

PROLOGUE

Words by
FANNY J. CROSBY (1820-1915)

Music by
JOSEPH M. MARTIN (BMI)
Incorporating tunes:
STORY OF JESUS
and **LOVE OF GOD**

ACCOMP. 1

5 Gently flowing (♩ = ca. 70)

CHILD or SOPRANO SOLO

7 * *p*

Tell me the sto - ry of Je - sus. Write on my heart ev - 'ry

10 *mp*

word. Tell me the sto - ry so pre - cious,

* Tune: STORY OF JESUS, John R. Sweney, 1837-1899
Words: Fanny J. Crosby, 1820-1915

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13 *rit.*

sweet - est that ev - er was heard. Sweet - est that ev - er was

16 *a tempo*
p

heard

a tempo
p *pp*

20 **2** Not too fast, with sensitivity (♩ = ca. 74)

p

NARRATOR:

In the beginning was the Word, and the Word was with God...

25

* Tune: LOVE OF GOD, Frederick M. Lehman, 1868-1953
Words: Frederick M. Lehman, 1868-1953

30 and the Word was God.

33 He was with God in the beginning.

35 Through Him all things were made; without Him nothing was made that has been made. In Him was

40 life, and that life was the light of the world.

For God so loved the world that He gave His

45 only begotten Son, that whosoever believeth in Him should not perish but have everlasting life.

48 Boldly moving ahead (♩ = ca. 82)

53

Musical score for measures 53-56. The piece is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The right hand features a series of chords and dyads, while the left hand has a steady eighth-note accompaniment.

57

mf

Musical score for measures 57-60. The right hand continues with chords and dyads, and the left hand maintains the eighth-note accompaniment. The dynamic marking *mf* is present.

61

mp

Musical score for measures 61-64. The right hand has chords and dyads, and the left hand has eighth notes. The dynamic marking *mp* is present. The system ends with a 4/4 time signature.

65

rit. *p*

67 Slower, like a distant memory

Musical score for measures 65-68. The right hand has chords and dyads, and the left hand has eighth notes. The dynamic marking *p* is present. A tempo change instruction "67 Slower, like a distant memory" is placed above the staff.

69

molto rit. *a tempo pp* *rit.*

Musical score for measures 69-72. The right hand has chords and dyads, and the left hand has eighth notes. The dynamic marking *pp* is present. Tempo markings *molto rit.*, *a tempo*, and *rit.* are present.

I WILL SING THE WONDROUS STORY

(Congregational Anthem and Processional) *

Words by
FRANCIS H. ROWLEY (1854-1952)

Tune: **HYFRYDOL**
by ROLAND H. PRICHARD (1811-1887)

Arranged by
JOSEPH M. MARTIN (BMI)

3 Moderately, with confidence (♩ = ca. 120)

ACCOMP. *mp*

6 *mf* *cresc.*

10 *f*

4

14 CHOIR and opt. CONGREGATION *S. mf*

A.

I will sing the wondrous story of the
I was bruised, but Je - sus healed me. Faint was

T. *mf*

B.

14 *mf*

* Part for congregation is on page 84.

19 22

Christ who died for me; how He left His
I from man - y_a fall. Sight was gone, and

24 22

home in glo - ry, for the cross of Cal - va -
fears pos - sessed me; but He saved me from them

29 30

f

ry. all. I Days was of lost, but Je - sus
all. Days of dark - ness still come

29 30

f

33

found me; found the sheep that went a -
o'er me. Sor - row's paths I of - ten

37

38

stray, threw His lov - ing arms a -
tread; but the Sav - ior still is

37

38

41

5

round me, drew me back in - to His way.
with me. By His hand I'm safe - ly led.

41

46

mf

6
51 CHOIR and opt. CONGREGATION
rit.

53 With granduer (♩ = ca. 104)
f unis.

He will keep me

55

till the riv - er rolls its wa - ters at my

60

61

feet. Then He'll bear me safe - ly o - ver,

65

where the loved ones I shall meet.

69 SOPRANO DESCANT

Yes, I will sing the wondrous story

CHOIR and opt. CONGREGATION

Yes, I'll sing the wondrous story

73

of the Christ who died for me.

of the Christ who died for me.

73

77

Sing with the saints in glo - ry, gath ered

Sing it with the saints in glo - ry, gath ered

82

by the crys - tal sea.

by the crys - tal sea.

7

end descant

end congregation

87

CHOIR only

S. rit.

A. I will sing! I will sing!

T. I will sing! I will sing!

ff

87

B.

rit.

ff

PRAYER *(optional)*

God is seeking us. God is speaking to us. God is reaching out to us through the life of His Son, Jesus. We gather today to share the music of promise and to renew our hope in God's unfailing love. We join our hearts in worship, to celebrate the grace that transforms us and to offer testimony to the life that forever changed the world. O God, Creator of all that is joy and all that is truth, we present our hearts in thanksgiving for the gift of alleluia. We offer our prayers of gratitude and devotion in the words taught to us by Jesus praying... Our Father, who art in heaven... (The Lord's Prayer)

LESSON 2 (The Young Jesus in the Temple)

When Jesus was twelve years old His parents went to Jerusalem for the Festival of the Passover according to the custom. When Passover was over, Jesus' relatives and friends set out to return home. However, they were not aware that the boy Jesus had stayed behind in Jerusalem. When His parents could not find Him, they went back to Jerusalem to search for Him.

After three days, they found Him in the temple courts, sitting among the teachers, listening to them and asking them questions. Everyone who heard Him was amazed at His understanding and His answers. When His parents saw Him, they were astonished. His mother said to Him, "Son, why have you treated us like this? Your father and I have been anxiously searching for you." "Why were you searching for me?" He asked. "Didn't you know I had to be in my Father's house?"

Then He went down to Nazareth with them and was obedient to them. But His mother treasured all these things in her heart, and Jesus grew in wisdom and stature, and in favor with God and man.

Luke 2:41-52 (adapted)

THE STORY BEGINS

Words by
LOUIS F. BENSEN (1855-1930)

Tune: **KINGSFOLD**
Traditional English Melody
Arranged by
JOSEPH M. MARTIN (BMI)

8 **Flowing, with motion** (♩ = ca. 122)

ACCOMP. *mp*

4 (♩ = ♩) *mf* (♩ = ♩)

8 **9** SOLO or any combination of CHOIR *mp* **10** *utis.*

O — sing a song of

11

Beth - le - hem, of — shep - herds watch - ing there; and —

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14

of the news that came to them from an - gels in the

17

mf **18**

air. The Light that shone on Beth - le - hem

20

mp

fills all the world to - day. Of Je - sus' birth and

23

mf

peace on earth, the an - gels sing al -

26 *f* 10 *rit.*

way. _____

31 *mp* 32 *Slower, with freedom* (♩ = ca. 102)

O sing a song of Naz - a - reth, of sun - ny days of

31 32 *Slower, with freedom* (♩ = ca. 102)

(Accompanist may double voices if desired.)

35 joy. O sing of fra - grant flow - ers' breath and

38 of the sin - less Boy; for now the flow'rs of

40

41

Naz - a - reth in each heart may grow. Now

Detailed description: This system contains measures 41, 42, and 43. The vocal line (treble clef) has lyrics: "Naz - a - reth in each heart may grow. Now". The piano accompaniment (bass clef) provides harmonic support with chords and moving lines.

44

spreads the fame of His dear name on all the winds that

rit.

Detailed description: This system contains measures 44, 45, and 46. The vocal line continues with lyrics: "spreads the fame of His dear name on all the winds that". The piano accompaniment features a more active melodic line in the right hand. A *rit.* (ritardando) marking is present above the vocal line.

47

blow.

accel. *a tempo*

Detailed description: This system contains measures 47, 48, and 49. The vocal line has the lyric "blow.". The piano accompaniment is mostly rests, with some notes in the right hand. *accel.* (accelerando) and *a tempo* markings are present.

47

mp accel. f a tempo

Detailed description: This system contains measures 47, 48, and 49. It shows the piano accompaniment for the vocal line above. The right hand has a melodic line starting with *mp* (mezzo-piano) and *accel.*, then moving to *f* (forte) and *a tempo* in the final measure.

50

rit. mf unis.

O

(11)

Detailed description: This system contains measures 50 and 51. The vocal line has the lyric "O". The piano accompaniment has rests. A circled number (11) is placed above the vocal line. *rit.* and *mf unis.* (mezzo-forte unison) markings are present.

50

mp rit.

Detailed description: This system contains measures 50 and 51. It shows the piano accompaniment for the vocal line above. The right hand has a melodic line starting with *mp* and *rit.* (ritardando).

54 Tempo I (♩ = ca. 122)

sing a song of Gal - i - lee, of lake and woods and
mf unis.
 O sing a song of Gal - i - lee, of

54 Tempo I (♩ = ca. 122)

mf

57

hill, of Him who walked up -
 lake and woods and hill, of

57

60

on the sea and bade its waves be still;
 Him who walked up - on the sea and bade its waves be still;

60

cresc.

64 *f* more legato **65**

for ——— though like waves ——— on

f more legato

64 **65** more legato

f

67

Gal - i - lee, dark seas of

67

70

trou - ble roll.

70

73 *mf* **74**

When faith has heard the

mf

76 **12** *rit.*

Mas - ter's word,

rit.

79 *mp unis. (opt. solo)*

falls peace up - on the

79 *mp* **Slower** (♩ = ca. 104)

82 *rit. poco a poco* all Sopranos falls peace up

soul,

p

85 **Very slowly, with deep expression** on the soul, falls on the

pp

God's per - fect peace

pp unis.

85 **Very slowly, with deep expression**

pp

88 *rit.* soul. falls on the soul.

88 *rit.*

ppp

LESSON 3 (Jesus' Ministry Begins)

Filled with the Spirit's power, Jesus returned to Galilee, and a report about Him went throughout all the surrounding country. He taught in their synagogues and was glorified by all. He came to Nazareth, where He had grown up, and as was His custom, He went to the synagogue on the Sabbath day. The scroll of the prophet Isaiah was given to Him to read. He unrolled the scroll and found the place where it was written:

“The Spirit of the Lord is upon me, because He has anointed me to proclaim good news to the poor. He has sent me to proclaim liberty to the captives and recovering of sight to the blind, and to set at liberty those who are oppressed, to proclaim the year of the Lord's favor.”

After reading, He rolled up the scroll and gave it back to the attendant and sat down. The eyes of all in the synagogue were fixed on Him as He said to them, “Today this Scripture has been fulfilled in your hearing.”

Luke 14:14-24 (adapted)

A DAY OF REJOICING AND PRAISE

Words and music by
JOSEPH M. MARTIN (BMD)

13 With a joyful lilt (♩ = ca. 69)

ACCOMP. *mp*

4 *mf*

7 SOPRANO *mf unis.*

ALTO

TENOR *mf unis.*

BASS

8

This is the day, a day of re - joic - ing.

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10

Come raise your voices to the sky. This is the day, a

13

day of thanksgiving. This is the time to celebrate

unis.

16

life. O Jesus is preach-ing. Jesus is teach-ing.

sub. p

17

sub. p

19 *unis.* *mp*

Je - sus is reach - ing the world with His love.

mp

22 (14)

25 *mp more smoothly*

Come feel the touch that

mp more smoothly

25

Come hear the words of com - fort and prom - ise.

28

heals the soul. Come to the place where Je - sus is wait-ing.

31

Come know His grace and be made whole. O

34

Je - sus is preach-ing. Je - sus is teach-ing. Je - sus is reach-ing the

34

sub. p

37 *mp*

world with His love, with His

37 *mp*

40 *mp*

love. The

40

44

deaf will hear. The blind will see. The si - lent will speak and the

44 *mp*

47 *mf*
 lame shall leap. The des - ert will blos - som and lift its voice. The
mp unis. *mf*

47 *mf*

50 *f*
 moun-tains and val-leys will all re-joice with a ju - bi-lant noise, a
f

50 *f*

53 *mf* 54 *mp unis. cresc. poco a poco*
 ju - bi - lant noise. Let the chil-dren sing. Let ho - san - nas ring.
mf *mp unis. cresc. poco a poco*

53 54 *mp* *cresc. poco a poco*

56

Let the peo - ple bring bless - ings and pow - er and

56

58

hon - or and glo - ry to God.

16

58

61

with great celebration
This is a *unis.*
This is the day, a day of re - joic - ing. Come raise your voic - es
This is a *unis.*

61

with great celebration

64 This is a *unis.*
to the sky. This is the day, is a day of thanks - giv - ing.
This is the day, a *unis.*

67 This is the time to cel - e - brate life. O — *unis.*

70 *sub. p* Je - sus is preach-ing. Je - sus is teach-ing. Je - sus is reach-ing the

70 *sub. p*

73

world with His love! Je - sus is preach-ing.

73

76

Je - sus is teach-ing. Je - sus is reach-ing the world

76

cresc.

79

with His love!

79

ff

driving with vigor to the end

LESSON 4 (Jesus Enters Jerusalem)

When Jesus drew near to Jerusalem, He sent two of His disciples ahead telling them, “Go into the village and there you will find a colt tethered on which no one has ever sat. Untie it and bring it here. If anyone should say to you, ‘Why are you doing this?’ reply, ‘The Master has need of it and will send it back here at once.’”

So they went off and found a colt tethered at a gate outside on the street, and they untied it. Some of the bystanders said to them, “What are you doing, untying the colt?” They answered just as Jesus had told them to, and were granted permission..

They brought the colt to Jesus and He sat on it. Many people spread their cloaks on the road. Others spread leafy branches that they had cut from the fields. Those preceding Him and those following kept crying out: “Hosanna! Blessed is He who comes in the name of the Lord! Blessed is the kingdom of our father David that is to come! Hosanna in the highest!”

(Mark 11:1-10) adapted

HOSANNA, LOUD HOSANNA

(Congregational Anthem) *

Words by
JENNETTE THRELFALL (1821-1880)

Tune: ELLACOMBE
Gesangbuch, Wittenberg, 1784
Arranged by
JOSEPH M. MARTIN (BMI)

17 Majestically (♩ = ca. 108)

ACCOMP. *f*

CHOIR and opt. CONGREGATION

4 SOPRANO *f unis.* 5

ALTO

TENOR *f unis.*

BASS

5

Ho - san - na, loud Ho - san - na, the
O - li - vet they fol - lowed a -

7 *unis.*

lit - tle chil - dren sang. Through pil - lared court and
mong - the joy - ful crowd; the vic - tor palm branch

7 *unis.*

* Part for congregation is on page 86.

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10 *mf*

tem - ple, the love - ly an - them rang, To
 wav - ing, with sing - ing clear and loud. The

10 *mf*

13

Je - sus, who had blessed them, close fold - ed to His
 Lord of earth and heav - en rode on in low - ly

13

16 *f unis.*

breast, the chil - dren sang their prais - es, the
 state, nor scorned that lit - tle chil - dren should

16 *f*

19 **18**

poco rit. *a tempo* *poco rit.* *a tempo*

1 *unis.* 2

sim - plest and the best. From
on His bid - ing wait.

19 *poco rit.* *a tempo* *poco rit.* *a tempo*

22

22

26

26 *mf* *cresc. poco a poco*

29 SOPRANO DESCANT (19) *rit.* **f**

CHOIR and opt. CONGREGATION "Ho - **f unis.**

29 *rit.*

32 Slower, with power (♩ = ca. 96)

san - na in the high - est!" that an - cient song we

san - na in the high - est!" that an - cient song we

32 Slower, with power (♩ = ca. 96)

f

35 sing; for Christ is our Re - deem - er, the

35 sing; for Christ is our Re - deem - er, the

35

38 40

Lord of heav'n, our King. Ho - san - na!

Lord of heav'n, our King. O may we ev - er

41

with heart and life and voice, and

praise Him with heart and life and voice, and

44 20

in His bliss - ful pres - ence e - ter - nal - ly re -

in His bliss - ful pres - ence e - ter - nal - ly re -

47 *CHOIR only* 48

S. joyce. A. Ho - san - na! Ho -

T. joyce. B. Ho - san - na! Ho -

50

san - na to the King of kings!

san - na to the King of kings!

50 *keep strong to the end*

53 *rit.*

53 *rit.*

LESSON 5 (The Last Supper)

On the first day of the Festival of Unleavened Bread, the disciples came to Jesus and asked, “Where do you want us to make preparations for You to eat the Passover?”

He replied, “Go into the city to a certain man and tell him, ‘The Teacher says: My appointed time is near. I am going to celebrate the Passover with my disciples at your house.’”

So the disciples did as Jesus had directed them and prepared the Passover...

While they were eating, Jesus took bread, and when He had given thanks, He broke it and gave it to His disciples, saying, “Take and eat; this is my body.”

Then He took a cup, and when He had given thanks, He gave it to them, saying, “Drink from it, all of you. This is my blood of the covenant, which is poured out for many for the forgiveness of sins. I tell you, I will not drink from this fruit of the vine until that day when I drink it new with you in my Father’s kingdom.”

When they had sung a hymn, they went out to the Mount of Olives.

Matthew 26:17-30

BANQUET OF MERCY

41

Words by
REGINALD HEBER (1783-1826)
and CHARLES H. GABRIEL (1856-1932)

Music by
JOSEPH M. MARTIN (BMI)
Incorporating tune:
MY SAVIOR'S LOVE
by CHARLES GABRIEL (1856-1932)

21 **Slowly, with deep emotion** (♩ = ca. 69)

ACCOMP. *mp*

4 SOPRANO / ALTO (*opt. solo*) 6 *mp unis.*

Bread of the world, in mer - cy

7

bro - ken, Wine of the soul, in mer - cy shed, _____

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42

TENOR / BASS (*opt. solo*)

10

mp unis.

by whom the words of life were spo - ken,

12

(*end solo*)

and in whose death our sins are dead;

14

S.

mf

A.

look on the heart by sor - row bro - ken.

T.

mf

B.

14

mf

16

look on the tears by sin - ners shed;

This system contains the first two staves of music. The vocal line (treble clef) begins with a rest, followed by the lyrics "look on the tears by sin - ners shed;". The piano accompaniment (bass clef) provides harmonic support with chords and moving lines.

16

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clefs) with various chords and melodic fragments.

18

and by Your feast to us the to - ken

This system contains the second two staves of music. The vocal line (treble clef) has the lyrics "and by Your feast to us the to - ken". The piano accompaniment (bass clef) continues with harmonic accompaniment.

18

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs) with various chords and melodic fragments.

20 (22)

that by Your grace our souls are fed.

poco rit.

This system contains the third two staves of music. The vocal line (treble clef) has the lyrics "that by Your grace our souls are fed." and ends with a fermata. The piano accompaniment (bass clef) also features a fermata. The tempo marking *poco rit.* is present.

20

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clefs) with various chords and melodic fragments, including a fermata.

44

22

a tempo
mp

Bread of the world, in mer - cy bro - ken, _____

22

mp
a tempo

24

Wine of the soul, in mer - cy shed, _____

24

26

by whom the words of life were spo - ken, _____

26

28 *unis.*

and in whose death our sins are dead.

unis.

28

30 (23) *rit.*

30 *mf rit.*

33 Slower, freely (♩ = ca. 66)

* *p*

How mar-vel-ous! How won-der-ful! and my soul shall

p

33 Slower, freely (♩ = ca. 66)

p (opt. a cappella within brackets)

36 *mp*

ev - er be. How mar - vel - ous! How won - der - ful!

36 *mp* (play)

39

is my Sav - ior's love for me!

39 *p*

43 Slower than tempo I (♩ = ca. 66)

24

43 Slower than tempo I (♩ = ca. 66)

p

(opt. solo through m. 53)

46 *p unis.*

Bread of the world, in mer - cy bro - ken,

p unis.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in a key with one flat (B-flat major or D minor). The music starts at measure 46. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment provides a steady accompaniment with eighth and quarter notes. The lyrics 'Bread of the world, in mer - cy bro - ken,' are written below the vocal line.

46

Detailed description: This system shows the piano accompaniment for the first system, starting at measure 46. It features a treble and bass clef. The right hand plays chords and moving lines, while the left hand provides a bass line. A large watermark 'For Preview Only' is overlaid on the page.

48

Wine of the soul, in mer - cy shed,

Detailed description: This system contains the second two staves of music, starting at measure 48. The vocal line continues with the lyrics 'Wine of the soul, in mer - cy shed,'. The piano accompaniment continues with similar rhythmic patterns.

48

Detailed description: This system shows the piano accompaniment for the second system, starting at measure 48. It continues the musical accompaniment for the vocal line.

50

by whom the words of life were spo - ken,

Detailed description: This system contains the third two staves of music, starting at measure 50. The vocal line begins with the lyrics 'by whom the words of life were spo - ken,'. The piano accompaniment continues with eighth and quarter notes.

50

Detailed description: This system shows the piano accompaniment for the third system, starting at measure 50. It concludes the musical accompaniment for this section of the score.

52 (end solo)

and in whose death our sins are dead,

This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest followed by a quarter note G4, then eighth notes A4, B4, C5, D5, E5, and a whole note F5. The piano accompaniment features a bass line with a quarter note G2, eighth notes A2, B2, C3, and a whole note D3. The right hand has a quarter note G4, eighth notes A4, B4, C5, and a whole note D5.

52

This system shows the piano accompaniment for the first system. The right hand has a quarter note G4, eighth notes A4, B4, C5, and a whole note D5. The left hand has a quarter note G2, eighth notes A2, B2, C3, and a whole note D3.

54 *p*

and in whose death our sins are dead.

This system contains the second vocal line and piano accompaniment. The vocal line starts with a rest followed by a quarter note G4, then eighth notes A4, B4, C5, D5, E5, and a whole note F5. The piano accompaniment features a bass line with a quarter note G2, eighth notes A2, B2, C3, and a whole note D3. The right hand has a quarter note G4, eighth notes A4, B4, C5, and a whole note D5.

54 *pp*

This system shows the piano accompaniment for the second system. The right hand has a quarter note G4, eighth notes A4, B4, C5, and a whole note D5. The left hand has a quarter note G2, eighth notes A2, B2, C3, and a whole note D3.

57 *rit.*

This system contains the third vocal line and piano accompaniment. The vocal line has a whole rest. The piano accompaniment features a bass line with a whole rest. The right hand has a whole rest.

57 *rit.*

This system shows the piano accompaniment for the third system. The right hand has a whole rest. The left hand has a whole rest.

LESSON 6 (Gethsemane)

Then Jesus went with His disciples to a place called Gethsemane, and He said to them, “Sit here while I go over there and pray.”

Then He said to them, “My soul is overwhelmed with sorrow to the point of death. Stay here and keep watch with me.”

Going a little farther, He fell with His face to the ground and prayed, “My Father, if it is possible, may this cup be taken from me. Yet not as I will, but as You will.”

Then He returned to His disciples and found them sleeping. “Couldn’t you men keep watch with me for one hour?” He asked Peter. “Watch and pray so that you will not fall into temptation. The spirit is willing, but the flesh is weak.” He went away a second time and prayed, “My Father, if it is not possible for this cup to be taken away unless I drink it, may Your will be done.” When He came back, He again found them sleeping, because their eyes were heavy. So He left them and went away once more and prayed the third time, saying the same thing. Then He returned to the disciples and said to them, “Are you still sleeping and resting? Look, the hour has come, and the Son of Man is delivered into the hands of sinners.”

Matthew 26:36-46

INTO THE GARDEN

Words by
JOSEPH M. MARTIN (BMI)

Tune: LANIER
by PETER LUTKIN (1858-1931)

Arranged by
JOSEPH M. MARTIN (BMI)

Plaintively (♩. = ca. 38)

25

ACCOMP.

p

4 SOPRANO / ALTO

p unis.

In - to the gar - den the Sav - ior went, as night be - gan to

7

fall.

TENOR / BASS

p unis.

In - to the gar - den the Sav - ior went, as

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10 *mp* **12** *cresc. poco a poco*

In ag - o - ny, — He

10 *mp* *cresc. poco a poco*

grace be - gan — to call. —

10 *mp* **12** *cresc. poco a poco*

13

prayed a - lone. In deep - est grief, — His spir - it groaned. He

13

16 *mf*

prayed, "O Fa - ther, Thy will be done," when in - to the gar - den He

16 *mf*

19 26

went.

mp

22 *mp unis.*

pp unis. In - to the gar - den the

Oo

22 *p*

25 Sav - ior went, as stars be - gan to fade.

p *mp*

In - to the gar - den, as stars be - gan to fade.

25

28 *pp* *mp*
Oo In ag - o - ny, He
In - to the gar - den the Sav - ior went. In ag - o - ny, He

31 **32** *cresc. poco a poco*
prayed. The shad - ows of Geth - sem - a - ne fell
cresc. poco a poco

34
hard from ev - 'ry ol - ive tree, as Je - sus saw His

37 *mf*

des - tin - y when in - to the gar - den He went.

mf

mf

mp

40 *rit.*

27

42 With deep emotion (♩ = ca. 88-92)

40

42 With deep emotion (♩ = ca. 88-92)

rit.

f

44 *f unis.*

Out of the gar - den the Sav - ior went, to climb Gol - go - tha's

f unis.

44

47

hill. Out of the gar - den the Sav - ior went, to

50

do His Fa - ther's will. It was in love He

sub. mf **52** *cresc. poco a poco*

sub. mf *cresc. poco a poco*

53

gave His life, the Rose was crushed to pay the price. With

53

56 *f*

blood, He pur - chased par - a - dise, when out of the

56 *f*

59 *mp* *unis. deliberately*

gar den He went; when out of the gar - den He

59 *mp* *deliberately*

Slower than Tempo I (♩. = ca. 34)

63 *p* *rit.*

went.

Slower than Tempo I (♩. = ca. 34)

63 *p* *rit.* *pp*

LESSON 7 (Jesus is Crucified)

The soldiers led Jesus away to the courtyard of the palace. They clothed Him in a purple cloak, and twisted together a crown of thorns and put it on His head. Then they began to mock Him saying, "Hail, King of the Jews!" They struck His head with a reed and spat upon Him. Finally, they stripped Him of the purple cloak and put His own clothes on Him, and led Him out to be crucified.

They brought Him to the place called Golgotha, meaning "the place of a skull." There, they crucified Him and cast lots among themselves for His clothing. The inscription on His cross read, "The King of the Jews." On either side of Him, they crucified two robbers, one on His right and one on His left. Those who passed by mocked Him, crying, "He saved others but He cannot save Himself."

At noon of that day, it became dark over the entire land and remained that way for three hours. Finally, at three o'clock, Jesus gave a loud cry and breathed His last breath. When a certain centurion saw this, he exclaimed, "Truly this was God's Son."

Mark 15: 16-20

WHEN I SURVEY THE WONDROUS CROSS

(Congregational Anthem) *

Words by
ISAAC WATTS (1674-1748)

Tune: **HAMBURG**
by LOWELL MASON (1792-1872)

Arranged by
JOSEPH M. MARTIN (BMI)

28 Slowly (♩ = ca. 80)

ACCOMP. *mp*

29

8 Flowing, with deep reverence (♩ = ca. 88)
CHOIR and opt. CONGREGATION *mp unis.*

When I sur -
For - bid it,

11

vey the _____ won - drous _____ cross,
Lord, that _____ I should _____ boast,

* Part for congregation is on page 87.

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14

on save which the Prince of glo - ry - ry - Christ, my

17 18

died, God. All the vain things I gain that

20

count but loss, and pour con - tempt on them
charm me most, I sac - ri - fice them

24 30 31

all my pride.
to His blood.

1 2 *rit.*

1 2 *rit.*

CHOIR *only*

28 With great freedom (♩ = ca. 78)

p

See from His head, His hands, His feet,

p

28 With great freedom (♩ = ca. 78)

p (Accompanist may double voices if desired.)

32

sor - row and love flow mingled down.

36

Did e'er such love and sor - row meet,

40

or thorns com - pose so rich a crown?

rit.

61

44 With increasing intensity and passion (♩ = ca. 88)

p

mp

mf

f *mf* *rit.*

CHOIR and opt. CONGREGATION

57 *a tempo*
f *unis.* with sweeping expression

We're the whole realm of na - ture

f *a tempo* with sweeping expression

60

mine, that were a pres - ent

63

65

far to small. Love so a -

66

maz - ing, so di - vine,

69

33

de - mands my soul, my life, my all.

63

73 CHOIR only

Musical score for measures 63-73. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. It features a melodic line with a slur over measures 63-64 and a fermata over measure 65. The lyrics "A men. A" are written below the vocal line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in the piano part.

73

Piano accompaniment for measures 73-75. The system includes a treble and bass clef. The right hand plays a series of chords, while the left hand plays a bass line. A dynamic marking of *mf* is present in the piano part.

76

Musical score for measures 76-78. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. It features a melodic line with a slur over measures 76-77 and a fermata over measure 78. The lyrics "men. A men." are written below the vocal line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamic markings of *mp* and *rit.* are present.

76

Piano accompaniment for measures 76-78. The system includes a treble and bass clef. The right hand plays a series of chords, while the left hand plays a bass line. Dynamic markings of *mp* and *rit.* are present.

79

Musical score for measures 79-81. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. It features a melodic line with a slur over measures 79-80 and a fermata over measure 81. The lyrics "A men." are written below the vocal line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamic markings of *p* and *pp* are present.

79

Piano accompaniment for measures 79-81. The system includes a treble and bass clef. The right hand plays a series of chords, while the left hand plays a bass line. Dynamic markings of *p* and *pp* are present.

LESSON 8 (Jesus is Risen)

Now after the Sabbath, toward the dawn of the first day of the week, Mary Magdalene and the other Mary went to see Jesus' tomb. Behold, there was a great earthquake, and an angel of the Lord descended from heaven and rolled back the stone. His appearance was like lightning, and His clothing white as snow. The angel said to the women, "Do not be afraid, for I know that you seek Jesus who was crucified. He is not here, for He has risen, as He said. Come, see the place where He lay."

Matthew 28:1-3, 5-6

A DAY BRIGHT WITH JOY

65

Words: Latin Hymn
Translation by
JOHN MASON NEALE (1818-1866)
Last verse by
JOSEPH M. MARTIN (BMI)

Tune:
PUER NOBIS NASCITUR
Piae Cantiones, 1582
Original music and arrangement by
JOSEPH M. MARTIN (BMI)

34 **Slowly, freely**

ACCOMP.



5 **Moderately fast, felt in one, murmuring** (♩. = ca. 53)

SOPRANO *mp unis.*

ALTO

That Eas - ter



10

day with joy was bright. The sun shone



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14 17

out with fair - er light, when, to their

18

long - ing eyes re - stored, the glad a -

22

pos - tles saw their Lord.

35

26 TENOR *mf unis.* 28

BASS

His ris - en flesh with

30

ra - diance glowed. His wound - ed hands ____ and

34

36

feet He showed. Those scars their sol - emn

38

wit - ness gave that Christ was ris - en

42

from the grave. _____

47 SOPRANO *mp* 49

ALTO

TENOR *mp*

BASS

O Je - sus strong in

51

gen - tle - ness, come now, Your - self, our

51

55 *mf* 57

hearts *mf* pos - sess; that we might give You,

55 57

59

all our days, the trib - ute of our

63

grate - ful praise.

mp **37**
mp unis.

63

mp
cresc. poco a poco

67

mf **68**
Al - le - lu - ia! Al - le - lu -

mf

67

mf **68**

71

ia! Al - le - lu - ia! Al - le - lu -

75

ia! Al - le - lu - ia! Glo - ry

f **76**

(♩ = ♪ throughout)

75

f **76**

(♩ = ♪ throughout)

79

al - le - lu - ia!

38

79

dim. poco a poco

83 *mf* **84**
Al - le - lu - ia! Al - le - lu -
mf unis.
Come and sing un - to the Lord! Come and

87
ia! Al - le - lu - ia! Al - le - lu -
sing un - to the Lord! Al - le - lu - ia! Al - le - lu -

91 *f* **92**
ia! Al - le - lu - ia! Glo - ry
f
ia!

95

al - le - lu - ia!

95

mf

100 *with great celebration* (39) *f unis.*

Let

100 *with great celebration* *f*

f

104

al - le - lu - ias fill the air. Raise

f unis.

104

Let al - le - lu - ias fill the

108

grate - ful mu - sic ev - 'ry - where; for
air. Raise mu - sic ev - 'ry - where;

112

Love has giv - en us the skies and

112

116

unis. *mf* *cresc. poco a poco*

Christ has o - pened Par -

116

mf *cresc. poco a poco*

120 *f* **40**

a - *dise.*

120 *f* *cresc.*

124 **125** *ff*

Al - le - lu - ia! Al - le -

124 **125** *ff*

128 *f*

lu - ia! Sing a glad al - le - lu -

128 *f*

132 133

ia! Al - le - lu - ia!

ff

Detailed description: This system shows the vocal parts for measures 132 and 133. The music is in a key with two flats and a 3/4 time signature. The vocal lines are marked with a forte (*ff*) dynamic. The lyrics are "ia! Al - le - lu - ia!".

132 133

ff

Detailed description: This system shows the piano accompaniment for measures 132 and 133. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, both marked with a forte (*ff*) dynamic.

135

Al - le - lu - ia! Al -

cresc.

Detailed description: This system shows the vocal parts for measures 135 and 136. The lyrics are "Al - le - lu - ia! Al -". The music is marked with a crescendo (*cresc.*) dynamic.

135

cresc.

Detailed description: This system shows the piano accompaniment for measures 135 and 136. The piano part continues with a melodic line and accompaniment, marked with a crescendo (*cresc.*) dynamic.

138

le - lu - ia!

fff

Detailed description: This system shows the vocal parts for measures 138, 139, and 140. The lyrics are "le - lu - ia!". The music is marked with a fortissimo (*fff*) dynamic. The notes are held for a longer duration, indicated by a 3/4 time signature.

138

fff

Detailed description: This system shows the piano accompaniment for measures 138, 139, and 140. The piano part features a melodic line and accompaniment, marked with a fortissimo (*fff*) dynamic. The notes are held for a longer duration, indicated by a 3/4 time signature.

LESSON 9 (Jesus Appears to the Chosen and Ascends to Heaven)

After His resurrection Jesus appeared to His disciples and opened their minds so they could understand the Scriptures. He told them, “This is what is written: The Messiah will suffer and rise from the dead on the third day. Repentance for the forgiveness of sins will be preached in His name to all nations, beginning at Jerusalem. He then led them out to the vicinity of Bethany, He lifted up His hands and blessed them. While He was blessing them, He was taken up into heaven. They worshipped Him and went on their way with great joy.”

Luke 24:45-48 (adapted)

CLOSING PRAYER (*can be read before or after the last choral*)

Risen Christ, Living Lord, renew us by Your resurrection power. May the miracles of Your life and ministry live and work through Your people. May Your church be a reflection of Your light, and may that Light shine in the darkness as a reminder of Your love and mercy. May Your wondrous story be proclaimed in word and deed to all peoples. M/ay the music of Your grace echo through time as a testimony to Your everlasting life! AMEN!

I KNOW THAT MY REDEEMER LIVES

77

(Congregational Anthem) *

Words by
SAMUEL MEDLEY (1738-1799)

Tune: **DUKE STREET**
by JOHN HATTON (1710-1793)
Arranged by
JOSEPH M. MARTIN (BMI)

41 With regal confidence (♩ = ca. 62)

ACCOMP.

mf *f*

4 *mp* *cresc. poco a poco*

8

12

16 42

The image shows the piano accompaniment for the hymn 'I Know That My Redeemer Lives'. It is arranged in 2/2 time with a key signature of one sharp (F#). The score is divided into five systems of music. The first system starts at measure 41 and includes a tempo marking of 'With regal confidence' and a quarter note equal to approximately 62 beats per minute. The dynamics range from mezzo-forte (mf) to forte (f). The second system starts at measure 4 and includes a dynamic marking of mezzo-piano (mp) and a crescendo instruction 'cresc. poco a poco'. The third system starts at measure 8. The fourth system starts at measure 12. The fifth system starts at measure 16 and includes a circled measure number 42. The score is written for piano with a grand staff (treble and bass clefs) and includes various musical notations such as notes, rests, and dynamic markings.

* Part for congregation is on page 88.

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20

mf

I know that my Re - deem - er lives!
 He lives, tri - um - phant from the grave.
 He lives, my kind, wise heav'n - ly friend.

20

mf

24

What com - fort this as - sur - ance gives!
 He lives, e - ter - nal - ly to save.
 He lives and loves me to the end.

24

28

He lives. He lives who once was dead.
 He lives ex - alt - ed, throned a - bove.
 He lives, and while He lives, I'll sing.

28

32

43 44

He lives, my ev - er - last - ing Head!
 He lives to rule His church in love.
 He lives, my Proph - et, Priest and King!

32

36

39

45

rit.

Maestoso (♩ = ca. 100)

43 **SOPRANO DESCANT**

f

Let ev - 'ry crea - ture rise and

CHOIR and opt. CONGREGATION

f unis.

Let ev - 'ry crea - ture rise and

43 **Maestoso** (♩ = ca. 100)

46

bring. _____ bless - ing an hon - or

bring. bless - ing and hon - or

49

to _____ our _____ King. _____ An - gels de -

to our King. An - gels de -

51

52

scend with songs _____ a - gain;

scend _____ with _____ songs _____ a - gain;

52

55 46 (end descant)

and earth re - peats _____ the loud a - men!

and earth re - peats the loud a - men!

The first system contains two vocal staves and a piano accompaniment. The vocal staves are in G major with two flats (B-flat and E-flat). The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

59 *CHOIR only*
S. *ff*
A. An - gels a - scend with songs a -
T. *ff*
B.

59 *ff*

The second system is for a choir and piano. It includes four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano accompaniment is marked *ff* and consists of block chords in the right hand and a rhythmic bass line in the left hand.

62 gain; _____ and earth re - peats the

62 3 3 3

The third system continues the choir and piano parts. The vocal staves have lyrics: "gain; _____ and earth re - peats the". The piano accompaniment features triplet eighth notes in the right hand and a steady bass line in the left hand.

65 **47** *rit.* *a tempo* *grandioso* *f* **68**

loud a - men! A - men! A -

65 *rit.* *a tempo* *grandioso* *f* **68**

69 *mf cresc.*

men! A - men! *mf cresc.* A - men! A - men! A -

69 *mf cresc.*

A - men! A - men! A -

72 *ff* *rit.*

men! A - men! A - men!

72 *ff* *rit.*

men! A - men! A - men!

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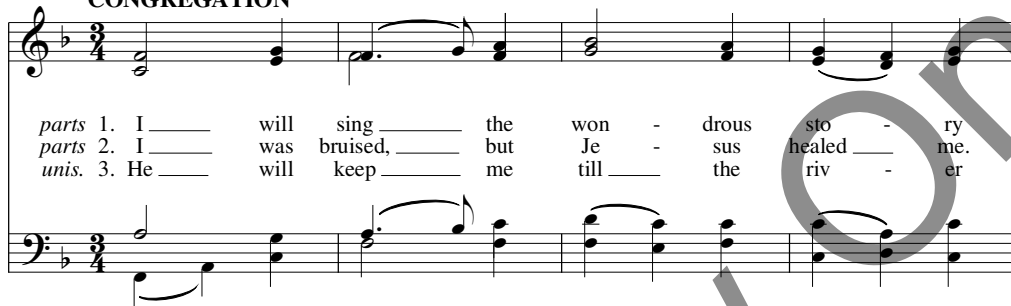
I WILL SING THE WONDROUS STORY

Words by
FRANCIS H. ROWLEY (1854-1952)

Tune: **HYFRYDOL**
by ROLAND H. PRICHARD (1811-1887)

Arranged by
JOSEPH M. MARTIN (BMI)

CONGREGATION



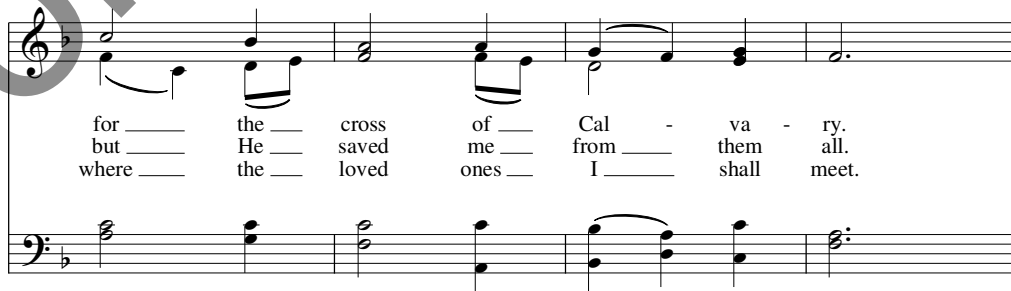
parts 1. I _____ will sing _____ the won - drous sto - ry
parts 2. I _____ was bruised, _____ but Je - sus healed _____ me.
unis. 3. He _____ will keep _____ me till _____ the riv - er



of _____ the _____ Christ who _____ died for me;
Faint _____ was _____ I from _____ man - y a fall.
rolls _____ its _____ wa - ters at _____ my feet.



how _____ He left _____ His home _____ in glo - ry,
Sight _____ was gone, _____ and fears _____ pos - sessed _____ me;
Then _____ He'll bear _____ me safe - ly o - ver,



for _____ the _____ cross of _____ Cal - va - ry.
but _____ He _____ saved me _____ from _____ them all.
where _____ the _____ loved ones _____ I _____ shall meet.

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I was lost, but Je - sus found me;
 Days of dark - ness still - come o'er me.
 Yes, I'll sing the won - drous sto - ry

found the sheep that went a - stray,
 Sor - row's paths I of - ten tread;
 of the Christ who died for me.

threw His lov - ing arms a - round me,
 but the Sav - ior still is with me.
 Sing it with the saints in glo - ry,

drew me back in - to His way.
 By His hand I'm safe - ly led.
 gath - ered by the crys - tal sea.

HOSANNA, LOUD HOSANNA

Words by
JENNETTE THRELFALL (1821-1880)

Tune: ELLACOMBE
Gesangbuch, Wittenberg, 1784
Arranged by
JOSEPH M. MARTIN (BMI)

CONGREGATION

parts 1. Ho - san - na, — loud Ho - san - na, the lit - tle chil - dren
parts 2. From O - li - vet they fol - lowed a - mong — the joy - ful
unis. 3. "Ho - san - na — in the high - est!" that an - cient song we

sang. Through pil - lared — court and tem - ple, the
crowd; the vic - tor — palm branch wav - ing, with
sing; for Christ is — our Re - deem - er, the

love - ly — an - them rang, To — Je - sus, who had
sing - ing — clear and loud. The — Lord of earth and
Lord of — heav'n, our King. O — may we ev - er

blessed — them, close — fold - ed to His breast, the
heav - en rode — on in low - ly state, nor
praise — Him with — heart and life and voice, and

chil - dren — sang their prais - es, the sim - plest — and the best.
scorned that — lit - tle chil - dren should on — His — bid - ing wait.
in His — bliss - ful pres - ence e - ter - nal - ly re - joice.

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WHEN I SURVEY THE WONDROUS CROSS

Words by
ISAAC WATTS (1674-1748)

Tune: **HAMBURG**
by LOWELL MASON (1792-1872)
Arranged by
JOSEPH M. MARTIN (BMI)

CONGREGATION *unison*



cong. 1. When I sur - vey the _____ won - drous _____ cross,
cong. 2. For - bid it, Lord, that _____ I should _____ boast,
choir 3. See from His head, His _____ hands, His _____ feet,
cong. 4. We're the whole realm of _____ na - ture _____ mine,



on which the Prince of _____ glo - ry _____ died,
save in the death of _____ Christ, my _____ God,
sor - row and love flow _____ min - gled _____ down.
that were a pres - ent _____ far to _____ small.



my rich - est gain I _____ count but _____ loss,
All the vain things that _____ charm me _____ most,
Did e'er such love and _____ sor - row _____ meet,
Love so a - maz - ing, _____ so di - vine,



and pour con - tempt on all my _____ pride.
I sac - ri - fice them to His _____ blood.
or thorns com - thorn com - pose so _____ rich
de - mands my soul, my life, my _____ all.

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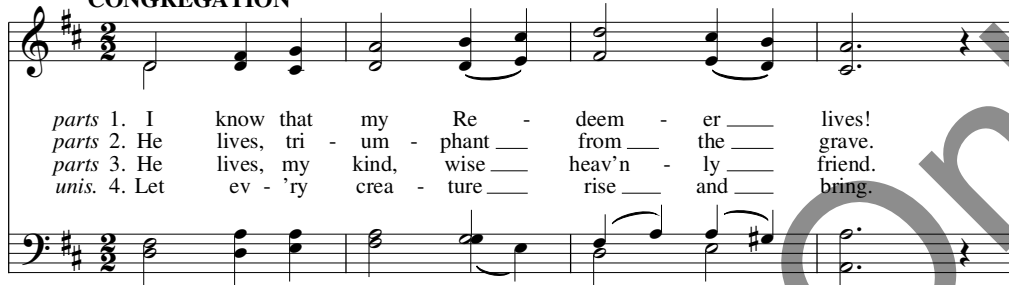
I KNOW THAT MY REDEEMER LIVES

Words by
SAMUEL MEDLEY (1738-1799)

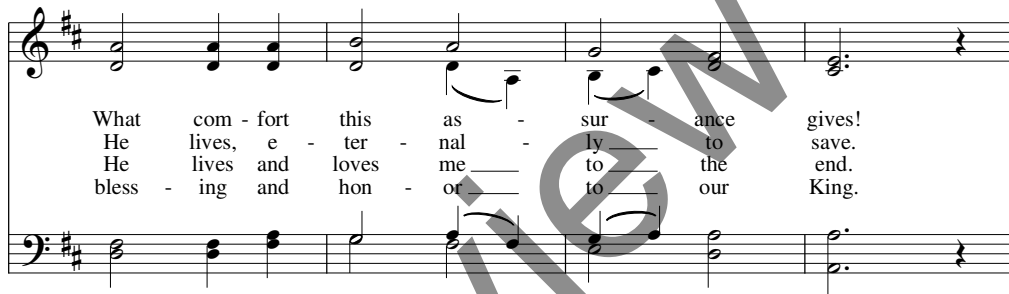
Tune: **DUKE STREET**
by JOHN HATTON (1710-1793)

Arranged by
JOSEPH M. MARTIN (BMI)

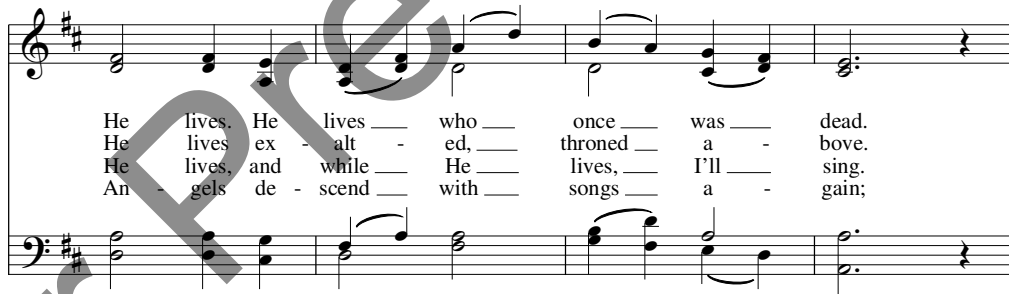
CONGREGATION



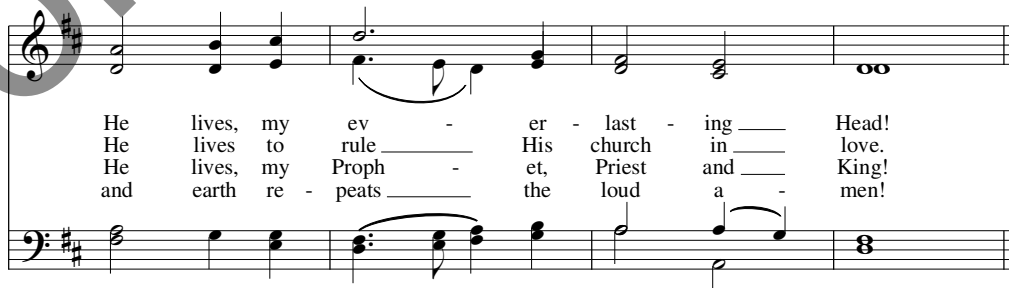
parts 1. I know that my Re - deem - er lives!
parts 2. He lives, tri - um - phant from the grave.
parts 3. He lives, my kind, wise heav'n - ly friend.
unis. 4. Let ev - 'ry crea - ture rise and bring.



What com - fort this as - sur - ance gives!
He lives, e - ter - nal - ly to save.
He lives and loves me to the end.
bless - ing and hon - or to our King.



He lives. He lives who once was dead.
He lives ex - alt - ed, throned a - bove.
He lives, and while He lives, I'll sing;
An - gels de - scend with songs a - gain;



He lives, my ev - er - last - ing Head!
He lives to rule His church in love.
He lives, my Proph - et, Priest and King!
and earth re - peats the loud a - men!

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