

GOOD FRIDAY

April 3, 2026 at 3:00pm

Father, Into Your Hands I Commend My Spirit

(Psalm 31: 2, 6, 12-13, 15-16, 17, 25)

(Psalm 31)

Francesca LaRosa

Intro ♩ = 80, with deep emotion

Em C Am B Em

Vocal

Piano

mp *mf*

8

Refrain

5 C B % Em D C

Vo. Fa - ther, in - to your hands I com -

Pno. *rit.* *f a tempo*

8

*Right hand may be played down an octave on the very first refrain introducing the Psalm.

8 Am B 1. Repeat 1st time 2. To verses Em B Em

Vo. mend my spi - rit. rit. rit.

Pno. *rit.*

8

Verse 1

11 C B Em C Am

Vo. In you, O LORD, I take re - fuge; let me ne - ver be put to

Pno. *rit.* *mp a tempo*

8

15 B Em C

Vo. shame. In your jus - tice res - cue me. In - to your

Pno. *mf* *mp*

18 Am B C

Vo. hands I com - mend my spi - rit; you will re - deem me, O

Pno. *mf*

21 D Am B D.S.

Vo. LORD, O faith - ful God.

Pno. *f rit.*

Verse 2

24 C B Em C Am

Vo. For all my foes I am an ob-ject of re-proach, a laugh-ing - stock to my neigh -

Pno. *rit.* *mp* *a tempo*

28 B Em C

Vo. bors, and a dread to my friends; they who

Pno. *mf* *mp*

31 Am B C

Vo. see me ab-road flee from me. I am for - got - ten like the un - re - mem - bered

Pno. *mf*

34 D Am B D.S.

Vo. dead; I am like a dish that is bro - ken.

Pno. *f* *rit.*

Verse 3

37 C B Em C Am

Vo. But my trust is in you, O LORD; I say, "You are my

Pno. *rit.* *mp* *a tempo*

41 B Em C

Vo. God. In your hands is my des - ti - ny;

Pno. *mf* *mp*

44 Am B C

Vo. res - cue me from the clutch - es of my

Pno. *mf*

47 D Am B D.S.

Vo. en - e - mies and my per - se - cu - tors."

Pno. *f* *rit.*

Verse 4

50 C B Em C Am

Vo. Let your face shine u-pon your ser-vant; save me in your

Pno. *rit.* *p* *a tempo*

54 B C D Am

Vo. kind-ness. Take cour-age and be stout - heart-ed, all you who hope in the

Pno. *mf* *f* *rit.*

Final Refrain

58 B Em

Vo. LORD. Fa - ther, in - to your hands I com -

Pno. *ff* *pp*

**It is preferred that the last refrain be a cappella with the congregation (with nothing played except the last note). However, if that is not a possibility, please play this piano accompaniment as lightly as possible.*

62 Am B Em

Vo. mend my spi - rit.

Pno.

Father, Into Your Hands I Commend My Spirit

(Psalm 31: 2, 6, 12-13, 15-16, 17, 25)

(Psalm 31)

Francesca LaRosa

The musical notation is written on a single staff in treble clef, with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics are: Fa - ther, in - to your hands I com - mend my spi - rit.

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Gospel Acclamation: Philippians 2:8-9

Acclamation: (Organ/SATB) No. IX-a

Optional Descant

Praise you, Lord, King of glo - ry!

Praise to you, Lord Je - sus Christ, King of end - less glo - ry!

Verse:

Christ be - came o - be - di - ent to the point of death, ev - en death on a cross.

(SATB)

Be - cause of this, God great - ly ex - alt - ed him

and be - stowed on him the name which is a - bove ev - 'ry oth - er name.

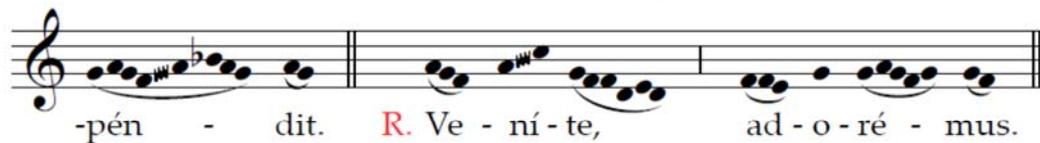
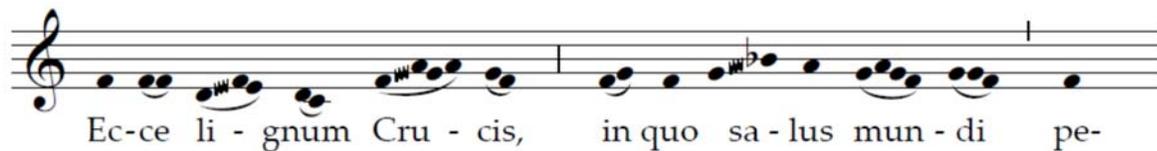
THE EASTER TRIDUUM

FRIDAY OF THE PASSION OF THE LORD

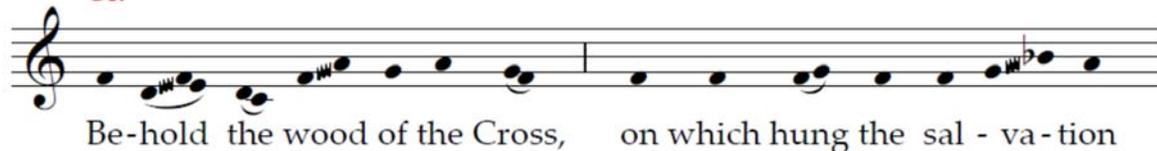
The Showing of the Holy Cross

The deacon accompanied by ministers, or another suitable minister, goes to the sacristy, from which, in procession, accompanied by two ministers with lighted candles, he carries the Cross, covered with a violet veil, through the church to the middle of the sanctuary.

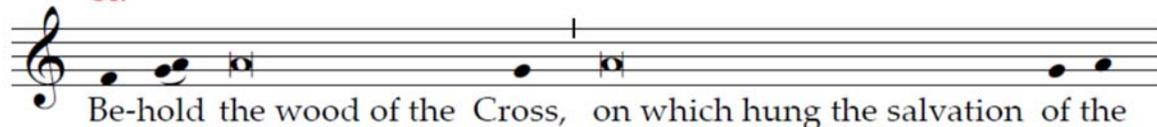
*The Priest, standing before the altar and facing the people, receives the Cross, uncovers a little of its upper part and elevates it while beginning the *Ecce lignum Crucis* (Behold the wood of the Cross). He is assisted in singing by the Deacon or, if need be, by the choir. All respond, Come, let us adore. At the end of the singing, All kneel and for a brief moment adore in silence, while the Priest stands and holds the Cross raised.*



Or:



Or:



This is an optional recessional hymn. There is an option that there is no recessional hymn on Palm Sunday. However, if we do sing this, let us sing it in English and Spanish.

Jesus, Remember Me 842

Ostinato Refrain

Je - sus, re - mem - ber me when you come in - to your King - dom.
 Spanish: Je - sús, re - cuér - da - me cuan - do en - tres en tu Rei - no.
 Polish: Je - zu, w kró - les - twie Twym wspom - nij na swo - je - go słu - gę.

Je - sus, re - mem - ber me when you come in - to your King - dom.
 Je - sús, re - cuér - da - me, cuan - do en - tres en tu Rei - no.
 Je - zu, w kró - les - twie Twym wspom - nij na swo - je - go słu - gę.

Text: Luke 23:42; Taizé Community, 1981

Tune: Jacques Berthier, 1923-1994

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THE REPROACHES (IMPROPERIA)

A recording of this piece will be used for Adoration of the Cross.

Music: *Graduale Romanum, The Plainchant Gradual, The English Hymnal, and Anglican Use Gradual*; adapt.
Text: *The Plainchant Gradual, The English Hymnal, and the Anglican Use Gradual*; adapt.

♪. O my peo - ple, what have I done un - to thee? Or where
 in have I wea - ri - ed thee? Tes - ti - fy a - gainst me.
 ♪. 1. Be - cause I brought thee forth from the land of E - gypt:
 thou hast pre - pa - red a Cross for thy Sa - vior.

First Choir: *Second Choir:*
 Ṛ. A - gi - os o Theos. Ho - ly God.
First Choir: *Second Choir:*
 A - gi - os Ischy - ros. Ho - ly, Migh - ty.
First Choir *Second Choir*
 A - gi - os Athana - tos, e - le - i - son i - mas.
Second Choir
 Ho - ly and Im - mortal, have mer - cy up - on us.

♪. 2. Be - cause I led thee through the de - sert for - ty years,
 and fed thee with man - na, and brought thee in - to a land ex - cee - ding good:
 thou hast pre - pa - red a Cross for thy Sav - ior.

♪. 3. What more could I have done for thee that I have not done?

I in-deed did plant thee, O my vine-yard, with ex-ceeding fair fruit:
and thou art become very bitter unto me: for vinegar,
mingled with gall, thou gavest me when thirsty,
and with a spear thou hast pierced the side of thy Saviour.

The musical score consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, hymn-like style. The lyrics are printed below the notes. The second staff continues the melody and lyrics. The third staff continues the melody and lyrics. The fourth staff concludes the melody and lyrics. There are various musical notations such as slurs, ties, and a fermata over the final note of the fourth staff.

When Jesus Wept

① Dm C F C⁷ Dm Dm Am Dm ② Dm C
 When Je - sus wept, the fall - ing tear in mer - cy
 6 F C⁷ Dm Dm Am Dm ③ Dm C F C⁷ Dm
 flowed be - yond all bound; when Je - sus groaned, a
 11 Dm Am Dm ④ Dm C F C⁷ Dm Dm Am Dm
 trem - bling fear seized all the guilt - y world a - round.

Congregation: Unison or canon

May be sung as a canon

The Faith We Sing 2106

WORDS: William Billings (John 11:35)

MUSIC (WHEN JESUS WEPT, LM): William Billings

This is an optional communion hymn.
We will definitely sing this at 7am Mass.

GOOD FRIDAY

600 Were You There

1. Were you there when they cru - ci - fied my Lord? Were you
2. Were you there when they nailed him to the tree? Were you
3. Were you there when they pierced him in the side? Were you
4. Were you there when the sun re - fused to shine? Were you
5. Were you there when they laid ' him in the tomb? Were you
6. Were you there when they rolled the stone a - way? Were you

there when they cru - ci - fied my Lord?
there when they nailed him to the tree?
there when they pierced him in the side? Oh!
there when the sun re - fused to shine?
there when they laid him in the tomb?
there when they rolled the stone a - way?

Some-times it caus - es me to trem-ble, trem-ble, trem-ble,

Were you there when they cru - ci - fied my Lord?
Were you there when they nailed him to the tree?
Were you there when they pierced him in the side?
Were you there when the sun re - fused to shine?
Were you there when they laid him in the tomb?
Were you there when they rolled the stone a - way?

Text: African American spiritual
Tune: WERE YOU THERE, 10 10 with refrain; African American spiritual; harm. by C. Winfred Douglas, 1867-1944, © 1940, 1943, 1961,
The Church Pension Fund

Via Dolorosa

This piano score is edited for better page turns

MARCELO CARVALHO

Words and Music by
BILLY SPRAGUE and NILES BOROP

Sorrowfully ♩ = 69

Em
mp
cresc.

gva *tr* *f* *tr*

gva *Em* *loco* *p* *Bm7* *E* *Cmaj7* *E* *tr*

Em *Bm7* *E* *Cmaj7* *E* *mp* *Em* *Bm* *D*

Down the Vi - a Do - lo - ro - sa in Je -

gva

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Cmaj7 Em Bm
D

ru - sa - lem — that day, the sol - diers tried to clear — the nar - row,

gva

Cmaj7 Am Em Bsus B
G F#

streets, but the crowd pressed in — to see the man — com - demned to die — on Cal - va -

mp

gva

Em Bm Cmaj7 *mf* Em Bm
D D

ry. He was bleed - ing from a beat - ing, there were
a Do - lo - ro - sa tris - te

mf

gva

Cmaj7 Em Bm
D

stripes up - on — His back, and He wore a crown of thorns — up - on — His
dã en Jeru - sa - lem. Los sol - da - dos le abrian pa - so - a — Je -

gva

Cmaj7 Am Em Bsus B

head.
sus. And He bore with ev - 'ry step the scorn of those... who cried out for His
Mas la gen - te se a - cer - ca - ba. Par - a ver al que... lle - va - ba aquel - la

pp *loco*

Esus E *f* Am Bsus B

death.
cruz. Down the Vi - a Do - lo - ro - sa, called the
Por la Vi - a Do - lo - ro - sa que es la

Em E Am C Bsus B

way of suf - fer - ing — like a lamb came the Mes - si - ah, Christ the
vi - a del do - lor — Com - o ove - ja vin - o Christ - o, Rey, Sei -

Em E Am Bsus B Em Bm D

King.
or. But He chose to walk that road out of His love for you and
Y fue El quien qui - so ir por su a - mor por ti y por

Cmaj7 Em Bm
D Cmaj7 B

me. Down the Vi - a Do - lo - ro - sa all the way ——— to Cal - va -
mi., Por la Vi - a Do - lo - ro sa al Cal - var - io y a mor -



The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat major/D minor). It begins with a whole note chord of C major 7 (Cmaj7), followed by an eighth-note melody. The lyrics are: "me. Down the Via Dolorosa all the way ——— to Calvary and a mor-". The piano accompaniment is in bass clef, starting with a whole note chord of E minor (Em), followed by a melody in the right hand and a bass line in the left hand. A piano dynamic marking (*p*) is present at the beginning of the piano part.

1. Bm
Em D Cmaj7 *mp*

ry. Por la Vi



The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a whole note chord of E minor (Em), followed by a whole rest, and then an eighth-note melody. The lyrics are: "ry. Por la Vi". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. A piano dynamic marking (*p*) is present at the beginning of the piano part, and a decrescendo marking (*decresc.*) is present in the middle of the piano part.

Spanish →

Em Bm
D

ed - ing from a beat - ing, there were
a Do - lo - ro - sa tris - te

Cmaj7 Em Bm
D

stripes up - on — His back, and He wore a crown of thorns — up - on — His
día en Jeru - sa - lem. Los sol - da - dos le abrian pa - so - a — Je -

gtr

Cmaj7 Am Em Bsus B

head.
sus. And He bore with ev - 'ry step the scorn of those... who cried out for His
Mas la gen - te se a - cer - ca - ba. Par - a ver al que... lle - va - ba aquel - la

gza *loco*

Esus E *f* Am Bsus B

death.
cruz. Down the Vi - a Do - lo - ro - sa, called the
Por la Vi - a Do - lo - ro - sa que es la

Em E Am C Bsus B

way of suf - fer - ing — like a lamb came the Mes - si - ah, Christ the
vi - a del do - lor — Com - o ove - ja vin - o Christ - o, Rey, Señ -

Em E Am Bsus B Em Bm D

King.
or. But He chose to walk that road out of His love for you and
Y fue El quien qui - so ir por su a - mor por ti y por

Cmaj7 Em ^{Bm}D Cmaj7 B

me. Down the Vi - a Do - lo - ro - sa all the way ——— to Cal - va -
 mi., Por la Vi - a Do - lo - ro sa al Cal - var - io y a mor -

2.
Em *f*

- ir. The

3 3
cresc.

B C

blood that would cleanse — the souls of all — men — made its

3 3 3 3
f building

D ^{B7}D# Em

way through the heart — of Je - ru - sa -

3 3 3 3

The musical score consists of two systems. The first system is for the voice, written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note chord of E4. The lyrics "lem." are written below the first measure. The second measure contains a whole note chord of E4/G#4. The lyrics "Down the" are written below the second and third measures. The piece concludes with a double bar line and a Coda symbol. The second system is for the piano, written in a grand staff (treble and bass clefs). The right hand features a triplet of eighth notes in the first two measures, followed by a quarter note and a half note. The left hand plays a simple accompaniment. Dynamics include *lem.* (piano), *cresc.* (crescendo), and *ff* (fortissimo). The piece ends with a double bar line and a Coda symbol.

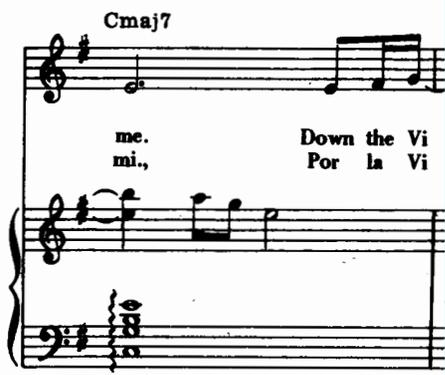
English

Down the Vi - a Do - lo - ro - sa, called the
 Por la Vi - a Do - lo - ro - sa que es la

way of suf - fer - ing — like a lamb came the Mes - si - ah, Christ the
 vi - a del do - lor — Com - o ove - ja vin - o Christ - o, Rey, Señ -

King. But He chose to walk that road out of His love for you and
 or. Y fue El quien qui - so ir por su a - mor por ti y por

Cmaj7



me. Down the Vi
mi., Por la Vi

Coda

Em Bm/D Cmaj7 Bsus B Em Bm/D

a Do-lo-ro-sa all the way to Cal-va-ry.

gva *loco*

fp *p*

Cmaj7 *p* Em Bm/D Cmaj7 B

Ooo Ooo

sempre legato *p*

Em Bm/D Cmaj7 B Em2

The musical score for the Coda section consists of three systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system features a vocal line with 'Ooo' and a piano accompaniment. The third system continues the piano accompaniment. Chords are indicated above the staff, and dynamics like *fp*, *p*, and *sempre legato* are used throughout.

Via Dolorosa

Words and Music by
NILES BOROP and
BILLY SPRAGUE

Arranged by David T. Clydesdale

Warmly ♩ = 70

1/8 N.C.

mp

3 CHOIR *f*

Ah

f

5 *unis.* *p*

Oo

mp

E_m *B_m⁷/_E* *CM⁷/_E*

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'Warmly' and a tempo of 70 beats per minute. The piano part starts with a half note rest followed by eighth notes in the right hand and a bass line in the left hand. The choir part enters at measure 3 with a triplet of chords marked 'f' and the vocal line 'Ah'. The piano accompaniment continues with chords and moving lines. At measure 5, the choir part has a single note 'Oo' marked 'unis.' and 'p'. The piano part continues with a bass line and chords, including *E_m*, *B_m⁷/_E*, and *CM⁷/_E*. The score concludes with a final chord in the piano part.

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14

crowd pressed in to see this Man_ con-demned_ to die_ on Cal - va -

CHOIR *mp*

Oo

A m *E m* *B sus* *B*
G *F #*

16

ry. He was

E m *B m 7* *C M 7*
D

18

bleed - ing from a beat - ing, there were stripes up - on His back, and He

Em $\frac{Bm^7}{D}$ CM⁷

20

wore a crown of thorns up - on His head. And He

Em $\frac{Bm^7}{D}$ CM⁷

22

bore, with ev - 'ry step, the scorn of those who cried out for His

Oo

Am Em B sus B

24 *molto cresc.*

death. Down the Vi - a Do - lo - ro - sa, called the

Oh _____ called the

f *mf*

E sus E A m B sus B

molto cresc. *f*

26

"way of suf-fer - ing," - like a lamb - came the Mes - si - ah, Christ the

"way of suf-fer - ing," - Christ the

E m E D A m B sus B

28

King. But He chose to walk that road out of His

King. _____

Em E Am B sus B

30

suddenly softer

love for you and me. _____ Down the Vi -

decresc.

1

Em Bm⁷/_D CM⁷

mp

32 3/10

- a Do-lo-ro-sa all the way to Cal-va-

Em $\frac{Bm^7}{D}$ CM⁷ Bsus B

34 *mf*

ry. *mf* Por-la Ví-

Em $\frac{Bm^7}{D}$ CM⁷

(b)

36

- a Do-lo-ro - sa tris-te día en Jeru - sa - lem... Los sol-

Em $\frac{Bm^7}{D}$ CM⁷

38

da - dos le abrian pa - so a___ Je - sús. Más la

Em $\frac{Bm^7}{D}$ CM⁷

40

4/11

gen - te se - a - cer ca - ba pa - ra - ver al que___ lle - va - ba a - que - lla

mf

Oo

Am Em Bsus B B⁷

42 *molto cresc.* *f*

cruz. Por la Ví - a Do - lo - ro - sa que - es la

Oh Ah

E sus E Am B sus B

44

ví - a del do - lor co - mo ove - ja vi - no Cris - to Rey, Se -

Ah

Em E/D Am C B sus B

46

ñor. Y fue El quien qui - so ir - - - - por - su - a

Em E Am B sus B

48 *suddenly softer*

mor por ti - y por mi. Por la

Em $\frac{Bm^7}{D}$ CM⁷

mp

50 5/12

VÍ - a Do-lo-ro - sa al Cal - va - rio - y a - mo -

Em $\frac{Bm^7}{D}$ CM⁷ Bsus B

52 *molto cresc.* *f*

ir. *mf* The *f* blood that would cleanse the

Ah Ah

Em B⁷

54

souls of all men made its

Ah

C

3 3 3

55

way through the heart of Je - ru - sa -

D B⁷ D[#] Em

3 3 3 3 3

57 *ff*

lem. Down the

Je - ru - sa - lem. Down the

E E G# Am E

3

59 *ff*

Vi - a Do-lo-ro - sa, called the "way of suf-fer - ing," - like a

Ah

A m B sus B E m E D

ff

61 6/13

lamb _____ came the Mes - si - ah, Christ_ the King. But He

Ah _____

Am C B sus B Em E

63 *suddenly softer*

chose to walk that road out of His love for

Ah _____ love for you and

Am B 7 sus B 7 Em Bm 7 / D

mf

mp

65

you and me. Down the Vi - a Do - lo - ro - sa all the

me.

CM⁷ Em Bm⁷/_D

67

way to Cal - va - ry.

CM⁷ B sus B Em Bm⁷/_D CM⁷

7/14

70 *mp* *dim.* 3

Oo Oo

mp Hmm

Em Bm⁷/D CM⁷ B Em Bm⁷/D

dim.

73 *slowing to end* 3 *slowing to end* *p*

CM⁷ B Em Em²

mp *slowing to end*

red. * *red.* *