

with The Seven Last Words of Christ from the Cross

March 23, 2018 | 7 p.m.

"Mary's Way of the Cross" follows the mother of Jesus as she walks the road to Calvary, where Jesus was crucified, emphasizing her sense of surrender: "I knew it had to be, so I walked on silently." Enter an intimate journey of faith through a deep reflection that will unite one's pain and suffering with Jesus on the Cross through the sorrowful heart of his Mother. As we begin our solemn observance of Holy Week this Sunday with the celebration of Palm Sunday of the Passion of the Lord, it is fitting to spend this evening reflecting on the blessed Mother and our walk with her toward Calvary and new life in the Spirit.

The Stabat Mater Dolorosa (of which a verse is sung after each of tonight's stations) is a 13th century hymn variously attributed to Gregory I, Bernard of Clairvaux, Pope Innocent III, St. Bonaventura, Jacopone da Todi, Pope John XXII, and Pope Gregory XI, and others; translated from Latin to English by Edward Caswall (1814-1878). It was the liturgical sequence for the Seven Sorrows of the Virgin (Sept. 15 and the Friday before Palm Sunday). It is no longer used on the Friday before Palm Sunday and is optional on September 15, but it continues to be sung at the Stations of the Cross during Lent. It was not admitted as a liturgical sequence until 1727, and musical settings are more numerous after that date.

Stabat Mater Dolorosa is considered one of the seven greatest Latin hymns of all time. It is based upon the prophecy of Simeon that a sword was to pierce the heart of our Lord's mother, Mary (Luke 2:35).

DATE: MARCH 23, 2018

TIME: 7P

CALL TIME: 5:30 P.M. (Final Rehearsal)

DRESS: BLACK/DARK COLORS

NOTES:

1. At 6:30 p.m. we will end the Final Rehearsal
2. At 6:50 The instrumentalists will go to their seats in the Sanctuary and briefly tune.
3. At 6:55 The choir processes from the Narthex to their seats in the Sanctuary.
4. At 7 p.m. the Meditation begins.

MEDITATION

Mary, Mournful Mother Weeping
– John Purifoy (ASCAP)

At the conclusion of the Meditation, the Prayer Leader will come to the Sanctuary.

MARY, MOURNFUL MOTHER WEEPING

STABAT MATER DOLOROSA

for S.A.T.B. voices, accompanied

Words adapted from a
13th Century Latin Hymn

Music by
JOHN PURIFOY(ASCAP)

With deep contemplation (♩ = ca. 80)

ACCOMP.

3 SOPRANO
ALTO

4 *mp unis.*

At the cross, her sta - tion keep - ing,

5

stood the mourn - ful Moth - er weep - ing, close to her Son to the

7

last.

TENOR

BASS

mp unis.

Through her heart, His sor - row shar - ing,

9

all His bit - ter an - guish bear - ing, now at length the sword has

11

passed.

unis.

12 *mf*

O how sad and sore dis -

mf

11

12

mf

pedal harmonically

13

tressed was that Moth - er, high - ly blest of the sole be - got - ten

13

15

One. Christ a - bove in tor - ment hangs, she be -

15

17

neath be - holds the pangs of her dy - ing glo - rious

17

19 *mp unis.*

Son.

mp unis.

19

mp

22 *with more emphasis*

mf

With what pain and des - o - la - tion, with what grief and res - ig - na - tion,

mf

22 *slightly accented*

mf

24

Mar - y watched her dy - ing — Son.

24

mf

26 *unis.*

Deep the woe of her af - flic - tion when she saw the cru - ci - fix - ion

unis.

26

28 *unis.*

of the sole be - got - ten One. God, In -

unis.

28

30

car - nate, fount of love! Touch my spir - it from a -

30

32

bove, make my heart with thine ac - cord. May I

32

34

f

feel as Mar - y felt, make my soul to glow and melt with the

34

f

36

dim. *mp unis.*

love of Christ my Lord.

36

mp

39 40 Mar - y, mourn - ful

Moth-er Mar - y, mourn-ful weep - ing,

Moth-er Mar - y, mourn-ful weep - ing,

39 40 Moth-er Mar - y, mourn-ful weep - ing,

42 Moth - er weep - ing, *cresc.*

at the cross her vig - il keep - ing. *cresc.*

at the cross her vig - il keep - ing.

44 *mf* Mar - y, Moth - er,

mf Moth - er Mar - y, ang - uish bear - ing

46 *mp*

dy - ing glo - rious Son.

mp unis.

of her dy - ing glo - rious Son.

49

49

52 *mf unis.*

Who, on Christ's dear moth - er gaz - ing, pierced by an - guish so a - maz - ing,

mf

52 *mf*

54

born of wo - man, would not weep?

56 *unis.*

Who, on Christ's dear Moth - er think - ing, such a cup of sor - row drink - ing,

unis.

58

would not share her sor - rows deep? God, In -

unis.

60

car - nate, fount of love! Touch my spir - it from a -

60

62

bove, make my heart with thine ac - cord. May I

62

64

feel as Mar - y felt, make my soul to glow and melt with the

64

66 *mp* *unis.*

love of Christ my

mp *unis.*

68

Lord.

68

70 *p* *rall.*

70 *p* *rall.* *pp*

STATION 1

Jesus Is Condemned

MEN INTONE:

We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

Meditation:

(READER Spoken)

It was early Friday morning when I saw my Son. That was the first glimpse I had of him since they took him away. His bruised and bleeding skin sent a sword of pain deep into my heart and tears down my cheeks. Then Pilate, from his chair of judgment, asked the crowd why they wanted my Son executed. All around me they shouted, "Crucify him!" I wanted to plead with them to stop, but I knew this had to be. So I stood by and cried silently.

Prayer: (ALL Spoken)

Lord Jesus, it is hard for me to imagine the anguish your mother felt at your condemnation. But what about today, when I hold a grudge ...? "Crucify him!" When I judge others...? "Crucify him!" Doesn't this bring tears of anguish to both you and your mother? Forgive me, Jesus.

Stabat Mater vs 1- Traditional

1. At the Cross her sta - tion keep - ing, Mar - y stood in

4
sor - row, weep - ing, when her Son was cru - ci - fied.

STATION 2

Jesus Takes the Cross

MEN INTONE:

We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

Meditation:

(READER Spoken)

Regaining a little strength, I walked with the crowds to the entrance of the square. A door flew open and my Son stumbled out, the guards laughing behind him. Two men dragged over a heavy wooden Cross and dropped it on his shoulders. Then they shoved him down the road. My pain for him was unbearable. I wanted to take the Cross from him and carry it myself. But I knew this had to be, so I walked on silently.

Prayer: (ALL Spoken)

Lord Jesus, I beg you to forgive me for the many times I have added more weight to your Cross by closing my eyes to the pain and loneliness of my neighbor. Forgive me for gossiping about others and for always trying to find excuses to avoid certain people who wish to talk with me. Help me to be like Mary, always seeking to lighten the crosses of others. Forgive me, Jesus.

Stabat Mater vs 2- Traditional

2. Through her heart, his sor-row shar-ing, All his bit-ter

4
an-guish bear-ing, Now at length the sword has passed.

STATION 3

The First Fall

MEN INTONE:

We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

Meditation:

(READER Spoken)

Meditation: (READER Spoken)

I followed close behind my Son as he stumbled toward Calvary. Nothing had ever hurt me more than to see him in such pain. I saw the Cross digging into his shoulders. My heart dropped when I saw him fall face to the ground, the heavy Cross landing squarely on his back. For a moment, I thought my beloved Son was dead. Now my whole body began to tremble. Then the guards kicked him. He rose slowly and began to walk again, yet they still whipped him. I wanted to protect him with my own body. But, I knew this had to be, so I walked on and wept silently.

Prayer: (ALL Spoken)

Lord, how often have I seen you fall, and, unlike Mary, have left you there without concern? How often have I seen people make mistakes and laughed at them? How often do I find myself getting angry when someone does things differently than I? Mary offered you her support through your entire passion. Help me to do the same for you by the support I give to others. Lord, have mercy on me.

Stabat Mater vs 3- Traditional

3. O how sad and sore dis - tressed, Was that Moth - er

4
high - ly blest — Of the sole be - got - ten One!

STATION 4

Mother and Son

MEN INTONE:

We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

Meditation:

(READER Spoken)

I had managed to break through the crowd and was walking side by side with my son. I called to him through the shouting voices. He stopped. Our eyes met, mine full of tears of anguish, his full of pain and confusion. I felt helpless; then his eyes said to me, "Courage! There is a purpose for this." As he stumbled on, I knew he was right. So, I followed and prayed silently.

Prayer: (ALL Spoken)

Lord Jesus, forgive me the many times our eyes met and I turned mine away. Forgive me the times things did not go my way and I let everyone know about it. Forgive me the times I brooded over little inconveniences or became discouraged and did not heed your call to courage! Yes, Lord, our eyes have met many times, but fruitlessly.

Stabat Mater vs 4- Traditional

4. Christ a - bove in tor - ment hangs, — She be - neath be -

4
holds the pangs — Of her dy - ing glor - ious Son.

STATION 5

Jesus is Helped by Simon

MEN INTONE:

We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

Meditation:

(READER Spoken)

I could now see almost complete helplessness on the face of my Son as he tried to carry his heavy load. Each step looked as if it would be his last. I felt his every pain in my heart and I wanted the whole thing to end. Then I noticed some commotion near Jesus. The guards had pulled a protesting man from the crowd. They forced him to pick up the back of the Cross to help lighten my Son's load. He asked the guards why this had to be. I knew, and so followed silently.

Prayer: (ALL Spoken)

Lord Jesus, I have many times refused to help you. I have been a selfish person who has often questioned your word. Don't let me remain like Simon, but help me to be like your mother, Mary, who always silently followed and obeyed.

Stabat Mater vs 5- Traditional

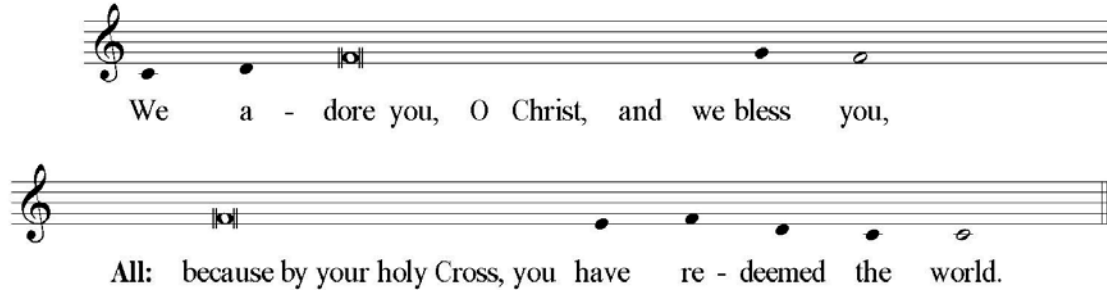
5. Is there one who would not weep, — Whelmed in mis - er -

ies so deep, — Christ's dear Moth - er to be - hold.

STATION 6

The Holy Face

MEN INTONE:



We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

Meditation:

(READER Spoken)

As I continued close by Jesus, a woman pushed past the guards, took off her veil and began to wipe my Son's sweating, bloody face. The guards immediately pulled her back. Her face seemed to say, "Why are you doing this to him?" I knew, so I walked on in faith, silently.

Prayer: (ALL Spoken)

Lord, this woman gave you the best she could. On the other hand, I have wanted to take more than I give. So many opportunities arise every day for me to give to you by giving to others ----- but I pass them by. My Savior, never let me ask why again, but help me to give all I have to you.

Stabat Mater vs 6- Traditional

6. Can the hu - man heart re - frain — From par - tak - ing

4
in her pain, — In that Moth - er's pain un - told?

STATION 7

The Second Fall

MEN INTONE:

We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

Meditation:

(READER Spoken)

Again my Son fell, and again my grief was overwhelming at the thought that he might die. I started to move toward him, but the soldiers prevented me. He rose and stumbled ahead slowly. Seeing my Son fall, get up again, and continue on, was bitter anguish to me. But, since I knew this had to be, I walked on silently.

Prayer: (ALL Spoken)

Lord, of all people Mary was your most faithful follower, never stopping in spite of all the pain she felt for you. I have many times turned away from you by my sins and have caused others to turn away from you. I beg you to have mercy on me.

Stabat Mater vs 7- Traditional

7. Bruised de - rid - ed, cursed, de - filed, — She be - held her

4
ten - der Child, — All with blood - y scour - ges rent.

STATION 8

Jesus Meets the Holy Women

MEN INTONE:

We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

Meditation:

(READER Spoken)

I was walking a few steps behind Jesus when I saw him stop. Some women were there crying for him and pitying him. He told them not to shed tears for him. They had the opportunity to accept him as the Messiah; like many others, they rejected him instead.

He told them to shed tears for themselves, tears that would bring their conversion. They did not see the connection between that and his walk to Death. I did, and as he walked on, I followed silently.

Prayer: (ALL Spoken)

My Savior, many times have I acted like these women, always seeing the faults of others and pitying them. Yet, very rarely have I seen my own sinfulness and asked your pardon. Lord, you have taught me through these women. Forgive me, Lord, for my blindness.

Stabat Mater vs 8- Traditional

8. For the sins of his own na - tion Saw him hang in

4
de - so - la - tion Till his spir - it forth he sent.

STATION 9

The Third Fall

MEN INTONE:

We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

Meditation:

(READER Spoken)

This fall of Jesus was agony to me. Not only had he fallen on the rocky ground again, but now he was almost at the top of the hill of crucifixion. The soldiers screamed at him and abused him, almost dragging him the last few steps. My heart pounded as I imagined what they would do to him next. But, I knew this had to be, so I climbed the hill silently behind him.

Prayer: (ALL Spoken)

My loving Jesus, I know that many times I have offered my hand to help people but when it became inconvenient or painful to me I left them, making excuses for myself. Help me, Lord, to be like your mother, Mary, and never take my supporting hand away from those who need it.

Stabat Mater vs 9- Traditional

9. O thou Moth - er! Font of love, — Touch my spir - it

4
from a - bove, — Make my heart with thine ac - cord.

STATION 10

The Stripping

MEN INTONE:

We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

Meditation:

(READER Spoken)

With my Son finally relieved of the weight of the Cross, I thought he would have a chance to rest. But the guards immediately started to rip his clothes off his blood-clotted skin. The sight of my Son in such pain was unbearable. Yet, since I knew this had to be, I stood by and cried silently.

Prayer: (ALL Spoken)

Lord, in my own way I too have stripped you. I have taken away the good name of another by foolish talk, and have stripped people of human dignity by my prejudice. Jesus, there are so many ways I have offended you through the hurt I have caused others. Help me to see you in all people.

Stabat Mater vs 10- Traditional

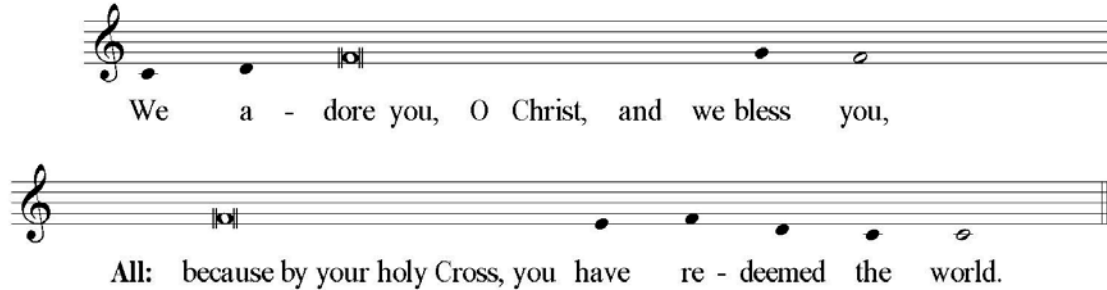
10. Make me feel as thou has felt; — Make my soul to

4
glow and melt — With the love of Christ, my Lord.

STATION 11

The Nailing

MEN INTONE:



We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

Meditation:

(READER Spoken)

As they threw Jesus on the Cross, he willingly allowed himself to be nailed. As they punctured his hands and his feet I felt the pain in my heart. Then they lifted up the Cross. There he was, my Son, whom I love so much, being scorned as he struggled for the last few moments of earthly life. But I knew this had to be, so I stood by and prayed silently.

The assembly may be seated.

The Seven Last Words of Christ from the Cross –
by Ron Vanasdlen

Prologue: Behold, Behold

- I. **The Word of Forgiveness**
“Father, forgive them, they know not what they do.” Luke 23:34.
- II. **The Word of Salvation**
“Amen. I say to you, today you will be with me in paradise.”
Luke 23:43
- III. **The Word of Relationship**
“Woman, behold your son.” “Behold your mother.” John 19:26–27
- IV. **The Word of Abandonment**
“Eli, Eli, lema sabachthani?” [which means,] “My God, my God,
why have you forsaken me?” Matthew 27:46
- V. **The Word of Distress**
“I thirst.” John 19:28
- VI. **The Word of Triumph**
“It is finished.” John 19:30
- VII. **The Word of Reunion**
“Father, into your hands I commend my spirit.” Luke 23:46

The Seven Last Words of Christ on the Cross

Prologue: Behold, Behold

R. Vanasdlen

Tenderly ♩ = 72

Soprano

Alto

Tenor

Bass

Piano

mp

mp

On the Cross is

S

A

T

B

Pno.

placed our Lord. On the Cross, on the Cross. on the Cross.

mp *mf*

On the Cross. For our sins he

On the Cross.

mf

13

S On the Cross. On the Cross. Si - lent -

A On the Cross. On the Cross. Si - lent -

T 8 now is sac-ri-ficed. For our_ sins, for_ our sins. Mo - ther Ma - ry si - lent - ly ob - serves,

B

Pno.

19

mf

S ly, si - lent - ly. Be - hold now the Lamb of God. Be - hold now, be -

A ly, si - lent - ly. Be - hold now the Lamb of God. Be - hold now, be -

T 8 si - lent - ly, si - lent - ly ob - serves. Be - hold now.

B

Pno.

The Seven Last Words of Christ on the Cross

26

S hold now. Be - hold him who takes a-way our sins. Be - hold now, be - hold now.

A hold now. Be - hold him who takes a-way our sins. Be - hold now, be - hold now.

T Be - hold, be - hold him who takes a-way our sins. Be - hold now, be hold now.

B Be - hold, be - hold now.

Pno.

26

S Be - hold Be - hold.

A Be - hold.

T Be - hold.

B Be - hold.

Pno.

32

S Be - hold Be - hold.

A Be - hold.

T Be - hold.

B Be - hold.

Pno.

32

I The Word of Forgiveness

♩ = 72

Piano introduction in 4/4 time, key of B-flat major. The right hand has whole rests. The left hand plays a sequence of chords: B-flat major (F2, B-flat3), F major (F2, A2), B-flat major (F2, B-flat3), F major (F2, A2), B-flat major (F2, B-flat3), F major (F2, A2), B-flat major (F2, B-flat3), and F major (F2, A2). The dynamic is *mp*.

7

S

A *mf*

T

B *mf*

7

Fa - ther, for - give them, they know not what they do.

Fa - ther, for - give them, they know not what they do.

Vocal and piano accompaniment for the first system. The piano part has whole rests in both hands. The vocal parts (Soprano, Alto, Tenor, Bass) enter on measure 7. The lyrics are: "Fa - ther, for - give them, they know not what they do." The dynamic is *mf*. The piano part resumes with whole rests in both hands.

The Seven Last Words of Christ from the Cross

13 *mf*

S *Fa - ther,*

A

T

B

13 *pp*

19 *f* *mp*

S *Fa - ther they know not what they do*

A *they*

T

B

19

26

S

A

T

B

know not what

they know not what

they know not what they

26

34

S

A

T

B

do.

34

II "The Word of Salvation"

♩ = 72

Piano introduction, measures 1-5. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment.

Piano introduction, measures 6-10. The right hand continues the melodic line with some chords, and the left hand has a more active bass line with eighth notes.

Piano introduction, measures 11-16. The right hand has a more sparse texture with some rests, while the left hand continues with a steady eighth-note accompaniment.

17 *mf* *mp*

S
A - men. A - men. A - men, a - men. A - men,

A
A - men. A - men. A - men, a - men,

T
A - men. A - men. A - men. A - men.

B
A - men. A - men. A - men. A - men.

Vocal and piano accompaniment, measures 17-21. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "A - men. A - men. A - men, a - men. A - men,". The piano accompaniment provides a harmonic support with chords and a steady bass line.

23

S a - men. *mp* I say to you to - day, I say,

A A - men, a - men. *mp* to - day,

T A - men, a - men. *mp*

B A - men. A - men. A - men.

29

S I say to you. You will be with me in par - a - dise. **34** *mf*

A I say to you. You will be with me in par - a - dise. **34**

T You will be with me in par - a - dise. **34**

B You will be with me in par - a - dise. **34**

29

III "The Word of Relationship"

mp

$\text{♩} = 72$

Soprano

Alto

Tenor

Bass

Wo -

mp

Wo - man,

mp

Wo - man,

mp

Wo - man,

6

f *mf* *mp*

S

man be - hold, your son. your son. Be - hold, your

A

— be - hold, your son. your son. Be - hold, your

T

— be - hold, your son. your son. Be - hold, your

B

— be - hold, you son. you son. Be - hold, your

13 *f*

S
A
T
B

son. Be - hold, your son.

son. Be - hold, your son.

son. Be - hold, your son.

son. Be - hold, your son.

19

24 *ff*

S
A
T
B

Be - hold, your moth - er.

Be - hold, your moth - er.

Be - hold, your moth - er.

Be - hold, your moth - er.

51

51

51

51

24

Be - hold, your moth - er.

51

51

IV The Word of Abandonment

♩ = 72

ff

Soprano

Alto

Tenor

Bass

E - li E - li

E - li E - li

E - li E - li

E - li E - li

6

S

A

T

B

le - ma sa - bach - tan - i. E - li

le - ma sa - bach - tan - i. E - li

le - ma sa - bach - tan - i. E - li

le - ma sa - bach - tan - i. E - li

6

11 *f*

S E - li le - ma sa - bach - tan - i. My God, —

A E - li le - ma sa - bach - tan - i. My God, —

T E - li le - ma sa - bach - tan - i. My God, —

B E - li le - ma sa - bach - tan - i. My God, —

15

S My God, — why have you for - sa - ken me. why have you for - sa - ken me.

A My God, — why have you for - sa - ken me. why have you for - sa - ken me.

T My God, — why have you for - sa - ken me. why have you for - sa - ken me.

B My God, — why have you for - sa - ken me. why have you for - sa - ken me.

15

The Seven Last Words of Christ from the Cross

19

S
A
T
B

My God, — My God, —
My God, — My God, —
My God, — My God, —
My God, — My God, —

19

24

S
A
T
B

22

why have you for - sa - ken me. — My God, My God,
why have you for - sa - ken me. — My God, My God,
why have you for - sa - ken me. — My God, My God,
why have you for - sa - ken me. — My God, My God,

24

22

50

S
A
T
B

why have you for - sa - ken me. _____ why have you for - sa - ken me. _____

why have you for - sa - ken me. _____ why have you for - sa - ken me. _____

why have you for - sa - ken me. _____ why have you for - sa - ken me. _____

why have you for - sa - ken me. _____ why have you for - sa - ken me. _____

50



The piano accompaniment for measures 50-53 consists of a right-hand part with a simple melody and a left-hand part with a steady eighth-note accompaniment. The music is in a minor key and features a 2/4 time signature.

54

S
A
T
B

2 My God, My God, why have you for - sa - ken me. _____

2 My God, My God, why have you for - sa - ken me. _____

2 My God, My God, why have you for - sa - ken me. _____

2 My God, My God, why have you for - sa - ken me. _____

54



The piano accompaniment for measures 54-57 features a prominent double bar line with a '2' above it, indicating a two-measure rest. The right-hand part has a simple melody, and the left-hand part continues with the eighth-note accompaniment from the previous section.

The Seven Last Words of Christ from the Cross

The image shows a musical score for a SATB choir and piano. It consists of five systems of staves. The first four systems are for the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The fifth system is for the piano accompaniment, with a grand staff (treble and bass clefs). Each system begins with a measure number '60' and a key signature of two flats (B-flat and E-flat). A rehearsal mark '22' is placed above the first measure of each system. The vocal staves contain a single note on a whole rest, and the piano accompaniment consists of a single chord on a whole rest.

pp \triangleleft *mf* \triangleright *mp*

Soprano
I thirst. I thirst. I thirst, I thirst, I thirst.

Alto
I thirst. I thirst. I thirst.

Tenor
I thirst. I thirst. I

Bass
I thirst. I thirst.

p

S
I thirst. I thirst.

A
I thirst. I thirst. I thirst.

T
thirst, I thirst, I thirst. I thirst. I thirst.

B
I thirst. I thirst. I thirst.

7 21

VI The Word of Triumph

mp

Soprano

It is fin - ished.

Alto

Tenor

Bass

6

S

A

T

B

mp

6

It is

11

S

A

T

B

fin - ished.

16

S

A

T

B

mp

It is fin - ished.

16

The Seven Last Words of Christ from the Cross

21

S

A

T *mp*

B

It is fin - ished. *mp*

21

It is

26

S

A

T

B

It is fin - ished.

26

fin - ished.

30

S

A

T

B

30

34

S

A

T

B

ff

It is fin - ished.

It is fin - ished.

It is fin - ished.

34

The Seven Last Words of Christ from the Cross

39

S

A

T

B

39

44

S

A

T

B

44

48

S

A

T

B

48

53

pp

S

A

T

B

It is fin - ished.

It is fin - ished.

It is fin - ished.

It is fin - ished.

53

VII The Word of Reunion

♩ = 72

Piano introduction in 4/4 time, key of B-flat major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

6 *mf*

S
Fa - ther, Fa - ther, in - to your hands I com - mend my spir - it,

A
Fa - ther, — Fa - ther, in - to your hands I com - mend my spir - it,

Vocal and piano accompaniment for measures 6-10. The vocal parts (Soprano and Alto) enter with the lyrics. The piano accompaniment continues with a similar melodic and harmonic structure to the introduction.

11

S
my spir - it.

A
my spir - it.

T
8 *mp*
In - to your hands, in - to your hands, I com - mend my spir -

11

Vocal and piano accompaniment for measures 11-15. The vocal parts continue with the lyrics. The piano accompaniment features a crescendo leading into measure 11, followed by a steady accompaniment.

16 *mf*

S my spir - it, my spir - it.

A *mp* my spir - it, *mf* my spir - it.

T *mf* it, my spir - it.

22

S Fa - ther, Fa - ther, in - to your hands I com - mend my spir - it,

A Fa - ther, — Fa - ther, in - to your hands I com - mend my spir - it,

T Fa - ther, Fa - ther, in - to your hands I com - mend my spir - it,

B Fa - ther, — Fa - ther, in - to your hands I com - mend my spir - it,

22

The Seven Last Words of Christ from the Cross

27

S my spir - it. *f* Fa - ther, Fa - ther,

A my spir - it. Fa - ther, Fa - ther,

T my spir - it. Fa - ther, Fa -

B my spir - it. Fa - ther,

32

S in - to your hands I com-mend my spir - it, my spir - it. *mf* my *pp*

A in - to your hands I com-mend my spir - it, my spir - it. my

T ther, Fa - ther, spir - it. my

B Fa - ther, spir - it. my

32

rit.

38

S spir - - - it.

A spir - - - it.

T spir - - - it

B spir - - - it.

38

(The Choir is seated)

THREE TO FIVE MINUTES OF SACRED SILENCE

Prayer: (ALL Spoken)

Let us pray:

(all stand)

Lord, what pain you endured for me. And what pain your mother went through, seeing her only Son die for love of me! Yet, both you and she are ready to forgive me as soon as I repent of my sin. Help me, Lord, to turn away from my sinfulness.

STATION 12

Jesus Dies for Us

MEN INTONE:

We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

Meditation:

(READER Spoken)

What greater pain is there for a mother than to see her Son die right before her eyes! I, who had brought this Savior into the world and watched him grow, stood helplessly beneath his Cross as he lowered his head and died. His earthly anguish was finished, but mine was greater than ever. Yet, this had to be and I had to accept it, so I stood by and I mourned silently.

Prayer: (ALL Spoken)

My Jesus, have mercy on me for what my sins have done to you and to others. I thank you for your great act of love. You have said that true love is laying down your life for your friends. Let me always be your friend. Teach me to live my life for others, and not fail you again.

Stabat Mater vs 12- Traditional

12. Let me share with thee his pain, — Who for all my

4
sins was slain, — Who for me in tor - ment died.

STATION 13

The Descent

MEN INTONE:

We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

Meditation:

(READER Spoken)

The crowd had gone; the noise had stopped. I stood quietly with one of Jesus' friends and looked up at the dead body of our Savior, my Son. Then two men took the body from the Cross and placed it in my arms. A deep sorrow engulfed my being. Yet, I also felt deep joy. Life had ended cruelly for my Son, but it had also brought life to all of us. I knew this had to be, and I prayed silently.

Prayer: (ALL Spoken)

Lord, your passion has ended. Yet, it still goes on whenever I choose sin over you. I have done my part in your crucifixion and now, my Savior, I beg your forgiveness with all my heart. Help me to live a life worthy of you and your mother.

Stabat Mater vs 13- Traditional

13. Let me min - gle tears with thee, — Mourn-ing him who

4
mourned for me, — All the days that I may live.

STATION 14

Jesus Is Entombed

MEN INTONE:

We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

Meditation:

(READER Spoken)

We brought Jesus' body to a tomb and I arranged it there myself, silently weeping, silently rejoicing. I took one more look at my loving Son, and then walked out. They closed the tomb and before I left, I thought, I knew this had to be it had to be for you! I would wait in faith silently.

Prayer: (ALL Spoken)

Yes, my Lord, this had to be because you love me, and for no other reason. All you ask is that I live a good life. You never said such a life would be easy. I am willing to leave sin behind and live for you alone, in my brothers and sisters.

14. By the Cross with thee to stay; — There with thee to

⁴
weep and pray, — All I ask of thee to give.

CONCLUSION

(READER Spoken)

I could only be most grateful for the sacrifice of my Son for us. Yet, what emptiness I felt trying to live without him whom I loved so! But, only two days later that emptiness was filled beyond belief ---- he had risen! Our Savior had opened the doors to a new life. That is the way it had to be ---- because his undying love for you would not stop at anything less. I could rejoice forever, but not in silence.

Prayer: (ALL Spoken)

My Savior, thank you! Thank you for such endless love that helps me to rise out of my own sinfulness. I will try again to live a better life. Help me to always remember that love. Mary, mother of our risen Savior, teach me to be like you, and in my love for others, love him in return.

The assembly may be seated.

Conclusion:

Ave Maria – Vladimir Vavilov

AVE MARIA

for S.A.T.B. voices and keyboard
with optional flute*

Text setting and Arrangement by
PATRICK M. LIEBERGEN

Music by
GIULIO CACCINI (1545-1618)

Smoothly, expressively (♩ = ca. 80)

FLUTE

PIANO

9 SOPRANO, ALTO *unis.*
mp

A - ve - Ma - ri - a,

TENOR

BASS

(flute tacet)

13

mp unis. A - ve Ma - ri - a.

17

mp A - ve, A -

FLUTE
mp

21

ve Ma - ri - a.

25 *mf*

A - ve Ma - ri - a, A -

mf

mf

29

- ve Ma - ri - ve a.

33 *f**

A

*f**

(9)

f

37 (9)

40

men. — A — men.

(9)

* This phrase may be sung with scattered breathing and without observing the group breath marks in measures 35 and 37.

41

45

48 *a tempo*
mp unis.

poco rit.

49

ve Ma - ri a. A

mp unis.

53

56

ve Ma - ri a. A

mp

57

ve, A - ve

61

64

mf

Ma - ri - a. A -

mf

mf

65

ve Ma - ri - ve a, A -

69

72

ve Ma - ri - a. A -

*f**

*f**

f

* This phrase may be sung with scattered breathing and without observing the group breath marks in measures 74 and 76.

73

Musical score for measures 73-76. The score is written for four staves: two vocal staves (treble and bass clefs) and two piano staves (treble and bass clefs). The key signature is one sharp (F#). Measures 73 and 74 feature vocal lines with a slur and a circled '9' above them, indicating a nine-measure phrase. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

77

Musical score for measures 77-80. The score is written for four staves: two vocal staves and two piano staves. The key signature is one sharp (F#). Measure 77 begins with a *rit.* (ritardando) marking. The vocal lines include lyrics: "men. A men." with a fermata over the word "A". Dynamic markings include *mf* (mezzo-forte), *mp dim.* (mezzo-piano diminuendo), and *pp* (pianissimo). The piano accompaniment features a complex texture with chords and moving lines in both hands, ending with a *pp* dynamic marking.

The assembly stands.

CONCLUDING PRAYERS

V. Our Father ...

ALL: Give us this day...

V. Hail Mary, full of grace, the Lord is with thee.
 Blessed art thou among women,
 and blessed is the fruit of thy womb, Jesus.

**All: Holy Mary, Mother of God,
 pray for us sinners now,
 and at the hour of death. Amen.**

V. Glory be to the Father, and to the Son, and to the Holy Spirit.

**ALL: As it was in the beginning, is now, and ever shall be, world without end.
 Amen.**

V. Pray for us, O holy Mother of God,

R. That we may be made worthy of the promises of Christ.

V. Let us pray.

Lord, graciously pour your grace into our hearts; that, as we have known the Incarnation of Christ, your Son, by the message of an angel, so by his Passion and Cross we may be brought to the glory of the Resurrection. Through Christ our Lord. **ALL: Amen**

We Depart in Silence

Special thanks to the Fr. Richard Furey, CSsR for the Meditations and Prayers.

