophets; and above all in the Word made flesh, Jesus, your Son. For in these last days you sent him to be incarnate from the Virgin Mary, to be the Savior and Redeemer of the world. In him, you have delivered us from evil, and made us worthy to stand before you. In him, you have brought us out of error into truth, out of sin into righteousness, out of death into life.

On the night before he died for us, our Lord Jesus Christ took bread; and when he had given thanks to you, he broke it, and gave it to his disciples, and said, "Take, eat: This is my Body, which is given for you. Do this for the remembrance of me."

After supper he took the cup of wine; and when he had given thanks, he gave it to them, and said, "Drink this, all of you: This is my Blood of the new Covenant, which is shed for you and for many for the forgiveness of sins. Whenever you drink it, do this for the remembrance of me."



Celebrant There - fore, ac - cord - ing to his com - mand, O Fa - ther,



All We re - mem - ber his death, We pro - claim his re - sur - rec - tion,



We a - wait his com - ing in glo - ry.

The Celebrant continues

And we offer our sacrifice of praise and thanksgiving to you, O Lord of all; presenting to you, from your creation, this bread and this wine.

We pray you, gracious God, to send your Holy Spirit upon these gifts that they may be the Sacrament of the Body of Christ and his Blood of the new Covenant. Unite us to your Son in his sacrifice, that we may be acceptable through him, being ✠ sanctified by the Holy Spirit. In the fullness of time, put all things in subjection under your Christ, and bring us to that heavenly country where, with Mary, the Virgin Mother of God, and all your saints, we may enter the everlasting heritage of your sons and daughters; through Jesus Christ our Lord, the firstborn of all creation, the head of the Church, and the author of our salvation.

By him, and with him, and in him, in the unity of the Holy Spirit all honor and glory is yours, Almighty Father, now and for ever.



All

A - MEN.

Celebrant And now, as our Savior Christ has taught us, we are bold to say,

Then all sing the Lord's Prayer.

A musical score for the Lord's Prayer in G major (one sharp) with a treble clef. The melody is written on four staves. The lyrics are: "Our Fa - ther, who art in hea - ven, hal - low - ed be thy Name, thy king - dom come, thy will be done, on earth as it is in hea - ven. Give us this day our dai - ly bread. And for - give us our tres - pas - ses,". The notes are simple, with many fermatas and slurs. The staff ends with a double bar line.

as we for - give those who tres - pass a - gainst us. And lead
 us not in - to temp - ta - tion, but de - liv - er us
 from e - vil. For thine is the king - dom, and the power,
 and the glo - ry, for ev - er and ev - er. A - men.

Setting: Plainsong; adapt. Charles Winfred Douglas (1867–1944)

The Breaking of the Bread

The Celebrant breaks the consecrated Bread and sings

Al - le - lu - ia. Christ our Pass - o - ver is sac - ri - ficed for us;

People There - fore let us keep the feast. Al - le - lu - ia.

Setting: Ambrosian Chant adapt. Mason Martens (1933–1991)

The Choir sings Agnus Dei. The setting is by Giovanni Pierluigi da Palestrina.

Agnus Dei,
 qui tollis peccata mundi;
 miserere nobis.

*Lamb of God,
 you take away the sins of the world;
 have mercy on us.*

Agnus Dei,
 qui tollis peccata mundi;
 miserere nobis.

*Lamb of God,
 you take away the sins of the world;
 have mercy on us.*

Agnus Dei,
 qui tollis peccata mundi;
 dona nobis pacem.

*Lamb of God,
 you take away the sins of the world;
 grant us peace.*

The Invitation

The Celebrant invites the People to receive the Holy Communion.

We are all invited to the Lord's Table

Those who wish to receive Communion should proceed to the Communion rail, guided by the ushers.

At the rail, you may either stand or kneel.

In the Episcopal Church all baptized persons are invited to receive the Holy Communion.

Members of other Christian churches who are baptized are also invited to receive the Body and Blood of Christ.

Persons who do not wish to receive the Holy Communion are also invited to come forward to receive a blessing.

If you would like someone to bring you Communion at your seat, please notify an usher. We would be happy to accommodate you.

The Communion Song and Motet

As the ministrations of Communion begins, the appointed antiphon is sung.

Visionem quam vidistis,
nemini dixeritis,

donec a mortuis resurgat Filius hominis.

*As for the vision you have seen,
tell no one*

until the Son of Man has risen from the dead.

During the ministrations of Communion, the Choir sings the motet, Morgengesang, Opus 138, by Max Reger (1873–1916).

Du höchstes Licht, ewiger Schein,
du Gott und treuer Herr mein,
von dir der Gnaden Glanz ausgeht
und leuchtet schön gleich früh und spät.

*Eternal Light, Splendor supreme,
O God, my faithful Lord unseen!
Thy beams of grace to us descend,
They brightly glow without end.*

Das ist der Herr Jesus Christ,
der ja die göttlich Wahrheit ist,
der mit seiner Lehr Hell
scheint und leuchtet,
bis er die Herzen zeucht.

*This is the Christ, our Lord benign,
Who is indeed God's Truth divine,
Whose clear teachings all men enlight,
Draw to the Christ, in Him unite.*

Er ist der ganzen Welte Licht,
dabei ein jeder klarlich sieht
den hellen, schönen, lichten Tag,
an dem er selig werden mag.

*Christ is the Light of all the world,
Through Him is truth to all unfurled;
He shows that man's redemption's night,
Prepares for all their life on high.*

Text: Johannes Zwick (1496–1542); translation: Walter E. Buszin (1899–1973)

Hymn: Christ upon the mountain peak

All stand and sing the hymn.

The Hymnal 1982 #129

The Postcommunion Prayer

The Celebrant says

Let us pray.

Celebrant Almighty and everliving God,

All we thank you for feeding us with the spiritual food
of the most precious Body and Blood
of your Son our Savior Jesus Christ;
and for assuring us in these holy mysteries
that we are living members of the Body of your Son,
and heirs of your eternal kingdom.
And now, Father, send us out
to do the work you have given us to do,
to love and serve you
as faithful witnesses of Christ our Lord.
To him, to you, and to the Holy Spirit,
be honor and glory, now and for ever. Amen.

The Blessing

The Celebrant says

People The Lord be with you.
And also with you.

Celebrant The blessing of God Almighty, ✠ the Father, the Son, and the
Holy Spirit, be among you, and remain with you always.

People Amen.

Welcome and Announcements

All are seated for the announcements.

Hymn: Alleluia, song of gladness

All stand and sing the hymn.

The Hymnal 1982 #123

The Dismissal

A Minister dismisses the assembly, first singing

People The Lord be with you.
 And also with you.



Minister Let us go forth in the name _____ of Christ.



People Thanks _____ be _____ to God.

Setting: *Missa orbis factor*

The Postlude

Kyrie “Orbis factor” from *Livre Œcuménique*

Jean Langlais

*

Ash Wednesday

February 14, 2024

Mass 8:00 AM

Sung Mass 12:10 PM

Solemn Mass 6:00 PM

Ashes are also imposed in the Mercy Chapel

8:30–9:30 AM, 12:45–1:30 PM,

5:00–5:45 PM & 6:45–8:00 PM

The settings of *Sursum corda* and the Lord's Prayer are used with permission from *The Hymnal 1982*, Copyright © 1985 by The Church Pension Fund. The music for the Prayers is Copyright © 1971 by Mason Martens and is used with permission from *The Hymnal 1982*, Copyright © 1985 by The Church Pension Fund. The music for the Memorial Acclamation and the Fraction Anthem is Copyright © 1971 by Mason Martens and is used with permission from *The Hymnal 1982*, Copyright © 1985 by The Church Pension Fund. The setting of the Nicene Creed is by Calvin Hampton and is Copyright © 1976 G.I.A. Publications, Inc. All rights reserved. Reprinted under OneLicense.net License #A-718785. Scripture quotations are from Revised Standard Version of the Bible, copyright © 1946, 1952, and 1971 National Council of the Churches of Christ in the United States of America. Used by permission. All rights reserved worldwide.

THE CHURCH OF SAINT MARY THE VIRGIN

145 West Forty-sixth Street
New York, New York 10036-8502

Web: www.stmvirgin.org

Phone: 212.869.5830

The Parish Clergy

The Reverend Sammy Wood, *priest-in-charge*

The Reverend James Ross Smith, *associate rector*

The Reverend Dr. Matthew Daniel Jacobson, *assistant to the rector*

The Reverend Canon Victor Conrado,

The Reverend Dr. Peter Ross Powell, *assisting priests*

The Music Program

Dr. David Hurd, *organist & music director*

Mr. Lawrence Trupiano, *organ curator*

The Parish Staff

Mr. Christopher Howatt, *parish administrator*

Mr. Shalim Peña, Mr. Marcos Orengo Roman, Mr. Jorge Trujillo, *sextons*

Ms. MaryJane Boland, *assistant to the priest-in-charge for special projects*

The Board of Trustees

Ms. Patricia Ahearn; Mr. Clark Anderson; Mr. Steven Eldredge;

Mr. Steven Heffner, *treasurer*; Ms. Katherine Hoyt;

Mr. Clark Mitchell; Dr. Charles Morgan, *vice president*;

Ms. Renee Pecquex-Burroughs; Mr. Dale Reynolds;

Ms. Mary Robison, *secretary*; Ms. Reha Sterbin;

The Reverend Sammy Wood, *president*

**Saint Mary's ministries are supported
by the financial gifts of those who worship here.**