

PALM SUNDAY
TRADITIONAL AND
CONTEMPORARY MASS

March 28, 2026 at 4:30pm

March 29, 2026 at

7:00am, 9:00am, and 6:00pm

PALM SUNDAY OF THE PASSION OF THE LORD

1. On this day the Church recalls the entrance of Christ the Lord into Jerusalem to accomplish his Paschal Mystery. Accordingly, the memorial of this entrance of the Lord takes place at all Masses, by means of the Procession or the Solemn Entrance before the principal Mass or the Simple Entrance before other Masses. The Solemn Entrance, but not the Procession, may be repeated before other Masses that are usually celebrated with a large gathering of people.

It is desirable that, where neither the Procession nor the Solemn Entrance can take place, there be a sacred celebration of the Word of God on the messianic entrance and on the Passion of the Lord, either on Saturday evening or on Sunday at a convenient time.

The Commemoration of the Lord's Entrance into Jerusalem

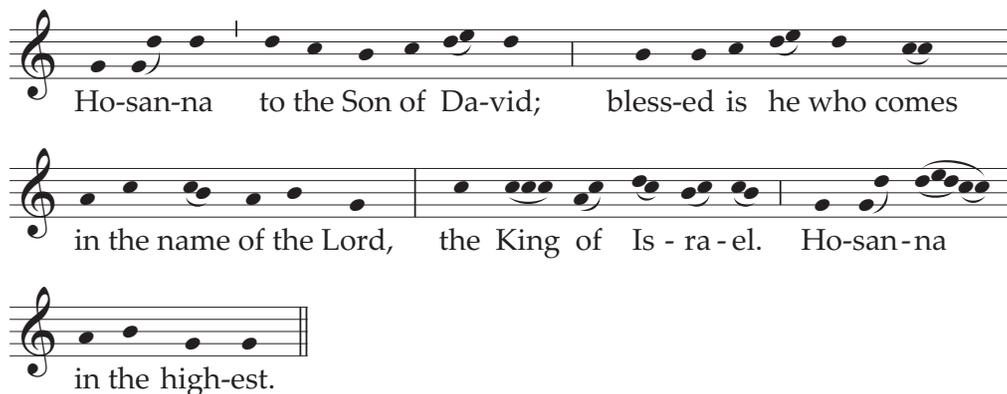
First Form: The Procession

2. At an appropriate hour, a gathering takes place at a smaller church or other suitable place other than inside the church to which the procession will go. The faithful hold branches in their hands.
3. Wearing the red sacred vestments as for Mass, the Priest and the Deacon, accompanied by other ministers, approach the place where the people are gathered. Instead of the chasuble, the Priest may wear a cope, which he leaves aside when the procession is over, and puts on a chasuble.
4. Meanwhile, the following antiphon or another appropriate chant is sung.

Ant.

Used for Palm Sunday Procession Only

Mt 21: 9

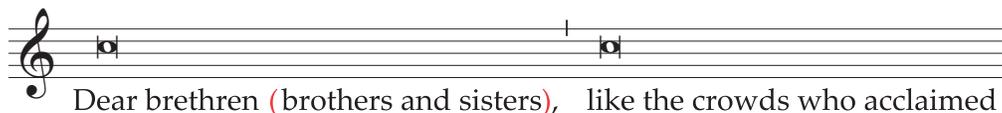


Ho-san-na to the Son of Da-vid; bless-ed is he who comes
in the name of the Lord, the King of Is - ra - el. Ho-san-na
in the high-est.

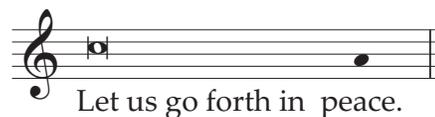
Or:

- ³⁶ As he rode along,
the people were spreading their cloaks on the road;
³⁷ and now as he was approaching the slope of the Mount of
Olives, the whole multitude of his disciples
began to praise God aloud with joy
for all the mighty deeds they had seen.
³⁸ They proclaimed:
"Blessed is the king who comes in the name of the Lord.
³⁹ Peace in heaven and glory in the highest."
Some of the Pharisees in the crowd said to him, "Teacher,
rebuke your disciples."
⁴⁰ He said in reply,
"I tell you, if they keep silent, the stones will cry out!"
The Gospel of the Lord.

8. After the Gospel, a brief homily may be given. Then, to begin the Procession, an invitation may be given by a Priest or a Deacon or a lay minister, in these or similar words:



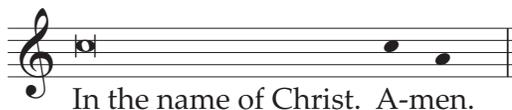
**Dear brethren (brothers and sisters),
like the crowds who acclaimed Jesus in Jerusalem,
let us go forth in peace.**



Or:

Let us go forth in peace.

In this latter case, all respond:





All Glory, Laud, and Honor

ST THEODULPH

Theodulph of Orleans, ca 820

Melchior Teschner, ca. 1615

All glo - ry, laud and hon - or, To Thee, Re - deem - er King, To

whom the lips of chil - dren, Made sweet ho - san - nas ring. Fine

1. Thou art the King of Is - rael, Thou Da - vid's roy - al
 2. The com - pan - y of ang - gels Are prais - ing Thee on
 3. The peo - ple of the He - brews With palms be - fore Thee
 4. To Thee, be - fore Thy pas - sion, They sang their hymns of
 5. Thou didst ac - cept their prais - ses; Ac - cept the prayers we

D.C.

Son, Who in the Lord's name com - est, The King and Bless - ed One.
 high, And we, will all cre - a - tion, In cho - us make re - ply.
 went; Our prayer and praise and an - thems Be - fore Thee we pre - sent.
 praise; To Thee, now high ex - alt - ed, Our mel - o - dy we raise.
 bring, Who in all good de - light - est, Thou good and grac - ious King.

In celebration of Margaret McBride Paluch,
and dedicated to the lay volunteers of the House of Brigid, Wexford, Ireland

MASS OF CHARITY AND LOVE

STEVEN C. WARNER

Unison Choir, Descant, Cantor, Priest, Assembly, C Instrument, Guitar, Keyboard

Kyrie

Adapted from
CHRISTIAN LOVE
Paul Benoit, 1893–1979

The musical score is arranged in four systems. The first system is for the C Instrument, starting with a melody in E major (one sharp) and a dynamic of *mp*, which changes to *mf* in the second measure. The second system is for the Descant, which is silent in the first two measures and then enters with a *mf* dynamic. The third system is for the Cantor/Choir, with lyrics: "Ky - ri - e, e - lei - son. Lord, have mer - cy." in the first measure, and "Ky - ri - e, e - le - i - son. Lord, have mer - cy." in the second measure. Dynamics are *mp* for the first measure and *mf* for the second. The fourth system is for the Keyboard, with chords: Em, Em/D, Am7, Bm7, Em in the first measure; Em, Em/D, Am7, Bm7, Em in the second measure; and Em/D, Am7, Bm7, Em in the third measure. Dynamics are *mp* for the first measure and *mf* for the second and third measures.

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4

mp *mf* *mf*

Cantor/Choir *mp* Assembly *mf*

Chris - te, e - lei - son. Christ, have — mer - cy. Chri - ste, e - lei - son. Christ, have — mer - cy.

C Am7 Dsus2,4 D G C Am7 D5 G

mp *mf*

6

mp *mf* *mf*

Cantor/Choir *mp* Assembly *mf*

Ky - ri - e, e - le - i - son. Lord, have mer - cy. Ky - ri - e, e - le - i - son. Lord, have mer - cy.

Em Em/D Am7 Em/D D Em Em Em/D Am7 Em/D D Em

mp *mf*

My God, My God, Why Have You Abandoned Me?

(Ps 22:8-9, 17-18, 19-20, 23-24)

(Psalm 22)

Francesca LaRosa

Intro

Melody

*instrumental

Mel.

My

Refrain

Mel.

God, my— God, why have you a-ban-doned me? My

1. Repeat 1st time

Choir

(*mp, mf*)
God, my— God, why have you a-ban-doned *f* me? My

a tempo *rit.*

*First Refrain is soft. Every refrain after builds.

2. To verses

Mel.

me?

Choir

f
me?

*It is optional to cut measures 12-13 each time for the concept of time.

Verse 1

Mel. 15 C D Em C
All who see me scoff at me; they mock me with part - ed lips,
18 Am B C
they wag their heads: "He re - lied on the LORD; let him de -
21 D Am B D.S.
li - ver him, let him res - cue him, if he loves__ him." My

Verse 2

Mel. 24 C D Em C
In - deed, ma - ny dogs sur - round_ me, a pack of e - vil do - ers
27 Am B C
clo - ses in u - pon__ me; They have pierced my hands and my
30 D Am B D.S.
feet; I can count all my bones. My

Verse 3

Mel. 33 C D Em C
They di - vide my gar - ments a - mong them, and for my
36 Am B C
ves - ture__ they cast lots. But you, O LORD, be not far from
39 D Am B D.S.
me; O my help, has - ten__ to aid me. My

Verse 4

Mel. 42 C D Em C Am
I will pro-claim your name_ to my breth-ren; in the midst of the as-sem - bly

Mel. 46 Em/B B C
I will praise you: "You who fear the LORD, praise_

Mel. 50 D Em D/F# C
him; all you des-cen-dants of Ja - cob, give glo-ry to him; re-vere

Mel. 54 D Am B
him, all you des-cen-dants of Is - ra - el!" My

Final Refrain

Mel. 58 Em Am B
God, my _____ God, why have you a - ban - doned

Choir
God, my _____ God, why have you a - ban - doned

***The final refrain is designed to be sung a cappella with the congregation, singing the last note in unison as a choir.
If accompaniment HAS to be played on the final refrain, please play the accompaniment as quietly as possible.*

Mel. 61 Em
me?

Choir
me?

8-----

My God, My God, Why Have You Abandoned Me?

(Psalm 22: 8-9, 17-18, 19-20, 23-24)

(Psalm 22)

Francesca LaRosa

Intro ♩ = 72, with deep emotion

Em D C Am B

Voice

Piano

4 Em C D Em C D

Vo.

Pno.

f

8

My

Refrain 1. Repeat 1st time

8 Em D C Bm Am B Em

Vo.

Pno.

(p,mf)
a tempo

rit.

8

God, my— God, why have you a - ban - doned me? My

*Play accompaniment softly and up an octave in each hand for the very first refrain introducing the Psalm.

2. To verses

12 Em C D Em

Vo.

Pno.

f

8

me?

*It is optional to cut measures 12-13 each time for the concept of time.

Verse 1

15 C D Em C

Vo. All who see me scoff at me; they mock me with part - ed lips,

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

18 Am B C

Vo. they wag their heads: 8.....; "He re - lied on the LORD; let him de -

Pno. *mf*

21 D Am B D.S.

Vo. li - ver him, let him res - cue him, if he loves__ him." My

Pno. *f* *rit.*

Verse 2

24 C D Em C

Vo. In-deed, ma - ny dogs sur - round me, a pack of e - vil do - ers

Pno. *rit.* *p a tempo*

27 Am B C

Vo. clo - ses in u - pon me; They have pierced my hands and my

Pno. *mf*

30 D Am B D.S.

Vo. feet; I can count all my bones. My

Pno. *rit.* *f*

Verse 3

33 C D Em C

Vo. They di - vide my gar - ments a - mong them, and for my

Pno. *rit.* *p a tempo*

36 Am B C

Vo. ves - ture they cast lots. But you, O LORD, be not far from

Pno. *mf*

39 D Am B D.S.

Vo. me; O my help, has - ten to aid me. My

Pno. *rit.* *f*

Verse 4

42 C D Em C Am

Vo. I will pro - claim your name to my breth - ren; in the midst of the as - sem - bly

Pno. *rit.* *p a tempo*

46 Em/B B C

Vo. I will praise you: "You who fear the LORD, praise—

Pno. *mf*

50 D Em D/F# C

Vo. him; all you des-cen-dants of Ja - cob, give glo-ry to him; re-vere

Pno. 8

54 D Am B

Vo. him, all you des-cen-dants of Is - ra - el!" My

Pno. *rit.* *ff* 8

Final Refrain

58 Em Am B Em

Vo. God, my— God, why have you a-ban-doned me?

Pno. *pp* 8

Gospel Acclamation: Philippians 2:8–9**Acclamation: (Organ/SATB) No. IX-a**

Optional Descant

Praise you, Lord, King of glo - ry!

G Em C D7 G Em C D7 Gsus4 G

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

Verse:

Am Cmaj7 F#°7 Em Cmaj7 D Em

(Cantor)

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

(SATB) Em D C Bm Em

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

G Am D G Am Dsus4 Em

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

Let The Wind Blow

for Mark Friedman

Janet Vogt

INTRO: *Freely* (♩ = 92-96)

Capo 3: (Bsus4) (Bm)
Dsus4 Dm

(Dadd2/A)
Fadd2/C

(A/G)
C/Bb

(Bm)
Dm

Keyboard

(Bsus4) (Bm)
Dsus4 Dm

(Dadd2/A)
Fadd2/C

(A/G)
C/Bb

(Bm)
Dm

REFRAIN: (Bsus4) (Bm)
Cantor: Dsus4 Dm

(Dadd2/A)
Fadd2/C

(A/G)
C/Bb

(Bm)
Dm

Let the wind blow, let the wa-ters know. Tell the earth, the stars, the sun:

(Bsus4)(Bm)
Dsus4 Dm

(Dadd2/A)
Fadd2/C

(A/G)
C/Bb

(Bm)
Dm

— bless-ed Je - sus, born to save us all; the ap-point - ed hour has come.

VERSES: Cantor/All

(Gmaj7) (Bmadd2) (Bm)
Bbmaj7 Dmadd2 Dm

slightly faster

1. I have heard the peo - ple cry out loud: _____ "Cru - ci - fy him,
2. I have heard the roost - er crow three times. _____ I have seen the
3. I have seen the sun - light dis - ap - pear. _____ I have seen the

slightly faster

(Gmaj7) (Bmadd2) (Bm) (Em) (Em/D)
Bbmaj7 Dmadd2 Dm Gm Gm/F

1. cru - ci - fy him now! _____ If you are the one you say you
2. sor - row in their eyes _____ as the peo - ple fled in fear and
3. heav - ens rain with tears _____ as the dark - ness robbed the day and

(C) (F#sus4) (F#)
Eb Asus4 A *rit.*

1. are, where is your God?" _____
2. turned their backs on God. _____
3. took our hope a - way. _____

rit.

REFRAIN: All

(Bsus4) (Bm)
 Dsus4 Dm
tempo primo simply

(Dadd 2/A)
 Fadd 2/C

(A/G)
 C/Bb

Let the wind blow, let the wa-ters know. Tell the earth, the stars, the

8va

tempo primo simply

(Bm)
 Dm

(Bsus4) (Bm)
 Dsus4 Dm

(Dadd 2/A)
 Fadd 2/C

sun: bless-ed Je - sus, born to save us all; the ap -

(A/G)
 C/Bb

last time molto rit.

1, 2
 (Bm)
 Dm

D.S. to Verses

Final
 (Bm)
 Dm

(A/B)
 C/D

Fine

point - ed hour has come. come.

8va

last time molto rit.

1, 2

D.S. to Verses

Final

Fine

Holy, Holy, Holy

C Instrument
mf

Descant *mf*

Cantor/Choir/Assembly *mf*

Ho - ly, Ho - ly, Ho - ly — Lord God of hosts.

Ho - ly, Ho - ly, Ho - ly Lord God of hosts.

Em Em/D Am7 Bm7 Em Em Em/D Am7 Bm7 Em D G

4

Heav'n and earth are full of your glo - ry. Ho - san - na in the high - est.

Heav'n and earth are full of your glo - ry. Ho - san - na in the high - est.

Em Em/D Cmaj7 G/B Am7 Cmaj7 Em/D Esus Em

6

Blessed is he who comes — in the name — of the Lord.

Blessed is he who comes — in the name of the Lord.

C G/B Am7 Em Dsus2,4 G

7

Ho - san - na in the high - est. Ho - san - na in the high - est.

Ho - san - na in the high - est. Ho - san - na in the high - est.

Em Em/D Cmaj7 Am7 Cmaj7 Bm7 Esus Em

Save Us, Savior of the World

C Instrument

mf

Descant

mf

Priest

mf

Cantor/Choir/Assembly

mf

The mys - ter - y of faith. Save us, Sa - vior of the world,

Am7 Bm7 Em Em Em/D Am7 Em

³

for by your Cross and Res - ur - rec - tion you have_ set_ us free.

for by your Cross and Res - ur - rec - tion you_ have_ set us_ free.

Em Am7 Dsus2,4 G(add2) G Em Em/D Am7 Bm7 Em

Doxology and Great Amen

Priest

Through him, and with him, and in him, O God, al-might-y Fa-ther,

Em Em/D Cmaj7 Em Am7 Dsus2,4 D Esus Em

mf

3

in the u-ni-ty of the Ho-ly Spir-it, all-glo-ry and hon-or is yours

Am7 Dsus2,4 G(add2) G Em Em/D Cmaj7 Am7

mf

5 *C Instrument*

mf

mf

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

Cantor/Choir/Assembly

mf

for ev - er and ev - er. A - men, a - men, a - men.

Cmaj7 Bm7 Esus Em Em Em/D Cmaj7 Am7 Cmaj7 Am7 Bm7 Em

mf

Lamb of God

C Instrument
mf

Descant
mf

Cantor/Choir/Assembly
mf

Lamb of God, you take a - way

Lamb of God, you take a - way

Em Em/D Am7 Em Em Em/D Am7 Em

mf

Detailed description: This system contains the first two staves of the musical score. The top staff is for a C instrument (treble clef, key signature of one sharp) and features a melody with a repeat sign. The second staff is a descant, starting with a whole rest followed by a melodic line. The third staff is for the Cantor/Choir/Assembly, also starting with a whole rest and then a melodic line. The fourth staff is the piano accompaniment, showing chords in the right hand and bass notes in the left hand. The dynamics are marked *mf* throughout.

the sins of the world, have mer - cy on us. _____

the sins of the world, have mer - cy on us.

Am7 Am7/D G Am7 Bm7 C(add2) C

Detailed description: This system contains the second two staves of the musical score. The top staff continues the melody from the first system. The second staff continues the descant. The third staff continues the Cantor/Choir/Assembly part. The fourth staff continues the piano accompaniment with the following chord progression: Am7, Am7/D, G, Am7, Bm7, C(add2), and C. The dynamics are not explicitly marked in this section.

4

Lamb of God, you take a - way the sins_ of the world,— grant us— peace.

Lamb of God, you take a - way the sins of the world, grant us— peace.

Em Em/D Am7 Em Am7 Am7/D G Am7 Bm7 Em

The musical score consists of four staves. The first two staves are vocal lines in G major, with lyrics: "Lamb of God, you take a - way the sins_ of the world,— grant us— peace." The third staff is a vocal line with lyrics: "Lamb of God, you take a - way the sins of the world, grant us— peace." The fourth staff is a piano accompaniment with chords: Em, Em/D, Am7, Em, Am7, Am7/D, G, Am7, Bm7, Em. The piano part features a simple harmonic accompaniment with a bass line.

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
p
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 -

p

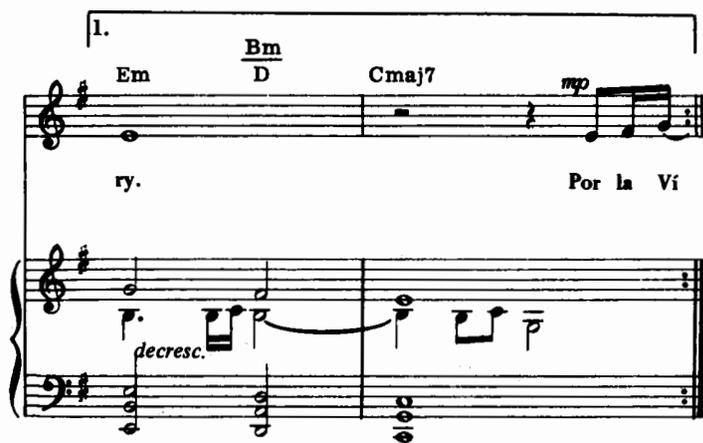


1.

Em Bm
D Cmaj7 *mp*

ry. Por la Vi

decresc.



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, 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 -

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 the instruction "D.S. al Coda" with a coda symbol. The second system is for the piano, written in a grand staff (treble and bass clefs) with the same key signature and time signature. The right hand features a triplet of eighth notes in the first two measures, followed by a melodic line. The left hand plays a simple accompaniment. Dynamics include "lem." (piano), "cresc." (crescendo), and "ff" (fortissimo).

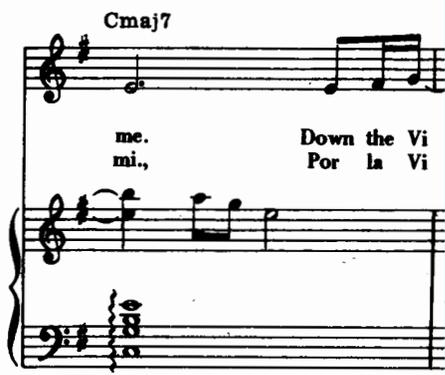
English

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.
 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



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 shows a vocal line and piano accompaniment. Chords are indicated above the vocal lines, 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

Em *Bm⁷/E* *CM⁷/E*

The musical score is written for piano and choir. It begins with a piano introduction in 4/4 time, marked 'Warmly' with a tempo of 70 beats per minute. The piano part starts with a half note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a half note chord of G major (G2, B1, D2) and a half note chord of A major (A2, C3, E3). The piano continues with a melodic line in the right hand and a bass line in the left hand. At measure 3, the choir enters with a forte dynamic, singing a half note chord of G major (G4, B4, D5) and a half note chord of A major (A4, C5, E5). The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. At measure 5, the piano part features a unison melody in the right hand, starting with a half note G4, a half note A4, and a half note B4, with a dynamic marking of *p*. The bass line continues with a half note chord of G major (G2, B1, D2) and a half note chord of A major (A2, C3, E3). The piano concludes with a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *mp*. The score includes chord symbols *Em*, *Bm⁷/E*, and *CM⁷/E* for the piano accompaniment.

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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 Bsus 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 $\frac{Bm^7}{D}$ 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. 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

Am Em B sus 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 B 7 D# Em

3 3 3 3 3

57 *ff*

lem. Down the

Je - ru - sa - lem. Down the

E E/G# Am/E E

59 *ff*

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

Ah

Am B sus B Em E/D

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 B⁷ sus B⁷ Em Bm⁷/_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.* *

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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