

Spare Your People

M. D. Ridge
Keyboard Accompaniment by Rick Modlin

***REFRAIN**
Thoughtfully, with intensity (♩ = ca. 58)

Soprano Alto

Spare your peo - ple. Spare your peo - ple.

Tenor Bass

****Keyboard**

Spare your peo - ple. Spare your peo - ple.

VERSE 1
Solo or S/A or T/B

1. We have sinned a - gainst you.

S **D.C.**

1. Lord, have mer - cy. Lord, have mer - cy.

A

T

B

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* Refrain may be played as an introduction.

**The eight-measure keyboard accompaniment shown with the Refrain is used to accompany each of the verses as well; alternative accompaniments are shown on p. 6.

Edition 30114290

VERSE 2

S/A

2. Re - turn to the Lord with all your

2. heart. Leave the past in ash - es.

D.C.

2. (ash - es.) Leave the past in ash - es. (ash - es.)

VERSE 3

S/A

3. Now we turn to you with tears and fast - ing.

T/B

D.C.

3. Show us your mer - cy. We will be faith - ful.

VERSE 4

S/A

4. God is slow to an - ger,

T/B

4. Slow to an - ger,

D.C.

4. read - y to for - give.

4. to for - give.

VERSE 5

S/A

5. Give us time to re - pent.

T/B

5. If death is sud - den, how can we be rec - on - ciled?

D.C.

VERSE 6

Unison Choir

6. Have we wan - dered so far from you

6. that your mer - cy can - not fol - low?

D.C.

VERSE 7

S/A

7. What shep - herd would let his flock come to harm?

T/B

7. "Do not let us die," we cry to you.

D.C.

VERSE 8

S/A

8. Lord, see these ash - es as a sign of re - pen - tant hearts

T/B

8. and gath - er us in - to your mer - cy once a - gain. *D.C.*

VERSE 9
S/A

9. As you led your peo - ple from slav - er - y, *T/B*

9. in - to new — free - dom — lead us now. *D.C.*

ALTERNATIVE REFRAIN
p dim. al fine

Je - su Chri - ste, Je - su Do - mi-ne, *p dim. al fine*

mi - se - re - re, mi - se - re - re. *repeat ad lib.*

repeat ad lib.

Spare Your People

Alternative Accompaniments

M. D. Ridge
Keyboard Accompaniments by Rick Modlin

Keyboard

The first system of the keyboard accompaniment is written in 2/2 time. The right hand (treble clef) has a whole rest in the first measure, followed by two chords in the second measure, and two chords in the third measure. The left hand (bass clef) has a whole note in the first measure, followed by two chords in the second measure, and two chords in the third measure. The key signature has one sharp (F#).

The second system continues the accompaniment. The right hand has a whole rest in the first measure, followed by two chords in the second measure, and two chords in the third measure. The left hand has a whole note in the first measure, followed by two chords in the second measure, and two chords in the third measure. The key signature has one sharp (F#).

The third system continues the accompaniment. The right hand has a whole rest in the first measure, followed by two chords in the second measure, and two chords in the third measure. The left hand has a whole note in the first measure, followed by two chords in the second measure, and two chords in the third measure. The key signature has one sharp (F#).

The fourth system continues the accompaniment. The right hand has a whole rest in the first measure, followed by two chords in the second measure, and two chords in the third measure. The left hand has a whole note in the first measure, followed by two chords in the second measure, and two chords in the third measure. The key signature has one sharp (F#).

The fifth system continues the accompaniment. The right hand has a whole rest in the first measure, followed by two chords in the second measure, and two chords in the third measure. The left hand has a whole note in the first measure, followed by two chords in the second measure, and two chords in the third measure. The key signature has one sharp (F#).

The sixth system continues the accompaniment. The right hand has a whole rest in the first measure, followed by two chords in the second measure, and two chords in the third measure. The left hand has a whole note in the first measure, followed by two chords in the second measure, and two chords in the third measure. The key signature has one sharp (F#).

This image displays a musical score for piano, consisting of six systems of staves. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and chord symbols. A large, semi-transparent watermark reading 'PREVIEW' is oriented diagonally across the center of the page, partially overlapping the musical staves.

Spare Your People

(Guitar/Vocal)

M. D. Ridge

REFRAINThoughtfully, with intensity* (♩ = ca. 58)

Am Em Fmaj7 E7

Spare your peo - ple. Spare your peo - ple.
 **Je - su Chri - ste, Je - su Do - mi - ne,

Am Em Fmaj7 E7

Spare your peo - ple. Spare your peo - ple.
 mi - se - re - re, mi - se - re - re.

VERSE 1

Am Em Fmaj7 E7

1. We have sinned a - gainst you.

Am Em Fmaj7 E7 *D.C.*

1. Lord, have mer - cy. Lord, have mer - cy.

VERSE 2

Am Em Fmaj7 E7 Am Em

2. Re - turn to the Lord with all your

Fmaj7 E7 Am Em Fmaj7

2. heart. Leave the past in ash - es.

E7 Am Em Fmaj7 E7 *D.C.*

2. Leave the past in ash - es.

VERSE 3

Am Em Fmaj7 E7

3. Now we turn to you with tears and fast - ing.

Am Em Fmaj7 E7 *D.C.*

3. Show us your mer - cy. We will be faith - ful.

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* Refrain may be played as an introduction.

**Alternative Refrain text

VERSE 4

Am Em Fmaj7 E7
4. God is slow to an - ger,

Am Em Fmaj7 E7 *D.C.*
4. read - y to for - give.

VERSE 5

Am Em Fmaj7 E7
5. Give us time to re - pent.

Am Em Fmaj7 E7 *D.C.*
5. If death is sud - den, how can we be rec - on - ciled?

VERSE 6

Am Em Fmaj7 E7
6. Have we wan - dered so far from you

Am Em Fmaj7 E7 *D.C.*
6. that your mer - cy can - not fol - low?

VERSE 7

Am Em Fmaj7 E7
7. What shep - herd would let his flock come to harm?

Am Em Fmaj7 E7 *D.C.*
7. "Do not let us die," we cry to you.

VERSE 8

Am Em Fmaj7 E7
8. Lord, see these ash - es as a sign of re - pen - tant hearts

Am Em Fmaj7 E7 *D.C.*
8. and gath - er us in - to your mer - cy once a - gain.

VERSE 9

Am Em Fmaj7 E7
9. As you led your peo - ple from slav - er - y,

Am Em Fmaj7 E7 *D.C.*
9. in - to new free - dom lead us now.

Ubi Amor

M. D. Ridge
Keyboard Accompaniment by Scot Crandal

***REFRAIN**

Thoughtfully, with intensity (♩ = ca. 58)

Soprano
Alto

U - bi a - mor, u - bi car - i - tas,

Tenor
Bass

Keyboard

u - bi a - mor, u - bi car - i - tas,

De - us i - bi est. _____ De - us i - bi est. _____

to Verses

to Verses

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* Refrain may be played as an introduction.

VERSE 1

1. Af - ter eat - ing with his dis - ci - ples,

1. from the ta - ble Je - sus rose.

D.C.

VERSE 2

2. With a ba - sin and a towel,

D.C.

2. Je - sus knelt to wash their feet.

D.C.

VERSE 3

3. Then, pro - test - ing, Pe - ter cried out,

D.C.

3. "You shall nev - er wash my feet!"

D.C.

VERSE 4

4. "Un - less I wash — you," Je - sus an - swered,

4. "You shall not — share in my life."

D.C.

VERSE 5

5. "I have giv - en this ex - am - ple:"

D.C.

5. as I have done, ————— you must do.”

D.C.

VERSES 6, 7

6. Je - sus Sav - ior, Lord and ser - vant,
7. We are ser - vants of your ser - vants.

D.C.

6. you have shown — us how to live.
7. What you teach — us, we will do.

D.C.

ALTERNATIVE REFRAIN/FINAL REFRAIN

p dim. al fine

Je - su Chri - ste, Je - su Do - mi - ne,

P dim. al fine

p dim. al fine

mi - se - re - re, mi - se - re - re.

repeat ad lib.

repeat ad lib.

repeat ad lib.

Ubi Amor

(Guitar/Vocal)

M. D. Ridge

*REFRAIN

Thoughtfully, with intensity (♩ = ca. 58)

U - bi a - mor, u - bi car - i - tas, u - bi a - mor,
u - bi car - i - tas, De - us i - bi est. De - us i - bi est.

VERSE 1

1. Af - ter eat - ing with his dis - ci - ples, from the ta - ble Je - sus rose.

VERSE 2

2. With a ba - sin and a towel, Je - sus knelt to wash their feet.

VERSES 3-7

3. Then, pro - test - ing, Pe - ter cried out, "You shall nev - er wash my feet!"
4. "Un - less I wash you," Je - sus an - swered, "You shall not share in my life."
5. "I have giv - en this ex - am - ple: as I have done, you must do."
6. Je - sus Sav - ior, Lord and ser - vant, you have shown us how to live.
7. We are ser - vants of your ser - vants. What you teach us, we will do.

ALTERNATIVE REFRAIN/FINAL REFRAIN

Je - su Chris - te, Je - su Do - mi - ne, mi - se - re - re, mi - se - re - re.

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* Refrain may be played as an introduction.

Preview



Via Crucis

Based on *Crux Fidelis*
Venantius Fortunatus, ca. 530–609

M. D. Ridge
Keyboard Accompaniment by Rick Modlin

*SECTION 1/REFRAIN

Thoughtfully, with intensity (♩ = ca. 58)

Soprano Alto

p

Vi - a cru - cis, vi - a cru - cis.

Tenor Bass

p

Keyboard

p

Vi - a cru - cis. vi - a cru - cis.

SECTION 2

Vi - a do - lo - ro - sa. Vi - a do - lo - ro - sa.

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* Section 1/Refrain may be played as an introduction.

SECTION 3

mp

Crux fi - de - lis, ar - bor no - bi - lis.

mp

Crux fi - de - lis, ar - bor no - bi - lis.

mp

SECTION 4

Ec - ce li - gnum cru - cis. Ec - ce li - gnum cru - cis.

SECTION 5

cresc.

A - do - ra - mus cru - cem tu - am.

cresc.

cresc.

Melody

A - do - ra - mus — cru - cem tu - am.

cresc.

cresc.

SECTION 6

p

Ec - ce li - gnum, lig - num cru - cis.

p

sub. p

Ec - ce li - gnum, li - gnum cru - cis.

The first system consists of two staves. The upper staff is a vocal line with lyrics: "Ec - ce li - gnum, li - gnum cru - cis." The lower staff is a piano accompaniment with chords and moving lines in both hands.

SECTION 7

S
A
T
B
Dul - ce li - gnum, dul - ces cla - vos,

Section 7 features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are "Dul - ce li - gnum, dul - ces cla - vos,". The piano accompaniment is shown in two staves below the vocal parts.

dul - ce pon - dus su - sti - net.

The second system continues the vocal and piano parts. The lyrics are "dul - ce pon - dus su - sti - net." The piano accompaniment continues with chords and moving lines.

SECTION 8

mp

Je - su Chri - ste, Je - su Do - mi - ne.

mp

Je - su Chri - ste, Je - su Do - mi - ne.

SECTION 9

cresc.

A - do - ra - mus et lau - da - mus

cresc.

re - sur - rec - ti - o - nem tu - am.

sub. p

SECTION 10

p dim. al fine

Je - su Chris - te, Je - su Do - mi - ne,

P dim. al fine

repeat ad lib.

mi - se - re - re, mi - se - re - re.

repeat ad lib.

Via Crucis

(Guitar/Vocal)

Based on *Crux Fidelis*

Venantius Fortunatus, c. 530–609

M. D. Ridge

*SECTION 1/REFRAIN

Thoughtfully, with intensity (♩ = ca. 58)

Am Em Fmaj7 E

p

Vi - a cru - cis, vi - a cru - cis.

Am/C Em/G Fmaj7 E

Vi - a cru - cis. vi - a cru - cis.

SECTION 2

Am Dm E7 Am/C Dm7 E7sus4 E

Vi - a do - lo - ro - sa. Vi - a do - lo - ro - sa.

SECTION 3

Am Em Fmaj7 E

mp

Crux fi - de - lis, ar - bor no - bi - lis.

Am/C Em/G Fmaj7 E

Crux fi - de - lis, ar - bor no - bi - lis.

SECTION 4

Am Dm E7 Am/C Dm E7sus4 E

Ec - ce li - gnum cru - cis. Ec - ce li - gnum cru - cis.

SECTION 5

Am Em Fmaj7 E

cresc.

A - do - ra - mus cru - cem tu - am.

Am/C Em/G Fmaj7 E

A - do - ra - mus cru - cem tu - am.

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* Section 1/Refrain may be played as an introduction.

SECTION 6

Am *sub. p* Em Fmaj7 E

Ec - ce li - gnum, li - gnum cru - cis.

Am/C Em/G Fmaj7 E

Ec - ce li - gnum, li - gnum cru - cis.

SECTION 7

Am G

Dul - ce li - gnum, dul - ces cla - vos,

F E7sus4 E7

dul - ces pon - dus su - sti - net.

SECTION 8

Am *mp* Em Fmaj7 E

Je - su Chri - ste, Je - su Do - mi - ne.

Am/C Em/G Fmaj7 E

Je - su Chri - ste, Je - su Do - mi - ne.

SECTION 9

Am *cresc.* Em Fmaj7 E E7

A - do - ra - mus et lau - da - mus

Am Fmaj7 Em F/A Am Dm *sub. p* E7

re - sur - rec - ti - o - nem tu - am.

SECTION 10

Am *dim. al fine* Em Fmaj7 E

Je - su Chris - te, Je - su Do - mi - ne,

Am/C Em/G Fmaj7 E *repeat ad lib.*

mi - se - re - re, mi - se - re - re.

Performance Notes

Spare Your People, Ubi Amor and *Via Crucis* are thematically related in order to tie the beginning of Lent to the Triduum. The assembly's part is very simple. The basic choral structure is also quite simple, allowing preparation to focus on more difficult verses when rehearsal time is short. Instrumental verses may be inserted as needed. Parts for solo instruments in C and B \flat and cello are available in manuscript form, edition 70099.

SPARE YOUR PEOPLE *Ash Wednesday: Imposition of Ashes*

Especially if a large assembly is expected, the refrain should be sung at the end of each verse in standard verse-refrain style. Additionally, the refrain may be used as an ostinato during verses 3–9. Vary the dynamics on repeated phrases. The Alternative Refrain may be used throughout, or inserted after any verse, or repeated *ad libitum* as an ending. Any verse may be sung in unison by choir, section or cantor.

Spare Your People may also serve for a Penance service during Lent.

UBI AMOR *Holy Thursday: Washing of Feet*

Sing the Refrain after each verse. Vary the dynamics on the Refrain. The Alternative Refrain, "Jesu Christe, Jesu Domine," may be used throughout or repeated *ad libitum* as an ending.

VIA CRUCIS *(The Way of the Cross)*

This setting is intended for use during the Veneration of the Cross on Good Friday, for Holy Week Stations of the Cross or for the feast of the Triumph of the Cross, especially when it falls on a Sunday. It may be sung by cantor and choir or cantor/choir and assembly.

Approach this in the manner of Taizé chant. The first section may be repeated as necessary to establish the pattern; it may also be sung after each section as a refrain. Repeat the last section *ad libitum*, more quietly each time. Any section or sections may be sung a cappella. Any section may be repeated with instruments only, or with humming. Adapt it freely to your needs and resources. Used sparingly, claves or a wood clapper with a dry, piercing sound can enhance the intensity; but do not beat a regular or extended rhythm.

Many of the simple, evocative Latin phrases are taken from the hymn "*Crux fidelis*."

<i>via crucis</i>	the way of the cross
<i>via dolorosa</i>	the sorrowful way
<i>crux fidelis</i>	faithful cross
<i>arbor nobilis</i>	noble tree
<i>Ecce lignum crucis.</i>	Behold the wood of the cross.
<i>Adoramus crucem tuam.</i>	We adore your cross.
<i>Dulce lignum, dulces clavos, dulce pondus sustinet.</i>	Sweet wood, sweet nails, sweet weight it bears.
<i>Jesu Christe, Jesu Domine</i>	Jesus Christ, Jesus Lord
<i>Adoramus et laudamus resurrectionem tuam.</i>	We adore and praise your resurrection.
<i>Miserere.</i>	Have mercy.

Preview



SPARE YOUR PEOPLE

M. D. Ridge

REFRAIN

Spare your peo - ple.
*Je - su Chri - ste,

Spare your peo - ple.
Do - mi - ne,

Spare your peo - ple.
mi - se - re - re,

Spare your peo - ple.
mi - se - re - re.

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***Alternative Refrain text**

VIA CRUCIS

M. D. Ridge

REFRAIN

Vi - a cru - cis,
*Je - su Chri - ste,

Vi - a cru - cis.
Do - mi - ne,

Vi - a cru - cis.
mi - se - re - re,

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***Alternative Refrain text**

UBI AMOR

M. D. Ridge

REFRAIN

U - bi a - mor,
u - bi car - i - tas,

u - bi a - mor,
u - bi car - i - tas,

De - us i - bi est.
De - us i - bi est.

ALTERNATIVE REFRAIN/FINAL REFRAIN

Je - su Chri - ste,
Je - su Do - mi - ne,

mi - se - re - re,
mi - se - re - re.

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