

A SUITE FOR HOLY WEEK

PRAYERS AT THE CROSS

by LEE DENGLER and SUSAN NAUS DENGLER

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COMPANION MATERIALS

Booklet	0 80689 11223 2	\$3.95
CD Preview Pack	0 80689 55536 7	10.00
Bulk CD	0 80689 75872 0	29.95

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MUSIC

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FOREWORD

The Lenten season, and especially Holy Week, affords Christians all around the world an opportunity to reflect upon the unparalleled love of God shown to us through Jesus. In so doing, we are called to examine our own lives in the light of Jesus' earthly ministry and the events that led to His death on the cross.

In Jesus' life and death, we find many examples of how to live our lives. Jesus' prayer life is certainly one aspect of His life worthy of our attention. Many of His prayers, including the familiar "Lord's Prayer" found in Matthew and Luke, and His "High Priestly Prayer" found in John, are effective models for us to use as we offer our own prayers to God. Other prayers offered by Jesus may be found as we read the gospels. Of the seven "last words," or phrases, spoken by Jesus from the cross, four were directed to persons who were part of that scene. The first, fourth and final "words" were spoken to God, and were, in effect, prayers.

Through music, narration and scripture, *Prayers at the Cross* follows the events of Jesus' crucifixion as we consider these three prayers and their impact on our own lives.

Lee Dengler
Susan Naus Dengler

PROGRAM NOTES

Prayers at the Cross may be presented in a variety of ways. Here are some suggestions:

- It may be presented in its entirety, as part of a worship service or sacred concert.
- It may be extended to create a larger work by inserting congregational hymns after the second, third, fifth and sixth words which appear in the narration.
- It may be presented without the narration.
- Each of the choral prayers may be presented separately, with or without the narration.
- If the narration is used, it is suggested that there be two readers – one to read the scriptures, the other to serve as the narrator.
- Instrumental parts for violin and cello are also provided and are optional.
- Since the themes of the three prayers – forgiveness, feelings of abandonment and placing one's life in God's hands – are not exclusively Holy Week themes, each of these anthems may be used appropriately in many worship settings.

SCRIPTURE:

“Lord, teach us to pray...” *Luke 11:1b (NIV)*

NARRATION:

This was the request of one of the disciples who had observed Jesus in prayer countless times during His earthly ministry. The prayers of Jesus recorded in scripture are perfect models for our own prayer life; for though Jesus was God incarnate, the scriptures tell us:

SCRIPTURE:

He had to be one of us, so that He could serve God as our merciful and faithful high priest and sacrifice Himself for the forgiveness of our sins. And now that Jesus has suffered and was tempted, He can help anyone else who is tempted. *Hebrews 2:17-18 (CEV)*

NARRATION:

Even as Jesus hung on the cross, suffering for the sins of the world, He prayed. Of the seven words spoken by Jesus on the cross, three are prayers – prayers that grew out of His own grief and pain, and His love and mercy for each of us. These prayers may serve to help us as we, too, pour out our deepest petitions to our loving God.

SCRIPTURE:

When they came to the place called the Skull, there they crucified Him along with the criminals – one on His right and the other on His left. Jesus said, *(first word)* **“Father, forgive them; for they do not know what they are doing.”** *Luke 23:33-34a (NIV)*

Father, Forgive

for S.A.T.B. voices, optional violin, accompanied *

Words by
SUSAN NAUS DENGLER

Music by
LEE DENGLER

With passion and great expression (♩ = ca. 69)

ACCOMP. *p*

⊕ vl.

4 SOPRANO / ALTO *p*

TENOR / BASS *p*

O Fa - ther, for - give our sins. We are

7 help - less. We have lost our way. — O Fa - ther, for -

⊖ vl.

* Part for Violin is on page 34.

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give our sins. In Your mer - cy save us! Hear our cry!

14

mp On a cross of grief and pain, Je - sus suf - fered

14

mp

for our shame. Such a - maz - ing love He showed.

mf

20

mp

rit.

What a debt to Him we owe.

mp

⊕ vl.

mp

rit.

24

a tempo
mp

O Fa - ther, for - give our sins. We are help - less. We have

mp

24

a tempo
mp

27

lost our way. O Fa - ther, for - give our sins. In Your



mer - cy save us! Hear our cry!

⊖ vl.

33 TENOR / BASS

mp unis.

Ky - ri - e e - le - i - son. Chris - te e - le - i - son.
 * O — Lord, have mer - cy. O — Christ, have mer - cy.

35

Ky - ri - e e - le - i - son, e - lei - son.
 O — Lord, have mer - cy up - on us.

37

Ky-ri - e e - le - i - son. Chris - te e - le - i - son.
 O Lord, have mer - cy. O Christ, have mer - cy.

39

Ky-ri - e e - le - i - son, e - lei - son.
 O Lord, have mer - cy up - on us.

41

ALTO
mf

Ky - ri - e e -
 Lord, have mer - cy.

mf simile

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

Chris - te e - le - i - son.
 O Christ, have mer - cy.

41

mf

43

le - i - son.
Christ, have mer - cy.

Ky - ri - e e - le - i - son, e - lei - son.
O Lord, have mer - cy up - on us.

45

Chris - te e - le - i - son.
Lord, have mer - cy,

Ky - ri - e e - le - i - son. Chris - te e - le - i - son.
O Lord, have mer - cy. O Christ, have mer - cy.

47

le - i - son.
mer - cy on us.

Ky - ri - e e - le - i - son, e - lei - son.
O Lord, have mer - cy up - on us.



49 SOPRANO
mf

O Fa - ther, for - give our sins. We are

ALTO
mf simile

Ky - ri - e e -
Lord, have mer - cy,

TENOR / BASS
mf

Ky - ri - e e -
Lord, have mer - cy,

49

⊕ vl.

51

help - less. We have lost our way.

le - i - son.
Christ, have mer - cy.

le - i - son.
Christ, have mer - cy.

O Fa - ther, for - give our sins. In Your

Chris - te
 Lord, have mer - cy,

Chris - te
 Lord, have mer - cy,

mer - cy save us! Hear our cry!

le - son.
 mer - cy on us.

le - son.
 mer - cy on us.

57 SOPRANO DESCANT (solo or a few voices)

f
Fa - ther, for - give our sins. We are

f
O Fa - ther, for - give our sins. We are

f
Ky - ri - e
Lord, have mer - e - cy.

Ky - ri - e e - le - i - son. Chris - te e - le - i - son.
O Lord, have mer - cy. O Christ, have mer - cy.

57

f

59

help - less. We have lost our way.

help - less. We have lost our way.

le - i - son.
Christ, have mer - cy.

Ky - ri - e e - le - i - son, e - lei - son.
O Lord, have mer - cy up - on us.

f

Fa - ther, for - give our sins. In Your
 O Fa - ther, for - give our sins. In Your
 Chris - te e - lei - son.
 Lord, have mer - cy.

Ky - ri - e e - lei - son. Chris - te e - lei - son.
 O Lord, have mer - cy. O Christ, have mer - cy,

mer - cy save us! Hear our
 mer - cy save us! Hear our
 le - son.
 mer - cy on

Ky - ri - e e - lei - son, e - lei -
 O Lord, have mer - cy up - on



65 *a tempo* *rit.* end descant

cry! _____

a tempo *rit.*

cry! _____

a tempo *rit.*

us. _____

a tempo *rit.*

son. _____

us. _____

a tempo *rit.* ⊕ vl.

a tempo *rit.*

S_{vb} _____

67 **Slowly** *mp* *p rit.*

O Fa-ther, for-give our sins. In Your mer-cy save us! Hear our cry!

mp *p*

67 **Slowly** ⊕ vl.

mp *p rit.*

S_{vb} _____

NARRATION:

Jesus preached forgiveness throughout His ministry. With eyes of forgiveness, He must have looked down from the cross upon the crowds who mocked Him, even as He hung there, dying for their sins.

SCRIPTURE:

And they cast lots to divide His clothing. And the people stood by, watching; but the leaders scoffed at Him, saying, “He saved others; let Him save Himself if He is the Messiah of God, His chosen one!” The soldiers also mocked Him, coming up and offering Him sour wine, and saying, “If you are the King of the Jews, save Yourself!” There was also an inscription over Him, “This is the King of the Jews.”

One of the criminals who were hanged there kept deriding Him and saying, “Are You not the Messiah? Save Yourself and us!” But the other rebuked him, saying, “Do you not fear God, since you are under the same sentence of condemnation? And we indeed have been condemned justly, for we are getting what we deserve for our deeds, but this man has done nothing wrong.” Then he said, “Jesus, remember me when You come into Your kingdom.” He replied, *(second word)* **“Truly I tell you, today you will be with Me in paradise.”**

Luke 23:34b-43 (NRSV)

NARRATION:

Once again, Jesus forgave, this time the repentant sinner hanging on the cross next to His own. Though life was ebbing from His own body, Jesus was still more concerned about the needs of others – the needs of a stranger, a thief on the cross, and also the needs of those He knew most closely.

SCRIPTURE:

When Jesus saw His mother there and the disciple whom He loved standing nearby, He said to His mother, *(third word)* **“Dear woman, here is your Son,”** and to the disciple, **“Here is your mother.”** From that time on, the disciple took her into his home. *John 19:26-27 (NIV)*

NARRATION:

Yes, Jesus cared deeply and completely for all who felt alone, abandoned, forsaken. Even He felt abandoned as He was separated from God by the weight of our sins.

SCRIPTURE:

At the ninth hour, Jesus cried out with a loud voice,... *(fourth word)* **“My God, my God, why have You forsaken me?”**

Mark 15:34 (NIV)

My God, I Feel Forsaken

17

for S.A.T.B. voices, optional cello, accompanied *

Words by
SUSAN NAUS DENGLER

Music by
LEE DENGLER

Soulfully (♩ = ca. 84)

SOPRANO
ALTO

mp unis.

ACCOMP.

My

⊕ vlc.

mp

5

God, I feel for - sak - en. My

⊖ vlc.

⊕ vlc.

9

God, I feel a - lone. My

* Part for Cello is on pages 35-36.

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sin has left me far _____ from You, a

child so far, _____ a child so

cresc. *rit.*

far from home. _____

f *a tempo* *mp*

25 TENOR / BASS

rit. *mp unis.* *a tempo*

My God, I feel for - got -

\ominus vlc.

rit. *a tempo*

29

ten. My God I feel dis - tressed,

\oplus vlc.

33

34

Yet You have said You'd nev - er

37

unis. *cresc.*

leave, and in Your Word, and

cresc.

41 SOPRANO / ALTO

*a tempo**rit.**mf*

in _____ Your Word _____ I rest. _____

rit. *f* *mp* *mf* For *mf*

rit. *f* *mp* *mf* \ominus vlc.

rit. *a tempo* *mp* *rit.* *mf*

45 With resolution ($\text{♩} = \text{ca. } 80$)

I am hard - pressed, but nev - er crushed. _____

45 With resolution ($\text{♩} = \text{ca. } 80$)

mf

49

*mf**mp*

I am per - plexed, with - out _____ des - pair, and _____

mf *mp* *mp*

mf *mp*

mf

53

cresc.

rit.

though a - ban - doned, I'm not a - lone.____

cresc.

53

cresc.

rit.

57

a tempo

f

mf

molto rit.

You are my God. I know You are

f

mf

a tempo

f

mf

molto rit.

61

Tempo I

p

rit.

mf unis.

there.

So

p

Tempo I ⊕ vlc.

p

cresc.

f

rit.

65

a tempo

when I feel for - sak -

mf unis.

When I feel for - sak -

65

a tempo
mf

⊖ vlc.

68

en, and when I feel a -

en, when I feel a -

⊕ vlc.

71

lone, I trust in Your un -

lone, I trust in Your un -



75

fail - ing love, and hear You call - ing

mp *cresc.*

mp *cresc.*

mp *cresc.*

79

from a - bove to lead me home.

molto rit. *f* *a tempo* *mp*

f *mp*

molto rit. *f* *mp* *a tempo*

83

Lead me home.

molto rit. *p*

p

molto rit. *p*

SCRIPTURE:

There is only one God, and Christ Jesus is the only one who can bring us to God. Jesus was truly human, and He gave Himself to rescue all of us. *1 Timothy 2:5-6a (CEV)*

NARRATION:

Yes, Jesus was truly human. Yet only once, through those hours of agony, did He express His own human need.

SCRIPTURE:

Later, knowing that all was now completed, and so that the scriptures would be fulfilled, Jesus said, (*fifth word*) **“I am thirsty.”** A jar full of wine vinegar was there, so they soaked a sponge in it, put the sponge on a stalk of the hyssop plant, and lifted it to Jesus’ lips.
John 19:28-29 (NIV)

NARRATION:

Jesus recognized that His suffering was over. His task on earth was now accomplished.

SCRIPTURE:

When He had received the drink, Jesus said, (*sixth word*) **“It is finished.”** Then He bowed His head and gave up His spirit.
John 19:30 (NIV)

NARRATION:

And finally, Jesus prayed the prayer that had first been uttered by the Psalmist – a prayer that we, as God’s children, must pray daily, as we entrust our lives to God’s tender care.

SCRIPTURE:

Jesus called out with a loud voice, (*seventh word*) **“Father, into Your hands I commit My spirit.”** And when He said this, He breathed His last. *Luke 23:46 (NIV)*

Into Your Hands

for S.A.T.B. voices, optional violin and cello, accompanied *

Words by
SUSAN NAUS DENGLER

Music by
LEE DENGLER

Serenely (♩ = ca. 56-60)

⊕ vl.
⊖ vlc. (play cued notes only in absence of instruments)

ACCOMP.

4

8

SOPRANO / ALTO

TENOR / BASS

9

9

(play)

⊖ vl.

In - to — Your hands of love do I com-

* Part for Violin is on pages 37-38.
Part for Cello is on pages 39-40.

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12

mit my spir - it. In - to Your ten - der care do

This system contains measures 12 through 16. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part consists of a steady eighth-note melody in the right hand and a bass line in the left hand. Dynamics markings include *mf* and *f*. A large red watermark is overlaid on the page.

17

I com-mit my life. In - to Your arms of

This system contains measures 17 through 20. It features a vocal line with lyrics, a bass line, and a piano accompaniment. Measure 19 is marked with a box containing the number 19. The piano part continues with the same eighth-note melody. Dynamics markings include *mf* and *f*. A large red watermark is overlaid on the page.

21

grace do I com - mit my spir - it. In - to Your

This system contains measures 21 through 25. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part continues with the same eighth-note melody. Dynamics markings include *mf* and *f*. A large red watermark is overlaid on the page.

25

hands do I com-mit my life.

vl.
vlc.

29

mp Je - sus spoke His fi - nal words,

mp

29

mp

33

then He breathed His fi - nal breath.



37

Trust - ing in His Fa - ther's love,

37

41

for our sins He suf - fered death.

46

In to Your hands of love do I com - mit my

46

⊕ vl.
v. vlc.

50

spir - it. In - to Your ten - der care do

54

I com-mit my life. In - to Your arms of

58

grace do I com - mit my spir - it. In - to Your

62

hands do I com-mit my life.

⊖ vl.

66

mf unis.

Now I place my trust in You;

mf

70

place my soul in - to Your care.

f

f

74

mf

f

You have freed me from my sin.

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

74

mf

f

⊕ vl.

Musical notation for the second system, including piano accompaniment. The system includes a violin part marked *⊕ vl.* and piano accompaniment. The piano part has a mezzo-forte (*mf*) dynamic at the beginning and a forte (*f*) dynamic at the end.

78

mp

f

In Your love, in Your truth,

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line starts with a mezzo-piano (*mp*) dynamic and ends with a forte (*f*) dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

⊖ vl.

⊕ vl.

mp

Musical notation for the fourth system, including piano accompaniment. The system includes a violin part marked *⊖ vl.* and piano accompaniment. The piano part has a mezzo-piano (*mp*) dynamic at the beginning and a forte (*f*) dynamic at the end.

82

mf

ff

in Your grace I share.

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and ends with a fortissimo (*ff*) dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

mf

ff

Musical notation for the sixth system, including piano accompaniment. The system includes piano accompaniment. The piano part has a mezzo-forte (*mf*) dynamic at the beginning and a fortissimo (*ff*) dynamic at the end.

86

rit.

a tempo

92

p \ominus \oplus vl.
vlc. (Accompanist may double voices if desired.)

In - to Your hands of love do I com - mit my spir - it.

97

In - to Your ten - der care do I com - mit my life.

102

In - to Your arms of grace do I com - mit my

102

\oplus vl.
vlc.

(play)

p

106

spir - it. In - to Your hands do I com -

110

mit my life.

[112 At rest (♩. = ca. 50)

rit. *pp*

[112 At rest (♩. = ca. 50)

rit. *pp*

115

118

rit.

Father, Forgive

Words by
SUSAN NAUS DENGLER

Music by
LEE DENGLER

VIOLIN

With passion and great expression (♩ = ca. 69)

The image shows a violin score for the piece "Father, Forgive". It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo and expression markings are "With passion and great expression" and "♩ = ca. 69". The score includes various dynamics: *p* (piano) at measure 4, *mp* (mezzo-piano) at measure 23, *mf* (mezzo-forte) at measure 31, and *f* (forte) at measure 56. There are also hairpins for crescendo and decrescendo. Performance instructions include "6-11" (fingerings), "14-22" (fingerings), "33-40" (fingerings), "41-48" (fingerings), and "67-69" (fingerings). A "3" (triple) marking is present at measure 67, followed by the instruction "Slowly". The score ends with a double bar line at measure 69.

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6

26-31

mp

3

34

36

rit.

42

a tempo

rit.

f \rightarrow *mp*

45

8

53

8

45-52

53-60

With resolution ($\text{♩} = \text{ca. } 80$)

61

Tempo I

p \rightarrow *f* \rightarrow *mf*

3

rit.

65

a tempo

2

66-67

68

mf

3

73

mp

78

molto rit.

a tempo

f \rightarrow *mp*

83

molto rit.

p

3



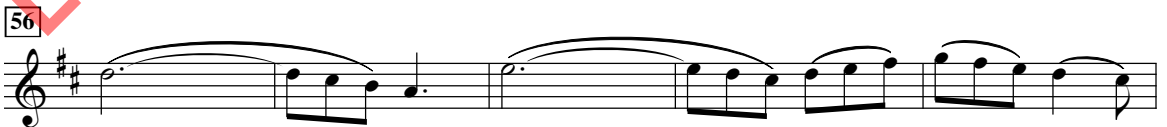
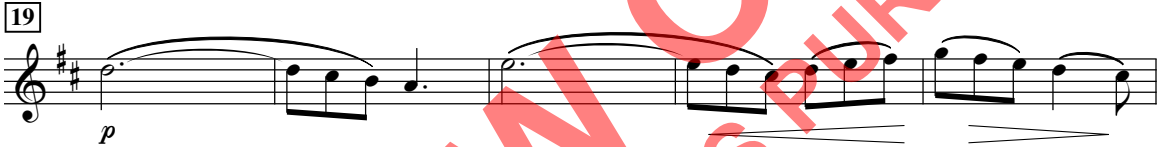
Into Your Hands

Words by
SUSAN NAUS DENGLER

Music by
LEE DENGLER

VIOLIN

Serenely (♩ = ca. 56-60)



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61

66 8 74

66-73 *mf*

78

82

mf *ff*

88 *rit.* 92 10

92-101

102

p

107 *rit.*

112 At rest (♩. = ca. 50)

pp

117 *rit.*

Into Your Hands

Words by
SUSAN NAUS DENGLER

Music by
LEE DENGLER

CELLO

Serenely (♩ = ca. 56-60)

p

6 9

12

19

24 29 8 29-36

37 9 46 37-45 *p*

51 56

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Musical staff 57: Bass clef, key signature of one sharp (F#), time signature of 4/4. The staff contains six dotted half notes, each with a slur underneath, indicating a slow, sustained melodic line.

63

66

Musical staff 63: Bass clef, key signature of one sharp (F#), time signature of 4/4. The staff contains six dotted half notes with slurs. A double bar line with repeat dots is followed by a measure with a dynamic marking of *mf* and a quarter note.

68

Musical staff 68: Bass clef, key signature of one flat (Bb), time signature of 4/4. The staff contains six dotted half notes with slurs, continuing the melodic line.

74

Musical staff 74: Bass clef, key signature of one flat (Bb), time signature of 4/4. The staff contains six dotted half notes with slurs, continuing the melodic line.

81

Musical staff 81: Bass clef, key signature of one flat (Bb), time signature of 4/4. The staff contains six dotted half notes with slurs. Dynamic markings *f*, *mf*, and *ff* are placed below the staff.

86

Musical staff 86: Bass clef, key signature of one flat (Bb), time signature of 4/4. The staff contains six dotted half notes with slurs. A *rit.* marking is present above the staff.

92

10

102

Musical staff 92: Bass clef, key signature of one flat (Bb), time signature of 4/4. The staff contains six dotted half notes with slurs. A bracket above the staff spans from measure 92 to 101, with a '10' above it. A dynamic marking of *p* is below the staff.

105

Musical staff 105: Bass clef, key signature of one flat (Bb), time signature of 4/4. The staff contains six dotted half notes with slurs. The staff ends with a double bar line and repeat dots.

110

112 At rest (♩. = ca. 50)

Musical staff 110: Bass clef, key signature of one flat (Bb), time signature of 4/4. The staff contains six dotted half notes with slurs. A *rit.* marking is above the staff, and a *pp* marking is below the staff.

116

Musical staff 116: Bass clef, key signature of one flat (Bb), time signature of 4/4. The staff contains six dotted half notes with slurs. A *rit.* marking is above the staff.