

# Three holy days enfold us now

J-89

$\text{♩} = 92$

The musical score is written for a three-part setting (Soprano, Alto, and Bass) in G major (one sharp) and 3/4 time. The tempo is marked as quarter note = 92. The score consists of three systems of music, each with a vocal line and a piano accompaniment line. The lyrics are arranged in three columns, corresponding to the three parts. The first system covers the first line of lyrics, the second system covers the second line, and the third system covers the third line. The piano accompaniment features a steady bass line and chords that support the vocal melody.

1. Three ho - ly days en - fold us now in wash - ing  
2. The myst' - ry hid from ag - es past is here re -  
3. Christ lift - ed high up - on the tree, be - fore you

feet and break - ing bread, in cross and font and  
vealed in word and sign, for Je - sus' sto - ry  
ev - ery knee shall bend and ev - ery tongue in

life re - newed: in Christ, God's first - born from the dead.  
is our own: new life through death is God's de - sign.  
praise pro - claim: "You are the Lord of all. A - men."

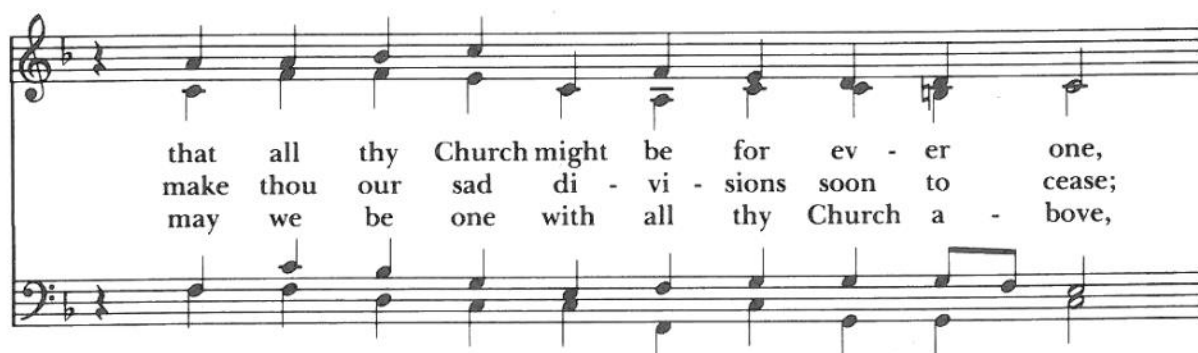
Words: Delores Dufner, OSB © 1995 Sisters of St. Benedict, St. Joseph MN

Music: Grace Church, Carl Haywood, from *Tunes for Grace* © 1997 Carl Haywood

*Unison or harmony*



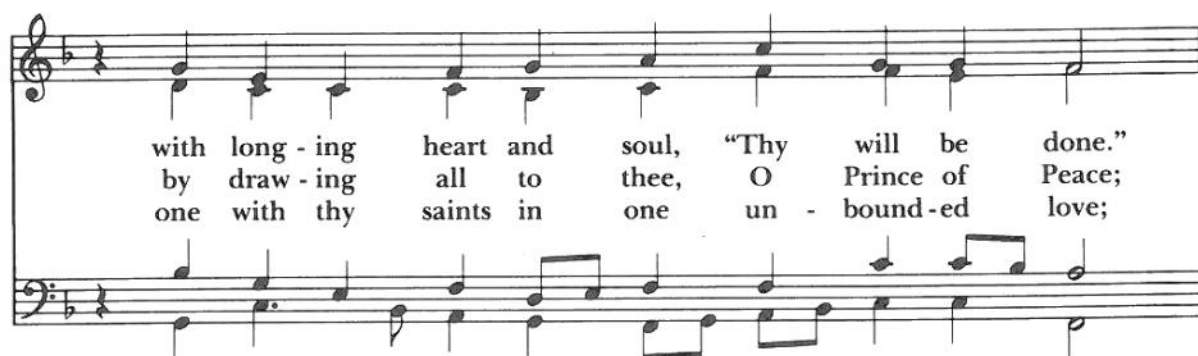
1 Thou, who at thy first Eu - cha - rist didst pray  
 2 For all thy Church, O Lord, we in - ter - cede;  
 3 So, Lord, at length when sac - ra - ments shall cease,



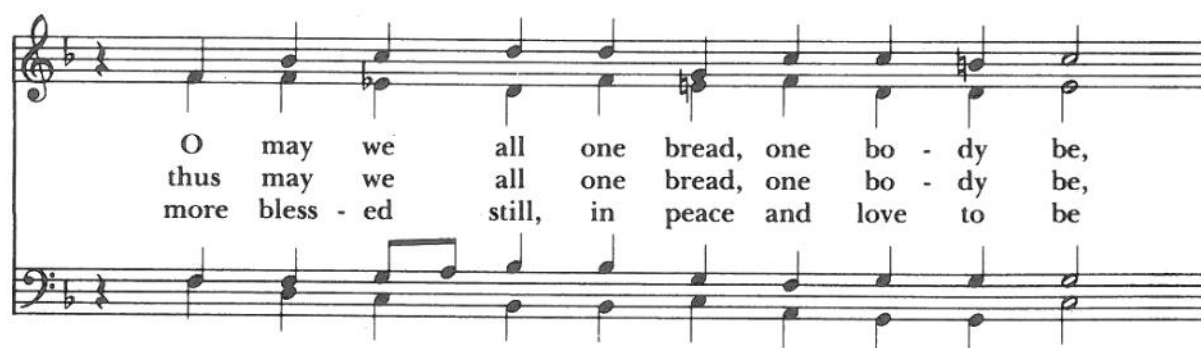
that all thy Church might be for ev - er one,  
 make thou our sad di - vi - sions soon to cease;  
 may we be one with all thy Church a - bove,



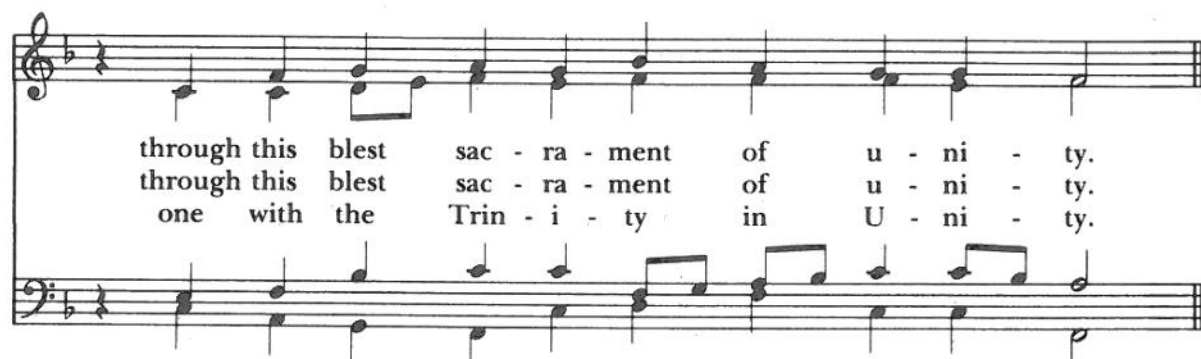
grant us at ev - ery Eu - cha - rist to say  
 draw us the near - er each to each, we plead,  
 one with thy saints in one un - bro - ken peace,



with long - ing heart and soul, "Thy will be done."  
 by draw - ing all to thee, O Prince of Peace;  
 one with thy saints in one un - bound - ed love;

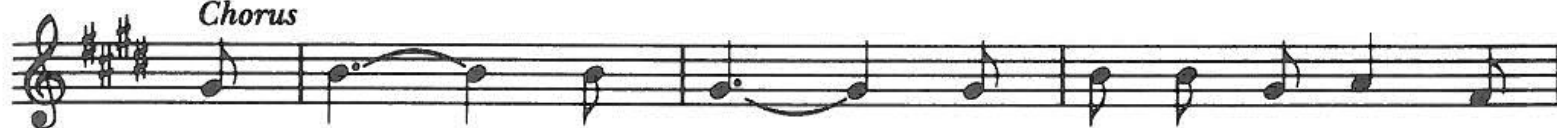


O may we all one bread, one bo - dy be,  
 thus may we all one bread, one bo - dy be,  
 more bless - ed still, in peace and love to be



through this blest sac - ra - ment of u - ni - ty.  
 through this blest sac - ra - ment of u - ni - ty.  
 one with the Trin - i - ty in U - ni - ty.

## Chorus



Je - su, Je - su, fill us with your love, show

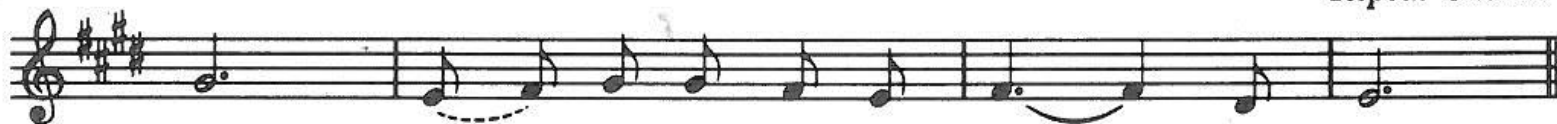


us how to serve the neigh-bors we have from you.



1 Kneels at the feet of his friends,	si - lent - ly wash - es their
2 Neigh-bors are rich___ and poor,	neigh-bors are black___ and
3 These are the ones we should serve,	these are the ones we should
4 Lov - ing puts us on our knees,	serv - ing as though we were

## Repeat Chorus



feet,	Mas - ter who acts as a slave	to them.
white,	neigh-bors are near - by and far	a - way.
love.	All___ are neigh-bors to us	and you.
slaves;	this is the way we should live	with you.

Words: Ghanaian; tr. Thomas Stevenson Colvin (b. 1925), alt.

Music: *Chereponi [Jesu, Jesu]*, Ghanaian folk song; adapt. Thomas Stevenson Colvin (b. 1925)

Irr.

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# The footwashing song

J-93

Adapted from John 13

Shirley Lewis Brown  
Arr. R.J. Batastini

Gracefully

Refrain

C

Put on the a - pron of hu - mil - i - ty;

F C G C

serve your broth-er, wash his feet, that he may walk in the

C F G C

way of the Lord, re - freshed, re - freshed.

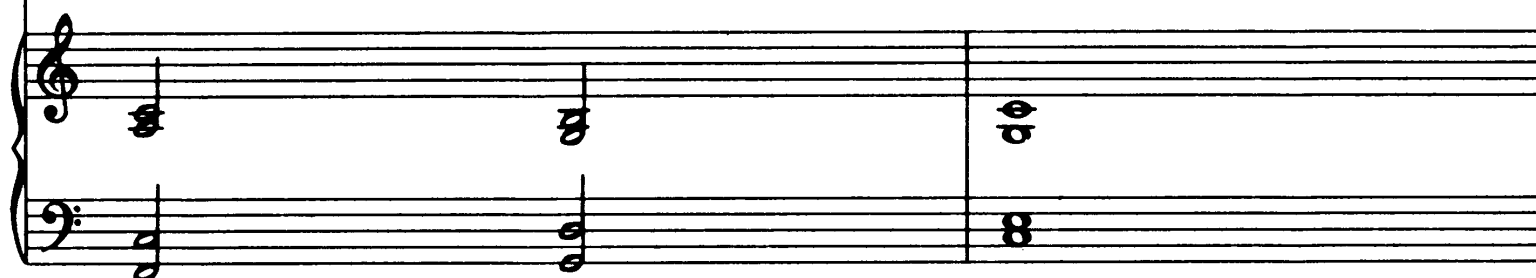
Verses (may be sung as solo)



1. At the last sup - per with his dis - ci - ples
2. When Je - sus knelt be - fore him, Pe - ter said,  
Still pro - test - ing, Pe - ter said,
3. Then said Pe - ter, 'Lord, not on - ly my feet, but
4. Then said Je - sus, 'Do you know what it  
If I then, your mas - ter and Lord, have
5. No man is great - er than his mas - ter, no



1. Je - sus rose from the ta - ble,
2. 'Lord, do you wash my feet?'  
'Lord, you must nev - er wash my feet.'
3. al - so my hands and my head.'
4. is that I have done?  
stooped to wash your feet,
5. mes - sen - ger than he who sent him.



# J-94

# Mandatum novum

*I give you a new commandment, says the Lord: Love one another as I have loved you.*

(A)

(B)



Man - da - tum no - vum do — vo - bis, di - cit Do - mi -

(C)

(D)



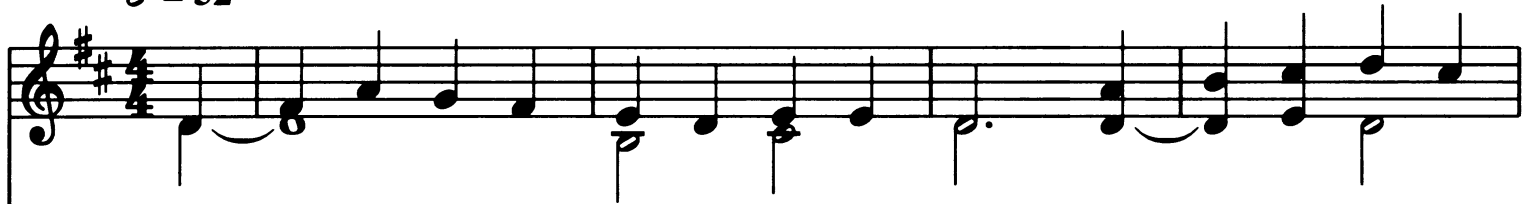
nus,

di - cit Do - mi - nus. —————

## J-88

## As in that upper room you left your seat

♩ = 52



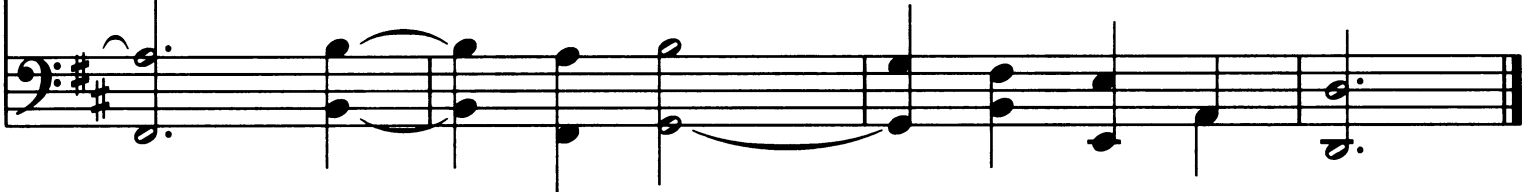
1. As in that up - per room you left your seat and took a towel and  
 2. I bow be - fore you, all my sin con - fessed, to hear a - gain the  
 3. So in re - mem - brance of your life laid down I come to praise you



chose a ser - vant's part, so for to - day, Lord, wash a - gain my  
 words of love you said; and at your ta - ble, as your hon - ored  
 for your grace di - vine; Saved by your cross, and sub - ject to your



feet, who in your mer - cy died to cleanse my heart.  
 guest, I take and eat the true and liv - ing bread.  
 crown, strength - ened for ser - vice by this bread and wine.



# Gethsemane

SATB Choir and Organ

da Muehlig

Carol Muehlig

S  
A

*mp*

Gar-den of mem-o-ry — By

T  
B

*mp*

8' reed

org.

8

torch-light and moon, In a night sharp\_ with stars

Reed



14

Geth-sem - a - ne blooms.

21

T.B. *mf* with increasing intensity

The old gath-er-ings,

Build gradually through m. 35

(heavy ped.)

27

*mf*

A kiss of greet-ing Where we had met\_ be

*mf*

The an-cient fields of war;

32

*f cresc. poco a poco*

fore; The breath of sac-ri-fice ris-ing up once more.

*f cresc. poco a poco*

3

3

7

Detailed description: This system contains measures 32 through 37. It features a vocal line and a piano accompaniment. The vocal line begins with a rest in measure 32, followed by the lyrics 'fore; The breath of sac-ri-fice ris-ing up once more.' in measures 33-37. The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes in measure 34 and a triplet of eighth notes in measure 35. The bass staff has a bass line with a triplet of eighth notes in measure 34 and a triplet of eighth notes in measure 35. The key signature has one sharp (F#) and the time signature is 3/4.

38

reduce

3

3

7

3

Detailed description: This system contains measures 38 through 42. The vocal line has a rest in measure 38, followed by the word 'reduce' in measure 39. The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes in measure 38 and a triplet of eighth notes in measure 39. The bass staff has a bass line with a triplet of eighth notes in measure 38 and a triplet of eighth notes in measure 39. The key signature has one sharp (F#) and the time signature is 3/4.

43

*mp*

Gar-den of en - mi-ty — By torch-light and moon, In a

*mp*

Detailed description: This system contains measures 43 through 47. The vocal line begins with the lyrics 'Gar-den of en - mi-ty — By torch-light and moon, In a' in measures 43-47. The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes in measure 43 and a triplet of eighth notes in measure 44. The bass staff has a bass line with a triplet of eighth notes in measure 43 and a triplet of eighth notes in measure 44. The key signature has one sharp (F#) and the time signature is 3/4.

Reed

Detailed description: This system contains measures 48 through 52. The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes in measure 48 and a triplet of eighth notes in measure 49. The bass staff has a bass line with a triplet of eighth notes in measure 48 and a triplet of eighth notes in measure 49. The key signature has one sharp (F#) and the time signature is 3/4.

49

night sharp with stars Geth-sem - a - ne blooms.

56

heavy

63

*with increasing intensity* **mf** The years re-

**mf** The old of-fer-ings, Trade for a trai-tor's cost; **mf**

Build gradually through m. 78



68

turn-ing To mend the wind-ing cloth, To take the earth for trees

*f cresc. poco a poco*

*cresc. poco a poco*

Solo reed

74

and make an - oth-er cross. and

*ff*

Slower

*pp*

*ff*

rit.

*ff*

Celeste

man.

Slower

81

1 2 3

make an - oth - er cross,

*pp*

and make an - oth - er cross.

This system contains measures 81 through 86. The vocal melody in the treble clef begins with a half note G4 (F#4 in the key signature), followed by a quarter note A4, and then rests for the remainder of the system. The piano accompaniment in the bass clef features a series of chords and moving lines. Handwritten numbers '1 2 3' are above the first three measures. The dynamic *pp* is marked above the fourth measure.

ped.

This system shows the piano accompaniment for measures 81-86. The right hand plays a series of chords, mostly triads and dyads, with some grace notes. The left hand plays a steady eighth-note bass line. A 'ped.' (pedal) marking is at the beginning of the system.

87

*p*

Gar - den of ag - o - ny — By torch - light and moon, In a

*p*

This system contains measures 87 through 92. The vocal melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5, then rests for two measures before a final quarter note G4. The piano accompaniment in the bass clef provides harmonic support. The dynamic *p* is marked at the beginning of the system.

1st registration

This system shows the piano accompaniment for measures 87-92. The right hand continues with chords, while the left hand plays a more active line with eighth and sixteenth notes. A dashed line indicates a change in registration for the right hand between measures 90 and 91. The dynamic *p* is marked at the beginning of the system.

93

night sharp with stars Geth - sem - a -

This system contains measures 93 through 97. The vocal line features a melody with a long note on 'stars' and a slur over 'Geth - sem - a -'. The piano accompaniment includes chords and a melodic line in the right hand, with a long note in the left hand.

98

ne blooms.

This system contains measures 98 through 102. The vocal line has a single note on 'ne' followed by rests. The piano accompaniment has a single note in the left hand followed by rests.

(reed)

rit.

This system contains measures 103 through 107. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The word '(reed)' is written above the right hand in measure 104, and 'rit.' is written below the right hand in measure 106.