

Contents

Hallelujah! What a Savior!	2
Blessed One, Messiah!	12
<i>Remember (Narration/Underscore)</i>	22
Remember	24
Love Beyond Degree	31
<i>(Alas! And Did My Savior Bleed)</i>	
This Must Be the Lamb	40
<i>Chosen of God (Narration/Underscore)</i>	48
Chosen of God	50
How Marvelous! How Wonderful!	58
<i>Narrations</i>	68

SAMPLE COPY!

2

Hallelujah! What a Savior!

Words by PHILIP P. BLISS | Music by MARY McDONALD

(MUSIC BEGINS)

Narrator 1: Everlasting mercy meets a cross. This was the ending that created every new beginning. Darkness and despair were transformed by something entirely new...Calvary's love.

Narrator 2: This love took every loss, every bit of brokenness and pain, and with the pieces wrote a new song – a wondrous song that rose like a fragrant offering from earth to heaven where Jesus stood with gates wide open.

① Quiet intensity (♩ = c. 68)

Piano

p

5 8

mp

poco rit.

a tempo

mf

9

sub. p poco accel. e cresc.

The musical score is written for piano and consists of three systems. The first system (measures 1-4) is in 4/4 time, key of B-flat major, and begins with a piano (*p*) dynamic. The second system (measures 5-8) continues in the same key and time, with dynamics ranging from mezzo-piano (*mp*) to mezzo-forte (*mf*). It includes tempo markings of *poco rit.* and *a tempo*. The third system (measures 9-12) features a more active bass line and is marked *sub. p poco accel. e cresc.*. A large 'SAMPLE COPY!' watermark is overlaid diagonally across the score.

12 2 rit. S.A. Unison *f* Not as slow (♩ = c. 76)

Hal - le - lu - jah! Hal - le -

T.B. Unison *f*

rit. Not as slow (♩ = c. 76)

15

lu - jah! What a Sav - ior!

18 *mf*

"Man of sor - rows!" what a name for the Son of

mf

mf

Hallelujah! What a Savior!

4

21

God who came; ru - ined sin - ners to re - claim! Hal - le -

f

f

f

This system contains measures 21, 22, and 23. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a more steady bass line in the left hand. Dynamics include a forte (*f*) marking.

24

lu - jah! what a Sav - ior! Hal - le -

This system contains measures 24 and 25. The vocal line continues with lyrics. The piano accompaniment features a consistent rhythmic accompaniment. A large 'SAMPLE COPY!' watermark is visible across the page.

26

lu - jah!

Hallelujah! What a Savior!

This system contains measures 26, 27, and 28. The vocal line concludes with the lyrics. The piano accompaniment features a final cadence. The text 'Hallelujah! What a Savior!' is printed below the piano part.

29

mp

Jesus! What a Friend for Sinners!
 Words: J. Wilbur Chapman, alt.
 Music: Mary McDonald

32

mp

Je - sus! what a friend for sin - ners! Je - sus!

mp

35

lov - er of my soul; Je - sus! what a strength in

mp

Hallelujah! What a Savior!

6

38

weak - ness! He, my Sav - ior, makes me whole. Hal - le -

mf

mf

mf

This system contains measures 38, 39, and 40. It features a vocal line with lyrics, a bass line, and a piano accompaniment. Dynamics include *mf* (mezzo-forte) with hairpins indicating volume changes.

41

lu - jah! what a Sav - ior! Hal - le - lu - jah! what a

This system contains measures 41, 42, and 43. It continues the vocal line and piano accompaniment.

44

friend! Sav - ing, help - ing, keep - ing, lov - ing, he is

mp

mp

mp

This system contains measures 44, 45, and 46. It continues the vocal line and piano accompaniment. Dynamics include *mp* (mezzo-piano) with hairpins.

Hallelujah! What a Savior!

47

with me to the end.

50

4

mf

mf Je-sus,

mf

53

I do now re - ceive him, more than all in him I

mf

mf

Hallelujah! What a Savior!

8
56

find. He has grant - ed me for - give - ness; I am

59

his, and he is mine! Hal - le - lu - jah! what a

62

Sav - ior! Hal - le - lu - jah! what a

Hallelujah! What a Savior!

64 *mf*

friend! Sav - ing, help - ing, keep - ing, lov - ing, he is

mf

mf

67 5 *f*

with me to the end. Hal - le -

f

f

69

lu - jah! what a Sav - ior! Hal - le -

f

Hallelujah! What a Savior!

10

71

lu - jah! what a friend!

This system contains two systems of music. The first system is a vocal line with a treble clef and a bass line with a bass clef. The vocal line has lyrics "lu - jah! what a friend!" with a long horizontal line following "friend!". The piano accompaniment consists of two staves (treble and bass clefs) with chords and some moving lines. The second system is a piano accompaniment system with two staves (treble and bass clefs) featuring chords and some moving lines.

73

rit. Stately (♩ = c. 72)

When he comes, our

rit. Stately (♩ = c. 72)

This system contains two systems of music. The first system is a vocal line with a treble clef and a bass line with a bass clef. The vocal line has lyrics "When he comes, our". Above the vocal line, there are markings "rit." and "Stately (♩ = c. 72)". The piano accompaniment consists of two staves (treble and bass clefs) with chords and some moving lines. The second system is a piano accompaniment system with two staves (treble and bass clefs) featuring chords and some moving lines. Above the piano accompaniment, there are markings "rit." and "Stately (♩ = c. 72)".

75

glo - rious King, all his ran - somed

This system contains two systems of music. The first system is a vocal line with a treble clef and a bass line with a bass clef. The vocal line has lyrics "glo - rious King, all his ran - somed". The piano accompaniment consists of two staves (treble and bass clefs) with chords and some moving lines. The second system is a piano accompaniment system with two staves (treble and bass clefs) featuring chords and some moving lines.

Hallelujah! What a Savior!

77

home to bring; then a - new this song we'll sing: Hal -

80

lu - jah! Hal - le - lu - jah! what a Sav - ior!

83

ff Hal - le - lu - jah! *molto rit.*

ff *molto rit.*

Hallelujah! What a Savior!

Blessed One, Messiah!

Words by | Music by
ROSE M. ASPINALL | MARY McDONALD

Narr. 1: It was Passover week, and Jesus was determined to go to Jerusalem, no matter what the cost. Riding a colt, the foal of a donkey, he approached the city. News had spread that Jesus was coming. Many in the crowd spread their robes on the ground, while others laid down branches cut from palm trees. They shouted, "Hosanna! Hosanna! Blessed is he who comes in the name of the Lord!"

Narr. 2: The Pharisees were incensed and wondered, "What sort of king is this? Could this be the Messiah?" To Jesus they said, "Messiah? That's what they call you? Why, you are a Sabbath-breaker! A temple-destroyer! Tell these disciples of yours to be silent!"

(MUSIC BEGINS)

6 Powerful, thunderous (♩ = 56)

Piano

4

Narr. 1: And Jesus replied, "If they are, the very rocks will cry out." Within the week, Jesus would stand before Caiaphas and be asked...

Narr. 2: "By the living God, I command you, tell us! Are you the Messiah? Are you the Son of God?"

Narr. 1: And Jesus answered, "I AM."

7 7

S.A. Unison *mf* accented

From the blind — who

T.B. Unison *mf* accented

mf

10

called his name to the sin - ners lost — in shame, —

mf

13

all the bro - ken and the lame, he — gave — his love — the

mf

Blessed One, Messiah!

14

16

same. _____

Are you the bless - ed Mes - si - ah?

This system contains measures 14 through 18. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The lyrics are: "same." followed by a line, and "Are you the bless - ed Mes - si - ah?".

19

Je - sus, are you the Mes -

Are you the Cho - sen One? _____

This system contains measures 19 through 21. The lyrics are: "Je - sus, are you the Mes -" and "Are you the Cho - sen One?".

22

si - ah, the Prom - ised One? _____ Ho -

8 *f*

This system contains measures 22 through 24. The lyrics are: "si - ah, the Prom - ised One? _____ Ho -". A circled number 8 and a dynamic marking *f* are present above the vocal line.

Blessed One, Messiah!

25

san - na! Bless - ed One, Mes - si - ah!

f

28

Ho - san - na! Be - gin - ning and the

31

end! Are you the way, the truth, and the

mf *cresc. poco a poco*

mf *cresc. poco a poco*

mf *cresc. poco a poco*

Blessed One, Messiah!

16

34

life, Son of God, Bless - ed One?

This system contains measures 16 through 34. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part consists of chords and moving lines in both hands. A large 'SAMPLE COPY!' watermark is visible across the page.

37

Mes - si

Mes - si

ah! Mes - si

This system contains measures 37 through 40. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chords and moving lines. Dynamics markings include *ff* (fortissimo). A large 'SAMPLE COPY!' watermark is visible across the page.

40

ah! Mes - si

This system contains measures 40 through 43. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chords and moving lines. A large 'SAMPLE COPY!' watermark is visible across the page.

Blessed One, Messiah!

43 9

ah!

46 *mf*

mf

Ev - 'ry wound - ed heart re - stored, he sought the poor and ig -

49

nored. O - pened ev - 'ry pris - on door, he -

Blessed One, Messiah!

18

52

gave his love to the world. The

You are the bless - ed Mes -

55

bless - ed Mes - si - ah, God's own Son!

si - ah! You are the Cho - sen One!

58

Je - sus, you are the Mes - si - ah, the Prom - ised

You are the Mes - si - ah, the Prom - ised

Blessed One, Messiah!

61 10 *f*

One! Ho - san - na! Bless - ed One, Mes -

One!

f

64

si - ah! Ho - san - na! Be - gin - ning and the

68 *mf* *cresc. poco a poco*

end! You are the way, the truth, and the

mf *cresc. poco a poco*

mf *cresc. poco a poco*

Blessed One, Messiah!

20

71

life, Son of God, — Bless - ed One! — Mes -

ff

75

si - ah! — Mes -

ff

79

si - ah!

Blessed One, Messiah!

82

Mes - si - ah!

86

Mes - si

89

ah! Mes - si - ah!

fff

fff

fff

Blessed One, Messiah!

Remember

(Narration and Piano Underscore)

(MUSIC BEGINS, Narrator 2 starts in m. 3)

Narr. 2: In the silence, Jesus' disciples remembered.

Narr. 1: They remembered talking of thrones and kingdoms while Jesus spoke of a cross. They remembered going into Jerusalem singing while Jesus wept. They remembered how he knelt to wash their feet, how they just couldn't understand. And then, they remembered his love.

Narr. 2: This One – the true Bread from Heaven – showed them the full extent of his love. He offered himself. The choice was made. He laid down his life and became the bridge to the Father. This was love.

Narr. 1: On the night he was betrayed, their last night together, Jesus broke the bread and said to his disciples, "This is my body, which is given for you...(pause)...remember." Then he took the cup and said, "This is my blood poured out for you...(pause)...remember."

[12] Gently (♩ = 44)

Piano

pp

6

11

p

15

20

24

28 *rit. poco a poco*

Remember

Words by ROSE M. ASPINALL | Music by MARY McDONALD

13 Fervently (♩ = c. 72)

Piano *p*

4 S.A. Unison *p*

How sor-row casts a pain - ful light

7

on all these words you said; and now the bread that's

10 14 *mp*

bro - ken here has filled our hearts with dread. *mp* Re -

T.B. Unison *mp*

13

mem - ber, re - mem - ber, the hour is draw - ing

16 *mf*

near. Re - mem - ber, re - mem - ber, that

mf

Remember

26

19

love was spo - ken here.

mp

22

(15)

T.B. *mp*

How can you kneel to

25

wash our feet and seek to calm our fear?

Remember

28

How do you gath - er us to drink a-midst this veil of

31

16

S.A. *mf*

I look at you and see the Fa - ther; tears? he

34

The cup you face is o - ver - looks at you, his on - ly Son.

Remember

28

37

whelm - ing. You'll fin - ish now what you've be - gun.

40

17

rit.

a tempo
mp

You kiss the hand that dips the bread;

rit.

a tempo

mp

43

you bow your head to pray; you speak a word, a

Remember

46

last good-bye, and dark-ness has its way. Re-

mf

mf

49

mem - ber, re - mem - ber, the hour is draw - ing

mf

52

near. Re - mem - ber, re - mem - ber, that

f

f

Remember

30

55

love was spo - ken here, that

mp

58

love was spo ken here.

poco rit. *a tempo*

mp

61

rit. al fine *pp*

Remember

Love Beyond Degree

(Alas! And Did My Savior Bleed)

Words by ISAAC WATTS | Music by MARY McDONALD

Narr. 1: Agreements were made between men, but they did not drive Jesus to the cross. It was the agreement between the Father and the Son alone that took Jesus there and saw to our redemption. In one unthinkable moment, the Maker of the universe was crucified, nailed to a cross like a common criminal.

(MUSIC BEGINS)

Narr. 2: This story of grace tore open the universe. The great heart of the Father was on full display as Jesus, his Son, hung on the cross of Calvary and death was defeated forever.

18 Dramatic (♩ = c. 78)

Piano

f

Narr. 1:

4

GREENSLEEVES
English melody, 15th c.

T.B. Unison *mp*

A - las, and

mp

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano introduction marked 'Dramatic' and a tempo of approximately 78 beats per minute. The piano part features a strong bass line and a more active treble line. The score includes a section for Narrator 1, a reference to the 'GREENSLEEVES English melody, 15th c.', and a Tenor Bass (T.B.) Unison part with the lyrics 'A - las, and'. The piano accompaniment continues with a moderate dynamic of mezzo-piano (mp).

12

did my Sav - ior bleed and did my

16

Sov - 'reign die? Would he de -

20

vote that sa - cred head for sin - ners

24

19

S.A. Unison *mp*

Was it for
such as I?

28

crimes that I had done he groaned up -

32

on the tree? A - maz - ing
T.B.
A - maz - ing

34

36

pit - y, — grace un - known, — and love be -

pit - y grace un - known, —

Two vocal staves (Soprano and Alto) with lyrics. The music is in a minor key with a common time signature. The lyrics are: "pit - y, — grace un - known, — and love be -".

Piano accompaniment for measures 34-36. The right hand features chords and moving lines, while the left hand provides a steady bass line.

40

yond — de - gree! — Well — might the

yond — de - gree! — Well — might the

Two vocal staves with lyrics. A circled "20" is above the first staff. The lyrics are: "yond — de - gree! — Well — might the". Dynamics include *mf*.

Piano accompaniment for measures 40-43. The right hand has chords and moving lines, and the left hand has a bass line. Dynamics include *mf*.

44

sun in dark - ness hide, — and — shut its

sun in dark - ness hide, — and — shut its

Two vocal staves with lyrics. The lyrics are: "sun in dark - ness hide, — and — shut its".

Piano accompaniment for measures 44-47. The right hand has chords and moving lines, and the left hand has a bass line.

48

glo - ries in, when Christ, the

52

f Mak - er died, *mf*
might - y Mak - er died, Mak - er

56

died for man, the crea - ture's sin.

36

60

mp

64

(21)

mp

There might I

mp

68

hide my blush - ing face while Cal - v'ry's

72

cross ap - pears, dis - solve my

76

heart in thank - ful - ness, and melt my

80

eyes to tears. But drops of

38

84

grief can ne'er re - pay the debt of

This system contains measures 84 through 87. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a right-hand melody and a left-hand accompaniment. A large 'SAMPLE COPY!' watermark is overlaid on the page.

88

love I owe; here, Lord, I

This system contains measures 88 through 91. The vocal line includes a fermata over the word 'owe;'. The piano accompaniment features a dynamic marking of *f* (forte). A large 'SAMPLE COPY!' watermark is overlaid on the page.

92

give my - self a - way, my - self a -

decresc.

This system contains measures 92 through 95. The vocal line includes a fermata over the phrase 'a - way, my - self a -'. The piano accompaniment features a dynamic marking of *decresc.* (decrescendo). A large 'SAMPLE COPY!' watermark is overlaid on the page.

96 *mp*

way, 'tis all that I can do.

mp

all that I can do.

mp

100

cresc. poco a poco

104

f

108 *rit. e dim.*

mp

This Must Be the Lamb

Words by ROSE M. ASPINALL | Music by MARY McDONALD

Narr. 2: It was not for the strong or for the righteous that Jesus came. No, he came for sinners. While we were still helpless, Christ died for us.

(MUSIC BEGINS)

Narr. 1: Here is the good news: while we were enemies, we were reconciled to God through the death of his Son. God loves us. He loves us without measure and more than we can ever imagine.

Narr. 2: Let us behold the One that was slain, for surely this must be the Lamb.

22 Majestic (♩ = c. 74)

Piano

f

decresc. poco a poco

4

7 23 *poco rit.* **a tempo**
 S.A. Unison *mp*
 We had wounds that need-ed

T.B. Unison *mp*

10
 heal - ing; we sought for hope to be re - stored.

13 *mf*
 Cru - el death had o - ver - whelmed us; Sa - tan thought he'd won this

mf

mf

42

16

mp

war. _____ But he came to us, this Sav - ior, _____

mp

mp

19

and he chose to bleed and die, _____ stretched out his arms in for-

mf

mf

22

give - ness, _____ wrote his name a - cross _____ the sky. _____

(24)

25 *f*

This must be the Sav - ior; this must be the

28

Lamb. This must be the Bread of Life, e -

31

ter - nal, great "I AM!" This must be the Lamb!

This Must Be the Lamb

44

34

34

37

decresc. poco a poco

37

40

(25) S.A. *mp*

Now we stand in the pres - ence

T.B. *mp*

mp

40

This Must Be the Lamb

43

of the One who called our name. He has claimed us for his

46

glo - ry, con- quered death and took our shame.

poco rit.

49

Glo - ry to the ris - en Sav - ior; glo - ry to the great 'I

a tempo
mf

46

52

AM!" Death on earth has been de - feat - ed;

Musical score for measures 46-54. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part consists of chords and moving lines in both hands. A large watermark 'SAMPLE COPY!' is overlaid on the score.

55

26 glo-ry to the ris - en Lamb! This must be the

Musical score for measures 55-57. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part consists of chords and moving lines in both hands. A large watermark 'SAMPLE COPY!' is overlaid on the score.

58

Sav - ior; this must be the Lamb.

Musical score for measures 58-60. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part consists of chords and moving lines in both hands. A large watermark 'SAMPLE COPY!' is overlaid on the score.

This Must Be the Lamb

61

This must be the Bread of Life, e - ter - nal, great "I

64

AM!" This must be the Lamb! This must be the

67

Lamb, this must be the Lamb!

molto rit. *ff*

molto rit. *ff*

This Must Be the Lamb

Chosen of God

(Narration and Piano Underscore)

(MUSIC BEGINS, Narrator 1 starts in m. 2)

- Narr. 1: This great God of mercy, whose love for us drove him to take our sin upon himself, is as full of mercy and forgiveness today as he was then. He knows us, understands our weakness and loves us still. There is no sin so great that God's grace is not greater still.
- Narr. 2: Children of God, your enemy was defeated unconditionally at Christ's cross! He died so that we would not need to die a final death. This is why he came. Jesus won our redemption through his obedience and sacrifice - and he won it for all time.
- Narr. 1: Turn your eyes upon Jesus, look full in his wonderful face, and the things of earth will grow strangely dim in the light of his glory and grace.

27 Prayerful (♩ = c. 72)

Piano *p*

The musical score consists of two systems of piano accompaniment. The first system is in 4/4 time and begins with a piano (*p*) dynamic. The right hand features a melody of quarter notes, while the left hand provides a bass line with quarter notes and rests. The second system continues the piece, marked with a '4' at the beginning, and concludes with a double bar line. The key signature has one flat (B-flat), and the time signature changes to 3/4 at the end of the second system.

7

11

poco rit.

15

a tempo

19

23

rit.

segue

pp

Chosen of God

with Turn Your Eyes upon Jesus

Words by ROSE M. ASPINALL | Music by MARY McDONALD

28 With conviction (♩ = c. 82)

Piano

mp

Solo (or opt. Tenors)

5 *mp*

Your deep - est long - ing, our great - est need,

9

O Son of God, we watched_ you bleed.

13

You came to give us what we could not:

17

our souls to win with blood you bought!

(29) (end solo)

21

S.A. *mf*
T.B. *mf*

Cho - sen of God, here you stand;

mf

52

25

cho - sen by him, part of his plan.

29

Washed in the blood of Cal - va - ry's Lamb,

33

Child of God, here you stand!

Chosen of God

37 30 *mp*

Come, Ho - ly Spir - it,

mp

41

a - live in me, con - sum - ing fire, just

45

this — one plea: — ig-nite my soul, Lord,

54

49

a liv - ing flame with per - fect pas - sion for

53

your ho - ly name! Cho - sen of God, —

57

here — you stand; cho - sen by him, —

Chosen of God

61

part of his plan. Washed in the blood of

65

Cal - va - ry's Lamb, Child of God, here you

69

[31] *molto rit.* **Slower** (♩ = c. 72) *mp*

stand! Turn your eyes up - on

mp

mp

56

73 look full in his won - der - ful

Je - sus, look full in his won - der - ful,

look full in his won - der - ful

77 face, _____ and the things of earth will grow

won - der - ful face, and the things of earth will grow

face, _____ and the things of earth will grow

81 strange - ly dim _____

strange - ly, strange - ly dim in the light of his

strange - ly dim _____

Chosen of God



85

glo - ry and grace, _____ in the light of his

glo - ry and glo - ry and grace,

89

glo - ry _____ and grace. _____

93

rit.

p

How Marvelous! How Wonderful!

Words by CHARLES H. GABRIEL | Music by MARY McDONALD

Narr. 2: Now let's celebrate this great Redeemer – this Word made flesh. We have seen his glory, the glory of the one and only Son, who came from the Father, full of grace and truth. Surely he has borne our sorrows and carried our griefs – the one the Father has made known to us – Jesus, Son of God, Messiah!

(MUSIC BEGINS)

Narr. 1: Great is his steadfast love! Great is his faithfulness! How marvelous, how wonderful! This, our song shall ever be!

[32] Grandly (♩ = c. 68)

Piano

poco rit. a tempo
S.A. Unison (opt. Solo) *mp*

I stand a-mazed in the pres - ence of

poco rit. a tempo
mp

7

Je-sus the Naz - a - rene, and won-der - how he could

10

love - me, a sin-ner, con-demned, un-clean.

T.B. Unison *mp*

For

13

me it was in the gar - den he prayed, "Not my will but ->

How Marvelous! How Wonderful!

60

16

thine." He had no tears for his own_ griefs, but

19

(33)

S.A. *mf*

sweat drops of blood_ for_ mine.

How

21

mar-vel-ous! How won-der-ful! my song shall ev - er_

How Marvelous! How Wonderful!

24

be: _____ How mar-vel-ous! _____ How won - der - ful! my

27

Sav - ior's love _____ for me!

30

mp He took my sins and my sor - rows, he made them his ver - y

mp

mp

How Marvelous! How Wonderful!

62

33

own; he bore the bur - den to Cal - va-ry, and

36

suf - fered, and died a - lone. When

38

cresc. with the ran - somed in glo - ry his
cresc. When with the ran - somed in glo - ry
cresc.

How Marvelous! How Wonderful!

40

face _____ I at last shall _____ see, 'twill

mf

mf

42

be my joy through the a - ges to

44

sing of his love for _____ me! _____ How

f

f

poco rit.

poco rit.

f

f

How Marvelous! How Wonderful!

64

a tempo

46

mar - vel-ous! How won - der - ful! my

a tempo

48

song shall ev - er — be: How

50

mar - vel-ous! — How won - der - ful! my

How Marvelous! How Wonderful!

52 36 rit.

Sav - ior's love for me!

rit.

"My Savior's Love"
 Words and Music: Charles H. Gabriel
a tempo

54

How mar - vel - ous! How won - der - ful!

O how mar - vel - ous! O how won - der - ful!

a tempo

56

And my song shall ev - er be:

How Marvelous! How Wonderful!

66

58

O how mar - vel - ous! O how won - der - ful!

Musical notation for measures 58-59, including vocal lines and piano accompaniment.

Piano accompaniment for measures 58-59.

60

is my — Sav - ior's love for me,

Musical notation for measures 60-61, including vocal lines and piano accompaniment.

Piano accompaniment for measures 60-61.

62

is my — Sav - ior's love

Musical notation for measures 62-63, including vocal lines and piano accompaniment.

Piano accompaniment for measures 62-63.

How Marvelous! How Wonderful!

65 (37)

for _____ me! _____

68 *ff*

How won - der - ful God's love for

ff

70

me! _____

molto rit.

molto rit.

ff

How Marvelous! How Wonderful!