

HE SHALL ARISE

AN EASTER WORK FOR CHOIR, SOLOISTS
AND INSTRUMENTS

by TOM FETTKE

ORCHESTRATIONS BY
DON MARSH

The creator of "He Shall Arise" wishes to thank Bill Wolaver,
Robin Wolaver and Don Marsh for their significant
contributions to this Easter work.

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HE SHALL ARISE

by TOM FETTKE

Foreword

Tom Fettke has effectively captured, through music, the emotion of the death, burial, and resurrection of Jesus Christ in *He Shall Arise*. His dramatic use of classical choral literature is tastefully surrounded by compositions from today's most sensitive writers, reminding us of the pain and agony Jesus suffered on the cross, as well as the victory of the Resurrection.

Your heart will sense the despair of the disciples when Jesus was arrested in the Garden as they "forsook him, and fled" (Matt. 26:56). Tom Fettke has also captured the dramatic change in the lives of the disciples from fear to unlimited courage as they went everywhere telling the news of the Resurrection (Acts 8: 1-4).

The death of Jesus Christ is mentioned more than 120 times in the New Testament and is spoken of many times by the prophets in the Old Testament. In John 10: 17-18, Jesus said, "No man taketh it [life] from me, but I lay it down of myself." He also said, "I have power to take it [up] again." The Resurrection fulfills prophecy and the claims of Jesus. *He Shall Arise* reminds us of the biblical truths of the gospel. Because of the Resurrection, every Sunday for the believer should be Easter! *Hallelujah, to God's Almighty Son!*

ROBERT R. WAGONER
Large Church/Worship Consultant
Music Ministries Department
LifeWay Christian Resources
of the Southern Baptist Convention

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Part I

HE SHALL ARISE

Overture and Opening

includes
Excerpts from *Finlandia*
Were You There
He Shall Arise

Arranged by Tom Fettke
and Don Marsh

Sw. Flutes 8' and 4', Principal 4'
Gt. Principals 8' and 4'
Ped. 16' and 8'

CD: 1 Dramatically ♩ = ca. 96

PIANO *Excerpts from *Finlandia*

The musical score is written for Piano, Organ, and Sw. Flutes. It is in 4/4 time and consists of three systems of music. The first system (measures 1-5) features a piano part with alternating *mf* and *f* dynamics, and an optional organ part with *mf* and *f* dynamics. The second system (measures 6-10) features a piano part with a crescendo from *f* to *ff* and a decrescendo from *ff* to *f*, and an organ part with a similar dynamic range. The third system (measures 11-15) continues the piano part with a decrescendo from *f* to *mf* and the organ part with a decrescendo from *f* to *mf*.

*Music by Jean Sibelius

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**This part may be played by organ, a second acoustic piano, or synthesizer.

11

Musical score for measures 11-14. The score is written for piano and guitar. It consists of two systems, each with a grand staff (treble and bass clefs). The piano part features dynamic markings of *ff* and *f*. The guitar part is marked with *Gt.* and also uses *ff* and *f* dynamics. A *l.h.* (left hand) marking is present in the guitar part at measure 12. The music includes various chordal textures and melodic lines.

15

Musical score for measures 15-17. This section is primarily piano accompaniment, featuring dense chordal textures in both the treble and bass staves. The piano part includes dynamic markings of *ff* and *f*. The guitar part is mostly silent, with some chordal indications. The music is characterized by sustained chords and a steady harmonic progression.

18

Musical score for measures 18-21. The score continues with piano and guitar parts. It features dynamic markings of *ff* and *f*. The piano part has a more active melodic line compared to the previous section, while the guitar part provides harmonic support with chords and some melodic fragments. The music concludes with a final chord in measure 21.

22

mf ‡Melody

mf Gt. Solo 8'

Sw.

*"Were You There?"

26

mf

Crescendo

Sw. Flute and String 8'

Man.

30

‡Play melody only in absence of organ.

*Traditional Spiritual.

34

Handwritten 'X' on the left margin. *f* dynamic marking. Treble and bass staves with notes and rests.

Gt. Principals 8', 4', and 2'

f dynamic marking. Treble and bass staves with notes and rests. Pedal point indicated by a wavy line.

Ped.

38

Handwritten 'X' on the left margin. Treble and bass staves with notes and rests.

Treble and bass staves with notes and rests.

42

Handwritten 'X' on the left margin. *rall.* dynamic marking. Treble and bass staves with notes and rests.

Treble and bass staves with notes and rests. *rall.* dynamic marking.

Allegro ♩ = 124

CD: 3

*Excerpts from *Finlandia*

46

Add Reed 8'

Ped.

50

ff

53

ff

l.h.

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*"Were You There?"

56

Handwritten 'X' on the left margin.

Off Reed 8'

59

Handwritten 'X' on the left margin.

62

Handwritten 'X' on the left margin.

*Traditional Spiritual.

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65

Musical score for measures 65-67. The score is written for two systems of piano accompaniment. Each system consists of a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Measure 65 features a complex chordal texture in the right hand and a rhythmic pattern in the left hand. Measure 66 continues the texture with some melodic movement in the right hand. Measure 67 shows a resolution of the chords.

68

Musical score for measures 68-70. The score is written for two systems of piano accompaniment. Each system consists of a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Measure 68 features a complex chordal texture in the right hand and a rhythmic pattern in the left hand. Measure 69 continues the texture with some melodic movement in the right hand. Measure 70 shows a resolution of the chords.

71

Musical score for measures 71-73. The score is written for two systems of piano accompaniment. Each system consists of a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Measure 71 features a complex chordal texture in the right hand and a rhythmic pattern in the left hand. Measure 72 continues the texture with some melodic movement in the right hand. Measure 73 shows a resolution of the chords.

74

Musical score for measures 74-77. The score is written for two systems of piano. Each system consists of a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The first system (measures 74-75) features a melodic line in the right hand and a bass line in the left hand. The second system (measures 76-77) continues the melodic and bass lines. A large 'X' is written on the left side of the first system.

CD: 4

78

Musical score for measures 78-80. The score is written for two systems of piano. Each system consists of a grand staff (treble and bass clefs). The key signature has three flats. The first system (measures 78-79) features a melodic line in the right hand and a bass line in the left hand. The second system (measures 80) continues the melodic and bass lines. A large 'X' is written on the left side of the first system.

81

Slower ♩ = 104

Musical score for measures 81-83. The score is written for two systems of piano. Each system consists of a grand staff (treble and bass clefs). The key signature has three flats. The first system (measures 81-82) features a melodic line in the right hand and a bass line in the left hand. The second system (measures 83) continues the melodic and bass lines. A large 'X' is written on the left side of the first system. The tempo marking 'Slower ♩ = 104' is positioned above the first system. The first measure of the first system has a 'rit.' marking with a slur over it. The first measure of the second system has a 'Sw.' marking with a slur over it.

Majestic ♩ = 104

f *"He Shall Arise"

84

He shall a - rise— the Son of Glo - ry

87

shin - ing. He shall a - rise tri -

90

um - phant o - ver death. Our liv - ing

*Lyrics by Robin Wolaver; Music by Jean Sibelius.

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93

hope—, our source of life e - ter - nal.

96

He is the prom - ised King and Bless - ed

99

One. Our liv - ing hope— our

102

source of life e - ter - nal. He is the

CD: 5

105

Prom - ised King and Bless - ed One.

108

ff

He shall a - rise - the Morn - ing Star of

ff

111

heav - en, Je -

113

sus shall reign,

115

Mes - si - ah, Lord, and

118

King, Lord and

121

King!

rall. *slowly*

loco

rall. *mesure, slowly*

123

Part II

THE TRIUMPHAL ENTRY

includes
Hosanna! from the *Holy City*
Ride on, King Jesus

Arranged by Tom Fettke

CD: 6 With strength ♩ = ca. 90

ff

4 *f* unison *"Hosanna!" from the *Holy City*

Je - ru - sa - lem, Je - ru - sa - lem,

unison

7 *divisi*

Lift up your gates and sing, Ho - san - na in the

divisi

*Lyrics by F.E. Weatherly; Music by Stephen Adams.

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10

high - est, Ho - san - na to the King. Ho -

13

san - na in the high - est, Ho -

16

san - na to the King.

accel.

19

Faster ♩ = 116

f *"Ride on, King Jesus"

22

Ride on, King Je - sus! Ride on in - a

25

maj - es - ty. Ride on, King Je - sus, ride on!

28

SOLO *mf*

Re-deem-er, King we now hon - or Thee.

1. He's
2. Ho -

31

f CHOIR

pass - ing through the cit - y gates. Ride on — in - a
san - nas, loud ho - san - nas sing.

34

SOLO *mf*

CD: 8 1st time

maj - es - ty. His glo - rious King - dom now a - waits. —
Palms and glo - ry now we bring. —

37 CHOIR

1.

2.

Re-deem-er, King we now hon - or Thee.

hon - or Thee.

1.

2.

Stronger

40

Ride on, — King — Je - sus!

43

Ride on — in - a maj - es - ty.

Ride on, — King —

46

Je - sus, ride — on! Re - deem - er, King we now hon - or Thee.

49

SOLO f

3. Now we ex - alt His bless - ed name.

52

f **CHOIR** *SOLO*

Ride on — in - a maj - es - ty. Loud - est prais - es

CD: 10

55

CHOIR

mf

we pro - claim. — Re-deem-er, King we now hon - or Thee. Ho-

SOLO

58

f

Ride on, King— Je - sus! Ride on in - a

CHOIR

san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-

61

maj - es - ty. Ride on, King - Je - sus ride on!

san - na, ho - san - na, ho - san - na, ho - san - na! King Je - sus, ride on!

64

Re - deem - er, King we now hon - or Thee. Ride on, King -

Re - deem - er, King we now hon - or Thee. Ho - san - na, ho - san - na, ho -

Stronger

Stronger

Stronger

67

Je - sus! Ride on in - a maj - es - ty.

san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho -

70

Ride on, King - Je - sus, ride — on! Re - deem - er King we now

san - na, ho - san - na! King Je - sus, ride — on! Re - deem - er King we now

73

hon - or Thee. Re-deem-er, King we now hon - or Thee.

hon - or Thee. Re-deem-er, King we now hon - or Thee.

Musical score for measures 73-75. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line, a piano accompaniment, and a grand staff. The lyrics are: "hon - or Thee. Re-deem-er, King we now hon - or Thee." The piano accompaniment includes a treble and bass staff with chords and moving lines.

76

Ride on,

Ride on,

Ride on,

Ride on,

Ride on,

Ride on,

Ride on,

Ride on,

Musical score for measures 76-80. The score is in 2/4 time with a key signature of two flats. It features a vocal line, a piano accompaniment, and a grand staff. The lyrics are: "Ride on,". The piano accompaniment includes a treble and bass staff with chords and moving lines. There are accents (^) above the piano accompaniment in the final measures.

79

Musical score for measures 79-81. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Ride on, King" (measure 79), "Ride on, Ride on," (measure 80), and "Ride on, King" (measure 81). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A fermata is placed over the piano accompaniment in measure 81.

Piano accompaniment for measures 79-81. The right hand plays a melodic line with accents (^) above notes in measures 80 and 81. The left hand plays a bass line with downward bowing or breath marks (v) below notes in measures 80 and 81.

82

Musical score for measures 82-84. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Je - sus, ride on!" (measure 82), "Je - sus, ride on!" (measure 83), and "Je - sus, ride on!" (measure 84). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A fermata is placed over the piano accompaniment in measure 84.

Piano accompaniment for measures 82-84. The right hand plays a melodic line with accents (^) above notes in measures 83 and 84. The left hand plays a bass line with downward bowing or breath marks (v) below notes in measures 83 and 84. The word "Sua" is written above the right hand in measure 82 and below the left hand in measure 84, with dashed lines indicating a connection.

Part III

THE LAST SUPPER

includes
At the End of the Week
Communion Song

Arranged by Tom Fettke

CD: 11 In Recitative style ♩ = ca. 69
*"At the End of the Week"

Solo or Choir unison
mf

At the end of the week, in an

up - per room they gath - ered to par - take of the Pass - o - ver

meal. Je - sus told His dis - cip - les that He was to

* Lyrics and Music by Tom Fettke.

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9 *rit. and decresc.*

suf - fer— they were to eat in re - mem - brance of

rit. and decresc.

12 *Tenderly* ♩ = ca. 72 **CD: 12**
mp

Him.

a tempo - a little faster

15 *****"Communion Song"**
mf unis.

1. Take this bread, I give it to
2. Take this cup, I've filled it for

mf

** Lyrics and Music by Barry McGuire.

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18

mp

you; And as you do, re -
 you; And as you do, re -

21

CD: 14 2nd time

2nd time to Coda ⊕

mf
div.

mem - ber Me. This bread is My
 mem - ber Me. This bread is My

2nd time to Coda ⊕

mp *mf*

24

bod - y bro - ken just for you.

Take it, — eat it; — Each time you

do, — re - mem - ber Me, re -

mp

CD: 13

D.S. al CODA %

mem - ber Me.

mp

D.S. al CODA %

es

36 CODA *mf*

This cup is the new cov-e-nant I'm mak-ing with

CODA *mf*

39

you. Take it, drink it,

42

Each time you do, re-mem-ber

45

mp

Me, re-mem - ber Me.

48

*rit.**mf a tempo*

Take this love

*rit.**mf a tempo*

51

I've giv - en to you; And as you

54

mp

do, re - mem - ber Me,

The vocal line consists of a dotted quarter note 'do', followed by eighth notes 're - mem - ber', and a half note 'Me,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

57

re - mem - ber Me, re - mem - ber Me,

The vocal line repeats the phrase 're - mem - ber Me,' with a fermata over the final note. The piano accompaniment continues with the eighth-note pattern, now including a melodic line in the left hand.

61

rit.

mp

(6)

re - mem - ber Me.

The vocal line concludes with 're - mem - ber Me.' and a fermata. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a fermata over the final chord.

mp rit. *slowly*

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, ending with a fermata. The tempo markings 'rit.' and 'slowly' are present.

Part IV

GETHSEMANE

includes

'Tis Midnight, and on Olive's Brow
Alone in Gethsemane

With great warmth ♩ = ca. 82

Arranged by Tom Fettke

CD: 16

mp *rit.*

4

***'Tis Midnight, and on Olive's Brow"

'Tis

Moderately ♩ = ca. 88

rit. *a tempo*

8

mid - night and on Ol - ive's brow The

11

star is dimmed that late - ly shone; 'Tis

14

mid - night, in the gar - den in now, The

17

rit.

suf - f'ring Sav - ior prays — a - lone.

Freely ♩ = ca. 76
 *"Alone in Gethsemane"

20

mp

CD: 17

23

rit.

a tempo

26

Ladies unison or solo *mp* %

The ol - ive branch - es hung their heads so
 ol - ive branch - es, hush your tears, O

%

29

pit - i - ful and pale To see His face bowed
 mourn - ful breeze be still; Let us hear a -

32

to the ground with sor - row o - ver - whelmed.
gain the cry, "Dear Fa - ther, not My will"

"My
Re -

Choir or Male Duet

mf

35

Fa - ther, take this cup," He prayed, as min - gled sweat and
mind us of Gol - go - tha's grief, The cross that He would

38

blood was pour - ing down His
bear, The crush - ing weight of

ho - ly face the
 hu - man sin was

CD: 18

decresc.

* Refrain
mp

sac - ri - fice of love. His

heart so pure and ten - der, sur - ren - dered to the

* Refrain adapted from Antonio Vivaldi's Cello Sonata No. 5

49

bit - ter cup of- grief, "Thy

51

will... be... done," He... cried a - lone in dark— Geth -

54

CD: 19

D.S. al CODA $\text{\textcircled{C}}$

Ladies unison or solo *mf*

se - ma - ne.

D.S. al CODA $\text{\textcircled{C}}$

57 CODA CD: 20

wait - ing for Him there. His

mp

CODA

60 heart so pure and ten - der, sur - ren - dered to the

mp

63 bit - ter cup of grief, "Thy

65

rit.

will be done, He cried a

67

lone in dark Geth - se ma -

70

ne.

3 4 1

Part V

THE ARREST AND TRIAL

includes
Let Him Be Crucified

Arranged by Tom Fettke

Ominous, with expectation ♩ = ca. 132

Leader: Soon after the events in the

CD: 21

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Ominous, with expectation' with a quarter note equal to approximately 132 beats per minute. The score is for piano, with dynamics ranging from *mp* to *mf*. The right hand features a melodic line with a long, expressive slur over the first two measures, while the left hand provides a steady bass line of quarter notes.

Garden of Gethsemane, Judas, the betrayer, points out Jesus to the officers of the Chief

Musical score for measures 5-8. The key signature changes to one flat (B-flat) at measure 5. The piano accompaniment continues with a steady bass line. The right hand has more complex rhythmic patterns, including some sixteenth notes and a prominent slur over measures 6 and 7.

Priests and Pharisees who opposed His teaching. They (*crowd or choir joins*) accuse Him,

Musical score for measures 9-11. The key signature changes to one sharp (F#) at measure 9. The right hand features a melodic line with a *tr* (trill) marking over a note in measure 10. The left hand continues with a steady bass line.

arrest Him, bind Him, condemn Him and take Him (*leader alone*) before the High Priests,

Musical score for measures 12-14. The key signature changes to two sharps (F# and C#) at measure 12. The piano accompaniment continues with a steady bass line. The right hand has a melodic line with a long, expressive slur over measures 13 and 14.

CD: 22

and finally He is delivered to the Roman Govenor of Palestine, Pontius Pilate.

Musical score for measures 15-18. The key signature changes to two sharps (F# and C#) at measure 15. The piano accompaniment continues with a steady bass line. The right hand has a melodic line with a long, expressive slur over measures 16 and 17.

**"Let Him Be Crucified"

SOLO: PILATE

19

Who shall I re - lease to you?

22

Who shall I re - lease to

25

you? This Je - sus,

28

CD: 23

(darker)

or Ba - rab - bas.

31

CHOIR *mf* *f*

Re - lease Ba - rab - bas!

f

35

f SOLO: PILATE

What shall I do with the king of the Jews, this
Why should He die, He has done no crime de -

37

man who is called the Christ?
ser - ving of a cross.

39 **CHOIR** *f*

Let Him be cru - ci - fied! Let Him be

42

CD: 24 1st time

CD: 25 2nd time

cru - ci - fied! Cru - ci - fied! Let Him be

45

1.

2.

cru - ci - fied! cru - ci - fied!

SOLO: PILATE

I find no fault in

forceful, detached

Him. What e - vil

Cru - ci - fy, cru - ci - fy, cru - ci - fy!

54

has He done? I am

ff

Cru - ci - fy, cru - ci - fy, cru - ci - fy!

CD: 26

57

PILATE (*shouts*):
I wash my hands of this!

in-no-cent of this man's blood!

Ah Cru-ci-fy, cru-ci-fy!

Let Him be cru - ci - fied!

Cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy!

Let Him be cru - ci - fied! Cru - ci - fied!

Cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy!

1. Let Him be cru - ci - fied! 2. cru - ci - fied!

1. 2.

69

Let Him be cru - ci - fied! Let

72

Him be cru - ci - fied, cru - ci - fied,

76

cru - ci - fied! Cru - ci - fy!

ff (Shout)

*Hammer hits follow (trax segue)

rit

ff

*See next page for further instructions.

Part VI

THE CRUCIFIXION

includes
Cross of Jesus, Cross of Sorrow
Into Your Hands
Surely He Hath Borne Our Grievs

Arranged by Tom Fettke

Hammer Hits (*Five hits occur before underscore begins.*)

CD: 27 Tenderly ♩ = ca. 69

Musical notation for the first system, measures 1-3. The score is in G major and 4/4 time. The treble clef has a piano (*p*) dynamic marking. The bass clef has a fermata over the first measure. A wavy line above the treble clef indicates hammer hits.

Musical notation for the second system, measures 4-6. The treble clef has a mezzo-forte (*mp*) dynamic marking. The bass clef has a fermata over the first measure.

Freely
mp *"Cross of Jesus, Cross of Sorrow"

Musical notation for the third system, measures 7-10. This system includes vocal lines with lyrics and piano accompaniment. The lyrics are: "Cross of Je - sus, cross of sor - row, Where the blood - of". The piano accompaniment is in G major and 4/4 time.

*Lyrics by William J. Sparrow-Simpson; Music by John Stainer.

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The hammer hits heard on the recording of "He Shall Arise" are included at the appropriate moment on the accompaniment tracks. For use with live accompaniment, recorded hammer hits are provided at the end of Accompaniment CD (0-7673-9933-1) and at the end of Side B of Accompaniment Cassette (0-7673-9959-5).

10

Christ was shed, Per - fect man on thee was tor - tured,

13

Per - fect God on thee has bled!

16 A little faster ♩ = ca. 72 CD: 28

Wettr.

19

mp unison *"Into Your Hands"

When He for-gave the— men—

22

who nailed Him to— the cross— Be-fore the Ro - man

25

sol - dier said, "This was the Son of God."—

28

divisi

When He be-came the riv - er that wash - es sin - a -

Piano accompaniment for measures 28-30. The right hand features a steady eighth-note accompaniment, while the left hand provides a simple harmonic support with chords and single notes.

31

mf

unison

mp

CD: 29

way, Those who stood near - by heard Je - sus

Piano accompaniment for measures 31-33. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment. Dynamics include *mf* and *mp*.

34

accel.

say:

"In - to Your

Piano accompaniment for measures 34-36. The right hand features a more active melodic line, and the left hand provides a steady accompaniment. The tempo is marked *accel.*

With more motion ♩ = ca. 80

36

mf

mp

hands, in - to Your hands,

39

In - to Your hands I give My

42

spir - it; In - to Your hands,

45 *mf*

in - to Your hands, I give my

48 *decresc.* *mp*

life in - to Your hands."

decresc.

51 *rit. mf* *a tempo*

"In - to Your hands,

mf rit. *a tempo*

in - to Your hands, In - to Your

piano

rit.

hands I give My spir - it;

piano

In - to Your hands, in - to Your

piano

f

63

decresc. 2nd time

hands, I give my life

decresc. 2nd time

66

rit. 2nd time

in - to Your hands." hands."

rit. 2nd time

1. 2. (6)

69

CD: 30

With confidence ♩ = ca. 100

**"Surely He Hath Borne Our Grievs"

f

*Lyrics adapted from Isaiah 53:4,5; Music by George Frederick Handel.

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S *f*
Sure - ly, sure - ly He hath

A *f*
Sure - ly, sure - ly He hath

T *f*
Sure - ly, sure - ly He hath

B *f*
Sure - ly, sure - ly He hath

76

borne our griefs, and car - ried our sor - rows,
 borne our griefs, and car - ried our sor - rows,
 borne our griefs, and car - ried our sor - rows,
 borne our griefs, and car - ried our sor - rows,

77

sure - ly, sure - ly He hath borne our griefs and
 sure - ly, sure - ly He hath borne our griefs and
 sure - ly, sure - ly He hath borne our griefs and
 sure - ly, sure - ly He hath borne our griefs and

79

car - ried our sor - rows.

car - ried our sor - rows. *mf* He_____

car - ried our sor - rows.

car - ried our sor - rows.

81

mf He was wound - ed for our trans -

— was wound - ed for our trans -

mf He was wound - ed for our trans -

mf He was wound - ed for our trans -

83

gres - sions, He was bruised, ed,
 gres - sions, He was bruised, ed,
 gres - sions, He was bruised, ed, He
 gres - sions, He was bruised, ed,

85

He was bruised for our in -
 He was bruised for our in -
 — was bruised for our in -
 He was bruised for our in -

87

i - qui - ties, the chas - tise - ment, the chas -

i - qui - ties, the chas - tise - ment,

i - qui - ties, the chas - tise - ment, the chas -

i - qui - ties, the chas - tise - ment,

89

tise - ment of our peace

the chas - tise - ment of our peace

tise - ment of our peace

the chas - tise - ment of our peace

91

was up - on Him.

was up - on Him.

was up - on Him.

was up - on Him.

The score for measures 91-92 features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The lyrics are "was up - on Him." The piano accompaniment consists of a busy right hand with sixteenth-note patterns and a simpler left hand with quarter notes.

93

rit.

rit.

The score for measures 93-94 shows the vocal staves with rests and a fermata over the final note. The piano accompaniment continues with a similar rhythmic pattern. A "rit." (ritardando) marking is present in both the vocal and piano parts.

Part VII

THE RESURRECTION

includes

He Shall Arise

The Victor

I Am the Living One

Arranged by Tom Fettke

CD: 33 Majestic ♩ = 104

Piano introduction in 4/4 time, key of B-flat major. The music is marked *ff* (fortissimo) and *mf* (mezzo-forte). It features a grand staff with treble and bass clefs. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

5 *f* "He Shall Arise"

He shall a - rise— the Son of glo - ry

Vocal line in 4/4 time, key of B-flat major. The melody is marked *f* (forte). The lyrics are: "He shall a - rise— the Son of glo - ry". The music is written on a single staff with a treble clef.

Piano accompaniment for the first vocal line. It features a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The music is marked *f* (forte).

8 shin - ing. He shall a - rise tri -

Vocal line in 4/4 time, key of B-flat major. The melody is marked *f* (forte). The lyrics are: "shin - ing. He shall a - rise tri -". The music is written on a single staff with a treble clef.

Piano accompaniment for the second vocal line. It features a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The music is marked *f* (forte).

11

um - phant o - ver death. Our liv - ing

14

hope— our source of life e - ter - nal.

17

He is the Prom - ised King and Bless - ed

20

One. He shall a - rise— the Morn-ing Star of

24

heav - en, Je - sus shall reign, Mes - si - ah, Lord and

rit.

28

CD: 34 Briskly, with energy (in 1) ♩ = 63

King!

32 *mf* *"The Victor" *cresc. poco a poco*

It is finished,

mf *cresc. poco a poco*

36

He has done it.

40

Life conquered death, Jesus

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44

Christ has won

p *ff*

49

it, He has won it! He's unison

ff *mf unison*

54

swal - lowed in - to earth's dark womb,

mf

58

death has tri - umphed, that's what they say. But

62

try to hold Him in the tomb, The

CD: 35

66

Son of Life rose on the third day.

70 *divisi* *f*

Look the gates of hell are fall - ing,

divisi

f

74

Crumb - ling from the in - side out. He's

78

burst - ing through the walls with laugh - ter,

CD: 36

82

Lis - ten to the an - gels shout.

86

ff
Al - le - lu - ia!

SOLO: CHRIST

90

f "I Am the Living One"

I am the Liv - ing One,

94

I am the Liv-ing One! I have con - quered

99

sin and death and hell for - ev

104

er! I am the Liv-ing One,

109

I am the Liv-ing One! And with

114

ev - 'ry breath your lips must tell of My tri -

119

(Solo out)

umph! _____

mf His unison

124

***The Victor**

plan of bat - tle fooled them all, They

mf

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128 unison *mf*

led Him off to pris - on to die. But

divisi

132 *cresc.*

as He en - tered Ha - des Hall, He

cresc.

136 *ff*

broke those hell - ish chains with a cry. O

f unison

broke those

f

140

lis - ten to the de - mons scream - ing!

divisi

ff

144

See Him bruise the ser - pent's head! The

148

pris - on - ers of hell re - deem - ing, All the

ff

V

153

pow'r of death is dead.

SOLO: CHRIST

f * "I Am the Living One"

158

I am the Liv-ing One,

162

I am the Liv-ing One! I have

166

con - quered sin and death and hell for -

This system contains measures 166 through 169. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The lyrics are: "con - quered sin and death and hell for -". The music is in a minor key with a 3/4 time signature.

170

ev - er!

This system contains measures 170 through 173. The vocal line has a long note for "ev" and a shorter note for "er!". The piano accompaniment includes dynamic markings: *mf*, *f*, *ff*, and *fff*. The lyrics are: "ev - er!".

174

I am the Liv-ing One, ———

Ah ———

This system contains measures 174 through 177. It includes a vocal line, a piano accompaniment, and a separate line for the word "Ah". The lyrics are: "I am the Liv-ing One, ———" and "Ah ———". The piano accompaniment features long, sweeping lines across the staves.

178

I am the Liv-ing One! And with

This musical system covers measures 178 to 181. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note 'I', followed by quarter notes 'am', 'the', 'Liv-ing', and 'One!', and ends with a half note 'And' and a quarter note 'with'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The grand staff shows the piano's treble and bass clefs.

182

CD: 39

ev - 'ry breath your lips must tell of My

Ah

This musical system covers measures 182 to 185. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature remains three flats. The vocal line starts with a half note 'ev', a quarter note '-', a quarter note ''ry', a half note 'breath', a quarter note 'your', a quarter note 'lips', a half note 'must', a quarter note 'tell', a quarter note 'of', and a half note 'My'. The piano accompaniment continues with chords and a bass line. The grand staff shows the piano's treble and bass clefs. The system concludes with a vocal line containing the syllable 'Ah'.

186

tri - umph!

190

*“The Victor”

(Solo out)

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

It is finished,

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

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194

He has done it.

198

f
Life con - quered death, Je - sus

202

cresc.
Christ has *ff*

206

ff SOLO: CHRIST

Musical staff for voice, measures 206-210. The melody begins with a rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "I have won it, I won

I have won it, I won

Musical staff for voice, measures 206-210. The melody continues with notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "won it! Je - sus has won

won it! Je - sus has won

Musical staff for voice, measures 206-210. The melody continues with notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "won it! Je - sus has won

Piano accompaniment for measures 206-210. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

211

Musical staff for voice, measures 211-215. The melody consists of sustained notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "it!"

it!

Musical staff for voice, measures 211-215. The melody consists of sustained notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "it!"

it!

Musical staff for voice, measures 211-215. The melody consists of sustained notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "it!"

Piano accompaniment for measures 211-215. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The piece concludes with a fermata over the final chord.

Sua

Part VIII

THE PROMISE

includes
Hallelujah from *Mount of Olives*
Thou the Promise

Arranged by Tom Fettke

Majestic ♩ = 68

CD: 40 *"Hallelujah" from *Mount of Olives*

ff

3

5

7 CD: 41

ff

Hal - le -

3

*Lyrics and Music by Ludwig van Beethoven.

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9

lu - jah, Hal - le - lu - jah, Hal - le -

11

lu - jah, Hal - le - lu - jah un - to

13

God's Al - might - y Son, Hal - le -

15

lu - jah un - to God's Al - might - y

17

Son.

19

CD: 42

accel.

accel.

Faster ♩ = ca. 76

22 *mf* *"Thou the Promise"

1. Thou the prom - ise and Keep - er of the prom - ise; Our Sal - va - tion
2. Sav - ior, Ser - vant, De - liv - er - er, Mes - si - ah, Our great King, De -

and our on - ly Sav - ior. Our re - demp - tion, our Re - deem - er;
sire* of all na - tions, tired* eyes at last will see — You,

*2 syllables *2 syllables

1.
Thou art ours and — we are — Thine.
Long - ing lips will —

2. CD: 43

f

Speak Your - name. Je - sus Christ,

Je - sus Christ, Je - sus Christ,

CD: 44 2nd time

2nd time to Coda ⊕

Je - sus Christ. Christ, Je - sus Christ, Je - sus Christ.

2nd time to Coda ⊕

38 *mf*

Thou the Lamb and yet the—Shep - herd; Thou the Lamb and

mf

41

yet— the— Li - on. Thou Great Judge— and Might - y Sav - ior, in

44

won - der we cry— out to— Thee.

D.S. al CODA

D.S. al CODA

♩ CODA
47 rit.

mf a tempo

Thou the prom - ise and Keep - er of the prom - ise;

Musical notation for measures 47-49, including vocal line and piano accompaniment.

♩ CODA

Musical notation for measures 49-50, including piano accompaniment.

50

Our Sal - va - tion and our on - ly Sav - ior. Our re - demp - tion,

Musical notation for measures 50-52, including vocal line and piano accompaniment.

Musical notation for measures 52-53, including piano accompaniment.

53

our Re - deem - er; Thou art ours, — Thou art ours, —

Musical notation for measures 53-55, including vocal line and piano accompaniment.

Musical notation for measures 55-57, including piano accompaniment.

Thou art ours and we are Thine. A

men. Thou art the prom - ise. A

Thou art the prom - ise. A

men. men. Thou art the prom - ise. Hal - le -

men, the prom - ise.

lu jah! Hal - le -

lu jah! A - men!

rall. ff

A - men!

fff