

# Faithful Cross

Rory Cooney

Tom Kendzia

## INTRO *Moderato* (♩ = ca. 70)

Keyboard

Fm7 B♭add9/F Fm7 B♭/F

Fm B♭/F Fm B♭/F

## § VERSES

### Melody

1. Who shall dare to sing the prais - es Of the gal - lows tree whose  
 2. Might - y is the arm of Cae - sar Who to God's own name pre -  
 3. "Bet - ter one life than the na - tion," Ar - gue those who plot and  
 4. Love's as - tound - ing trans - for - ma - tion Gilds the in - stru - ment of  
 5. Lift - ed up, his heart laid o - pen, Robbed of breath, his bod - y

### Alto (+Tenor, *ad lib.*)

### Baritone

Fm C/E Cm/E♭

1. limbs                      Bore the car - pen - ter of Naz - 'reth,  
 2. tends.                     Strong the i - ron of the ar - row,  
 3. arm.                        Guard - ing their civ - i - li - za - tion:  
 4. death,                      Love con - founds so - phis - ti - ca - tion,  
 5. torn,                        Still his arms re - call the rain - bow

Oo

Bb/D                      Bbm/Db                      Fm/C

1. Tree whose wood was borne by him?                      Sing as his dear blood and  
 2. Strong - er still the oak that bends.                      Christ's the em - pire un - like  
 3. Vi - o - lence and threats of harm.                      Thus are proph - ets' voic - es  
 4. Takes a - way the cyn - ic's breath.                      Ev - er shun - ning pow'r and  
 5. Prom - is - ing a world re - born.                      Gaz - ing on the cross, look

Oo

Bbm7                      Bbm/G                      Csus4    C                      Fm

1. spir - it, Min - gling with the air and earth,  
 2. oth - ers, All must put a - way the sword.  
 3. si - lenced. Priv - i - lege that fears its loss  
 4. glo - ry, Love has stripped the cross of shame,  
 5. up - ward, 'til his heart ar - rests the glance,

1. Make the tree a new cre - a - tion, Re - cre - ate the u - ni -  
 2. Here the king be - comes the ser - vant. He who wash - es feet is  
 3. Sum - mons ser - vants of the vio - lence, Forg - es nails and builds the  
 4. So God saved the hu - man sto - ry, Tak - ing hu - man flesh and  
 5. And his arms di - rect us out - ward To the world, with heal - ing

Oo.

C/E Cm/Eb Bb/D

Bbm/Db Fm/C Bbm7 Db Eb

1, 3 | 2, 4, 5

1. verse.  
3. cross.

2. Lord.  
4. name.  
5. hands.

1, 3 | 2, 4, 5

1, 3 | 2, 4, 5

Fm Bb/F Fm Bb/F | Fm Eb/G

## REFRAIN

Soprano

Alto

Baritone

Ris - ing from the earth to heav - en, Stretched be - tween the mud and

Ab Eb/G Gb6

stars, Ter - ri - ble in pain and pur - pose,

$D\flat/F$   $D\flat m/F\flat$   $A\flat m/E\flat$

Beau-ti - ful the wood-en bars. — Root-ed in the glades of E - den,

$F\flat$   $D\flat m7$   $D\flat m/B\flat$   $E\flat sus4$   $E\flat$   $A\flat$   $E\flat/G$

Tree that shaped the sav - ing ark, Light your frail — hu - man

$G\flat$   $D\flat/F$   $D\flat m/F\flat$

1

bur - den: He the light un-dimmed by dark.

Detailed description: This block shows the first measure of the first system. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "bur - den: He the light un-dimmed by dark." The melody starts on a whole note G4, followed by a half note F4, and then a quarter note E4. The bass line is in a bass clef and consists of a whole note G3.

1

Abm/Eb Dbm/Fb Dbm Ebm Ab

Detailed description: This block shows the piano accompaniment for the first measure of the first system. The right hand is in a treble clef and the left hand is in a bass clef. The key signature is three flats. The right hand starts with a half note chord of Abm/Eb, followed by a half note chord of Dbm/Fb, and then a quarter note chord of Dbm. The left hand has a whole note G3. The system concludes with a half note chord of Ebm and a quarter note chord of Ab.

Fm Bb/F Fm7 Bb/F D.S. to Vs. 3

Detailed description: This block shows the piano accompaniment for the second measure of the first system. The right hand is in a treble clef and the left hand is in a bass clef. The key signature is three flats. The right hand starts with a half note chord of Fm, followed by a half note chord of Bb/F, and then a quarter note chord of Fm7. The left hand has a whole note G3. The system concludes with a half note chord of Bb/F and a quarter note chord of D.S. to Vs. 3.

2, 3

He the light un-dimmed by dark.

Detailed description: This block shows the second measure of the first system. The vocal line is in a treble clef with a key signature of three flats. The lyrics are "He the light un-dimmed by dark." The melody starts on a whole note G4, followed by a half note F4, and then a quarter note E4. The bass line is in a bass clef and consists of a whole note G3.

2, 3

Dbm/Fb Dbm Ebm Ab Eb/G Dbadd9/F

Detailed description: This block shows the piano accompaniment for the second measure of the first system. The right hand is in a treble clef and the left hand is in a bass clef. The key signature is three flats. The right hand starts with a half note chord of Dbm/Fb, followed by a half note chord of Dbm, and then a quarter note chord of Ebm. The left hand has a whole note G3. The system concludes with a half note chord of Ab, a quarter note chord of Eb/G, and a quarter note chord of Dbadd9/F.

Ab/Eb Db Ab/C Bbm Ab/C Dbadd9

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a piano accompaniment with chords and a melody line. The chords are labeled as Ab/Eb, Db, Ab/C, Bbm, Ab/C, and Dbadd9.

Ebsus4 Eb Fm Bb/F Fm7 Bb/F

last time to Coda ⊕ D.S. to Vs. 5

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music features a piano accompaniment with chords and a melody line. The chords are labeled as Ebsus4, Eb, Fm, Bb/F, Fm7, and Bb/F. Performance instructions include "last time to Coda ⊕" and "D.S. to Vs. 5".

⊕ CODA

Fm Bb/F Fm7 Bb/F

The Coda section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music features a piano accompaniment with chords and a melody line. The chords are labeled as Fm, Bb/F, Fm7, and Bb/F.

Fm Bb/F Fm7 Bb/F Fm

The final system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music features a piano accompaniment with chords and a melody line. The chords are labeled as Fm, Bb/F, Fm7, Bb/F, and Fm.

## Notes

This text tries to express, through Tom’s haunting melody and harmony, the meaning of the cross as I’ve learned it from dozens of sources, maybe hundreds, in my life. The lyric references ancient traditions about the cross as well as newer insights. I hope it helps more of us see that the paschal mystery is about the political world in which we live, and how God peacefully subverts the structures of violence, unmasking them, and offering us a choice for a different future. Caesar, or God? *Pax Romana*, or peace through justice? Death, or life? The reign of God, the possibility of a new world, is as close as turning around, as close as choosing to “turn away from sin, and believe in the gospel.”

—Rory Cooney

This began as a musical setting of “*Crux Fidelis*,” the chant for Good Friday found in *The Roman Missal*. At OCP’s urging, Rory and I decided to offer an alternative text that would draw on multiple images of the cross, spanning Old and New Testaments. The original version with traditional text is available online from OCP in edition 30110393. While the score and recording suggest women singing the verses with male accompaniment, you could easily flip this for variety in the performance.

In addition, we offer the music as a backdrop for use with the text of “*Stabat Mater*,” with an added refrain that could be sung after every 2 or 3 stations. This would help get the music in the minds and hearts of your assembly so that on Good Friday it could be sung from the heart.

—Tom Kendzia

### Usage:

This piece is suitable for Palm Sunday and on Good Friday, during the veneration. It would make a good piece during Lent, particularly on the 2nd Sunday of Lent each year, and also on the Feast of the Transfiguration (August 6) and the Feast of the Triumph of the Cross (September 14), when those fall on Sunday. In each year of the *Lectionary* cycle, there are a number of Sundays when the cross figures into the Scriptures in one way or another. For instance, in Year B, the Solemnity of the Most Holy Body and Blood of Christ (Corpus Christi), and explicitly on the 24th and 25th Sundays in Ordinary Time. In Year C, the 12th Sunday in Ordinary Time, and in year A, the 27th Sunday. But it will depend on the preaching, too, because so much of St. Paul’s writing and the universal letters as well are reflections about the cross.



# Faithful Cross

(Guitar/Vocal)

Rory Cooney

Tom Kendzia

**INTRO** *Moderato* (♩ = ca. 70)

Capo 1: (Em7) (Aadd9/E) (Em7) (A/E) (Em) (A/E) (Em) (A/E)  
 Fm7 Bbadd9/F Fm7 Bb/F Fm Bb/F Fm Bb/F

## VERSES

(Em) (B/D#) (Bm/D)  
 Fm C/E Cm/Eb

1. Who shall dare to sing the prais - es Of the gal - lows tree whose  
 2. Might - y is the arm of Cae - sar Who to God's own name pre -  
 3. "Bet - ter one life than the na - tion," Ar - gue those who plot and  
 4. Love's as - tound - ing trans - for - ma - tion Gilds the in - stru - ment of  
 5. Lift - ed up, his heart laid o - pen, Robbed of breath, his bod - y

(A/C#) (Am/C) (Em/B)  
 Bb/D Bbm/Db Fm/C

1. limbs Bore the car - pen - ter of Naz - 'reth,  
 2. tends. Strong the i - ron of the ar - row,  
 3. arm. Guard - ing their civ - i - li - za - tion:  
 4. death, Love con - founds so - phis - ti - ca - tion,  
 5. torn, Still his arms re - call the rain - bow

(Am7) (Am/F#) (Bsus4) (B) (Em)  
 Bbm7 Bbm/G C sus4 C Fm

1. Tree whose wood was borne by him? \_\_\_\_ Sing as his dear blood and  
 2. Strong - er still the oak that bends. \_\_\_\_ Christ's the em - pire un - like  
 3. Vi - o - lence and threats of harm. \_\_\_\_ Thus are proph - ets' voic - es  
 4. Takes a - way the cyn - ic's breath. \_\_\_\_ Ev - er shun - ning pow'r and  
 5. Prom - is - ing a world re - born. \_\_\_\_ Gaz - ing on the cross, look

(B/D#) (Bm/D) (A/C#)  
 C/E Cm/Eb Bb/D

1. spir - it, Min - gling with the air and earth,  
 2. oth - ers, All must put a - way the sword.  
 3. si - lenced. Priv - i - lege that fears its loss  
 4. glo - ry, Love has stripped the cross of shame,  
 5. up - ward, 'til his heart ar - rests the glance,

(Am/C) Bbm/Db (Em/B) Fm/C (Am7) Bbm7 (C) Db (D) Eb

1. Make the tree a new cre - a - tion, Re - cre - ate the u - ni -  
 2. Here the king be - comes the ser - vant. He who wash - es feet is  
 3. Sum - mons ser - vants of the vio - lence, Forg - es nails and builds the  
 4. So God saved the hu - man sto - ry, Tak - ing hu - man flesh and  
 5. And his arms di - rect us out - ward To the world, with heal - ing

1, 3 (Em) Fm (A/E) Bb/F (Em) Fm (A/E) Bb/F 2, 4, 5 (Em) Fm (D/F#) Eb/G

1. verse.  
 3. cross.  
 2. Lord.  
 4. name.  
 5. hands.

REFRAIN

(G) Ab (D/F#) Eb/G (F6) Gb6 (C/E) Db/F

Ris - ing from the earth to heav - en, Stretched be - tween the mud and stars,

(Cm/Eb) Dbm/Fb (Gm/D) Abm/Eb (Eb) Fb (Cm7) Dbm7 (Cm/A) Dbm/Bb (Dsus4) Ebsus4 (D) Eb

Ter - ri - ble in pain and pur - pose, Beau - ti - ful the wood - en bars. \_\_\_\_\_

(G) Ab (D/F#) Eb/G (F) Gb (C/E) Db/F

Root - ed in the glades of E - den, Tree that shaped the sav - ing ark,

(Cm/Eb) Dbm/Fb (Gm/D) Abm/Eb 1 (Cm/Eb) Dbm7 (Cm) Dbm (Dm) Ebm (G) Ab

Light your frail — hu - man bur - den: He the light un - dimmed by dark.

(Em) Fm (A/E) Bb/F (Em7) Fm7 (A/E) Bb/F D.S.

2, 3  
 (Cm/Eb) (Cm) (Dm) (G) (D/F#) (Cadd9/E) (G/D)  
 Dbm/Fb Dbm Ebm Ab Eb/G Dbadd9/F Ab/Eb

He the light un-dimmed by dark.

(C) (G/B) (Am) (G/B) (Cadd9) (Dsus4) (D)  
 Db Ab/C Bbm Ab/C Dbadd9 Eb/sus4 Eb  
 last time to Coda ⊕

(Em) (A/E) (Em7) (A/E)  
 Fm Bb/F Fm7 Bb/F D.S.

⊕ CODA  
 (Em) (A/E) (Em7) (A/E)  
 Fm Bb/F Fm7 Bb/F

(Em) (A/E) (Em7) (A/E) (Em)  
 Fm Bb/F Fm7 Bb/F Fm

# Faithful Cross

OBOE

Tom Kendzia

INTRO *Moderato* (♩ = ca. 70)

3

VERSE 1

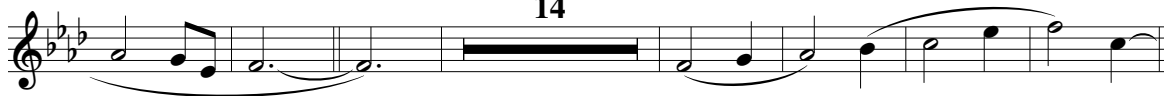
13

VERSE 2

15 REFRAIN 15 (Interlude 1)

VERSE 3

14



VERSE 4

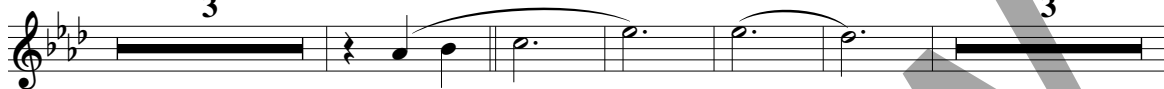
5



REFRAIN

3

3



3

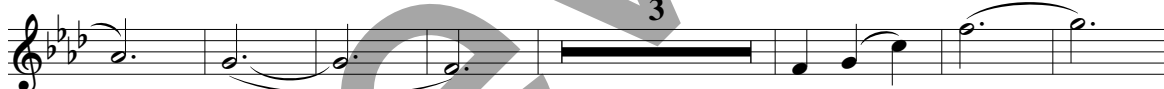


(Interlude II)



VERSE 5

3



REFRAIN

3



3

(Interlude III)



(Coda)



# At the Cross Her Station Keeping

Verses: *Stabat Mater dolorosa*, Jacapone da Todi, 1230–1306

English tr.: Edward Caswall, 1814–1878

Refrain: Rory Cooney

Tom Kendzia

## INTRO *Moderato* (♩ = ca. 70)

Keyboard

Fm7 Bbadd9/F Fm7 Bb/F

## VERSES

1. At the cross her sta - tion keep - ing, Stood the mourn - ful moth - er  
 2. Through her heart, his sor - row shar - ing, All his bit - ter an - guish  
 3. O how sad and sore dis - tressed, Was that Moth - er high - ly

Fm C/E Cm/Eb

1. weep - ing, Close to Je - sus to the end.  
 2. bear - ing, Now at length the sword has passed.  
 3. blest Of the sole be - got - ten One!

Bb/D Bbm7 Db Eb Fm Eb/G

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REFRAIN

By your death, O Christ, our broth - er, Teach us how to love each

Chords: Ab Eb/G Gb

oth - er, By your Spir - it, guide our way.

Chords: Db/F Dbm/Fb Dbm Ebm Ab

Chords: Fm Bb/F Fm7 Bb/F D.S. Final Fm

4. Christ above in torment hangs,  
She beneath beholds the pangs  
Of her dying, glorious Son.

5. Is there one who would not weep,  
Whelmed in miseries so deep,  
Christ's dear Mother to behold?

6. Can the human heart refrain  
From partaking in her pain,  
In that Mother's pain untold?

7. Bruised, derided, cursed, defiled,  
She beheld her tender Child,  
All with bloody scourges rent.

8. For the sins of his own nation  
Saw him hang in desolation  
Till his spirit forth he sent.

9. O thou Mother! Font of love,  
Touch my spirit from above,  
Make my heart with thine accord.

10. Make me feel as thou hast felt;  
Make my soul to glow and melt  
With the love of Christ, my Lord.

11. Holy Mother, pierce me through,  
In my heart each wound renew  
Of my Savior crucified.

12. Let me share with thee his pain,  
Who for all my sins was slain,  
Who for me in torment died.

13. Let me mingle tears with thee,  
Mourning him who mourned for me,  
All the days that I may live.

14. By the cross with thee to stay;  
There with thee to weep and pray,  
All I ask of thee to give.

15. Virgin of all Virgins blest!  
Listen to my fond request:  
Let me share thy grief divine.

# At the Cross Her Station Keeping

(Guitar/Vocal)

Verses: *Stabat Mater dolorosa*, Jacapone da Todi, 1230–1306

English tr.: Edward Caswall, 1814–1878

Refrain: Rory Cooney

Tom Kendzia

## INTRO *Moderato* (♩ = ca. 70)

Capo 1: (Em7) Fm7 (Aadd9/E) Bbadd9/F (Em7) Fm7 (A/E) Bb/F

## VERSES

(Em) Fm (B/D#) C/E (Bm/D) Cm/Eb

1. At the cross her sta - tion keep - ing, Stood the mourn - ful moth - er  
 2. Through her heart, his sor - row shar - ing, All his bit - ter an - guish  
 3. O how sad and sore dis - tressed, Was that Moth - er high - ly

(A/C#) Bb/D (Am7) Bbm7 (C) Db (D) Eb (Em) Fm (D/F#) Eb/G

1. weep - ing, Close to Je - sus to the end.  
 2. bear - ing, Now at length the sword has passed.  
 3. blest Of the sole be - got - ten One!

## REFRAIN

(G) Ab (D/F#) Eb/G (F6) Gb6

By your death, O Christ, our broth - er, Teach us how to love each

(C/E) Db/F (Cm/Eb) Dbm/Fb (Cm) Dbm (Dm) Ebm (G) Ab

oth - er, By your Spir - it, guide our way.

(Em) Fm (A/E) Bb/F (Em7) Fm7 (A/E) Bb/F **Final** (Em) Fm

*D.S.*

4. Christ above in torment hangs,  
She beneath beholds the pangs  
Of her dying, glorious Son.
5. Is there one who would not weep,  
Whelmed in miseries so deep,  
Christ's dear Mother to behold?
6. Can the human heart refrain  
From partaking in her pain,  
In that Mother's pain untold?
7. Bruised, derided, cursed, defiled,  
She beheld her tender Child,  
All with bloody scourges rent.
8. For the sins of his own nation  
Saw him hang in desolation  
Till his spirit forth he sent.
9. O thou Mother! Font of love,  
Touch my spirit from above,  
Make my heart with thine accord.
10. Make me feel as thou hast felt;  
Make my soul to glow and melt  
With the love of Christ, my Lord.
11. Holy Mother, pierce me through,  
In my heart each wound renew  
Of my Savior crucified.
12. Let me share with thee his pain,  
Who for all my sins was slain,  
Who for me in torment died.
13. Let me mingle tears with thee,  
Mourning him who mourned for me,  
All the days that I may live.
14. By the cross with thee to stay;  
There with thee to weep and pray,  
All I ask of thee to give.
15. Virgin of all Virgins blest!  
Listen to my fond request:  
Let me share thy grief divine.

Preview



FAITHFUL CROSS

Tom Kendzia

Verses

1. Who shall dare to sing the praises Of the gal-lows  
 2. Might-y is the arm of Cae-sar Who to God's own  
 3. "Bet-ter one life than the na-tion," Ar-gue those who  
 4. Love's as-found-ing trans-for-ma-tion Gilds the in-stru-  
 5. Lift-ed up, his heart laid o-pen, Robbed of breath, his

1. tree whose limbs Bore the car-pen-ter of Naz-reth,  
 2. name pre-tends. Strong the i-ron of the ar-row,  
 3. plot and arm. Guard-ing their civ-i-li-za-tion;  
 4. ment of death, Love con-founds so-phis-ti-ca-tion;  
 5. bod-y torn, Still his arms re-call the rain-bow

1. Tree whose wood was borne by him? Sing as his dear  
 2. Strong-er still the oak that bends. Christ's the em-pire  
 3. Vi-o-lence and threats of harm. Thus are proph-ets'  
 4. Takes a-way the cyn-ic's breath. Ev-er shun-ning  
 5. Prom-is-ing a world re-born. Gaz-ing on the

1. blood and spir-it, Min-ling with the air and  
 2. un-like oth-ers, All must put a-way the  
 3. voic-es si-lenced. Priv-i-lege that fears its  
 4. pow'r and glo-ry, Love has stripped the cross of  
 5. cross, look up-ward, 'til his heart ar-rests the

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FAITHFUL CROSS (cont.)

1. earth, Make the tree a new cre-a-tion,  
 2. sword. Here the king be-comes the ser-vant.  
 3. loss Sum-mons ser-vants of the vio-lence,  
 4. shame, So God saved the hu-man sto-ry,  
 5. glance, And his arms di-rect us out-ward

1. Re-cre-ate the u-ni-verse.  
 2. Lord.  
 3. For-ges nails and builds the cross.  
 4. name.  
 5. hands.  
 4. name.  
 5. hands.

Refrain

Ris-ing from the earth to heav-en, Stretched be-tween the mud and stars,  
 Ter-ri-ble in pain and pur-pose, Beau-ti-ful the wood-en bars,  
 Root-ed in the glades of E-den, Tree that shaped the sav-ing ark,  
 Light your frail hu-man bur-den: He the light un-dimmed by dark.

# Assembly Editions

## AT THE CROSS HER STATION KEEPING

Tom Kendzia



1. At the cross her sta - tion keep - ing,      Stood the mourn - ful
2. Through her heart, his sor - row shar - ing,      All his bit - ter
3. O how sad and sore dis - tressed,      Was that Moth - er



1. moth - er weep - ing,      Close to Je - sus to the end.
2. an - guish bear - ing,      Now at length the sword has passed.
3. high - ly blest      Of the sole be - got - ten One!



By your death, O Christ, our broth - er,      Teach us how to



love each oth - er,      By your Spir - it, guide our way.

4. Christ above in torment hangs,  
She beneath beholds the pangs  
Of her dying, glorious Son.
5. Is there one who would not weep,  
Whelmed in miseries so deep,  
Christ's dear Mother to behold?
6. Can the human heart refrain  
From partaking in her pain,  
In that Mother's pain untold?
7. Bruised, derided, cursed, defiled,  
She beheld her tender Child,  
All with bloody scourges rent.
8. For the sins of his own nation  
Saw him hang in desolation  
Till his spirit forth he sent.
9. O thou Mother! Font of love,  
Touch my spirit from above,  
Make my heart with thine accord.
10. Make me feel as thou hast felt;  
Make my soul to glow and melt  
With the love of Christ, my Lord.
11. Holy Mother, pierce me through,  
In my heart each wound renew  
Of my Savior crucified.
12. Let me share with thee his pain,  
Who for all my sins was slain,  
Who for me in torment died.
13. Let me mingle tears with thee,  
Mourning him who mourned for me,  
All the days that I may live.
14. By the cross with thee to stay;  
There with thee to weep and pray,  
All I ask of thee to give.
15. Virgin of all Virgins blest!  
Listen to my fond request:  
Let me share thy grief divine.

Text: 88 7 with Refrain. Verses, *Stabat Mater dolorosa*; Jacopone da Todi, 1230–1306;  
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