

# The Easter Story

## 1. Sing of Christ, Proclaim His Glory

SATB

Words Adapted by **Tom Fettke**  
from **Williams J. Irons**, 1812-1883, alt.,  
and **John Bakewell**, 1721-1819, alt.

Written and Arranged by  
**Tom Fettke & Thomas Grassi**  
Incorporating **HOLY MANNA**  
from *The Columbian Harmony*, 1825,  
attributed to **William Moore**

With intense anticipation ♩ = ca. 92

The musical score is for piano accompaniment in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a circled '1' and a first ending bracket. The piano part starts with a dynamic marking of *p* (piano) and includes a *8va* instruction with a dashed line. The second system starts at measure 4 with a dynamic marking of *mp* (mezzo-piano). The third system starts at measure 8 with a *cresc.* (crescendo) marking. The fourth system starts at measure 11 with a dynamic marking of *f* (forte) and includes a *rit.* (ritardando) marking. The score includes various musical notations such as slurs, ties, and articulation marks.

\* As an option, the whole notes in measure 1 may be played by keyboard (string patch) and held through measure 6.

© 2015 Lorenz Publishing Company, a division of The Lorenz Corporation. All rights reserved. Printed in U.S.A.

Reproduction of this publication without permission of the publisher is a criminal offense subject to prosecution.

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

14 2 **Faster** ♩ = ca. 108

*mf legato*

18

*f majestically*

21 3

*brightly*

24 SA *f*

Sing of — Christ, pro - claim His — glo - ry; —

TB *f*

26

sing the — res - ur - rec - tion song!

28

Death and — sor - row, earth's dark — sto - ry, —

30

to the — for - mer days be - long.

32

Life e - ter - nal! Heav'n re - joic - es;

Je - sus lives who

35

Join with— all the heav'n - ly— voic - es;—

once was— dead!

38

Chil - dren of God, lift up your heads!—

41 4

44 S *f* Ho - san - na!

A *f* Wor - ship, — hon - or, glo - ry, — bless - ing —  
Ho - san - na!

T *f* Ho - san - na!

B *f* Wor - ship, — hon - or, glo - ry, — bless - ing —

46 He is wor - thy to re - ceive.

Christ is wor - thy to re - ceive.  
He is wor - thy to re - ceive.

Christ is wor - thy to re - ceive.

# 2. Ride On, King Jesus!

SATB with Soloist

Written and Arranged by

**Tom Fettke**

Incorporating a Traditional Spiritual

**Narrator 1:** (begin at m. 5) Easter is the story of a King.

**Narrator 2:** But this King did not look or act like any other king. Most kings dress in royal robes, rich and luxurious, intentionally different than the daily dress of their people. This King took off His heavenly robes and dressed Himself in our flesh and blood. He put on the simple garments of the poor so that He could feel exactly how they feel. He had no palace, no throne, no wealth or power. But when the humble saw how great and kind He was, they loved Him and joyfully praised Him and asked Him to be their King.

⑥ Stately ♩ = ca. 108

*f*

### Welcome the King – Music by Tom Fettke

Start narration

4

*mp* *lightly*

7

10

13

*poco rit.*

7

*a tempo*

*p* *very legato*

16

19

*mp*

22

*rit.*

\* *End narration*

\* It is acceptable if the narration continues beyond the underscore. It is less desirable to end while the underscore is still playing. If you are using CD track, the audio engineer may have to stop the track if the narration goes beyond the underscore. Start the track immediately following: "asked Him to be their King."

8 With energy

26 *f a tempo*

29 SATB *f*

Ride on, King— Je - sus;

32

ride on in - a maj - es - ty.— Ride on, King—

35

Je - sus, ride— on; You're gon-na set the— sin-ner free.—



SA *stately*  
38 *mel.*

Ride on, — King — Je - sus; ride on — in - a

Je - sus;

*stately*

41

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

*stately*

44

9

You're gon-na set the — sin - ner free. —

*stately*

# 3. When I Survey the Wondrous Cross

SATB

Words by  
**Isaac Watts, 1674–1748**

Written and Arranged by  
**Tom Fettke & Thomas Grassi**  
Tune: O WALY WALY  
Traditional Folk Melody

**Narrator 1:** (*begin at m. 5*) Easter is a story of sacrifice.

**Narrator 2:** We cannot imagine all that King Jesus did for us. We have never seen the beauty He gave up—the warmth of the light, the perfect joy, the unbroken peace, the rich, all-engulfing love. And we will never experience what He suffered...

Stop for a moment and simply look up at Him. See His body, bloodied and broken. Look into His face, disfigured by pain and cruel abuse. What do you wish to say to your King?

**Tenderly** ♩ = ca. 88

14 *Story of Sacrifice* – Music by Tom Fettke

*Start narration*

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The music is marked *mp* (mezzo-piano). Measure 1 starts with a treble clef and a key signature change to two flats. The melody is in the right hand, and the bass line is in the left hand. A fermata is placed over the final note of measure 5.

Musical notation for measures 6-10. The melody continues in the right hand, and the bass line provides harmonic support. A fermata is placed over the final note of measure 10.

Musical notation for measures 11-14. The melody continues in the right hand, and the bass line provides harmonic support. A fermata is placed over the final note of measure 14.

*segue immediately to When I Survey the Wondrous Cross  
(in the same tempo)*

Musical notation for measures 15-18. The piece is in 4/4 time with a key signature of two flats. The melody is in the right hand, and the bass line is in the left hand. A fermata is placed over the final note of measure 18.

20 15 *End narration*

Pedal harmonically

24 SA *mp*

When I sur - vey ————— the won - drous

27

cross on which the Prince —————

*simile*

30

— of glo - ry — died, my rich - est

33 SA

gain ————— I — count but loss

TB *p*

Oo —————

36

and pour con - tempt *mp* on all my — *poco rit.*

And pour con - tempt on all my

*poco rit.*

Slightly faster ♩ = ca. 92 [16]

39

pride. —————

pride. —————

Slightly faster ♩ = ca. 92

42 *mp*

For - bid it, Lord, that I should

*mp*

For - bid it, Lord, that I should

45

boast save in the death of Christ, my—

*mel.*

boast save in the death of Christ, my—

49 *mel. mf*

God! All the vain things

*mf*

God!

*mf*

52

that charm me most, I sac - ri -

I sac - ri -

*mp*

*mp*

55

face them to His blood.

face them to His blood.

*rit.*

*rit.*

(17)

Slower, with some freedom ♩ = ca. 80

58

head,

See, from His head, see, from His head, His hands, His

head, see, from His head,

Slower, with some freedom ♩ = ca. 80

*p* with intensity

*p*

*p*

61

feet, sor - row and love

sor - row and love, sor - row and

64

flow min - gled down. Did e'er such

love flow min - gled down.

67

*mf* *cresc. poco a poco*

love and sor - row meet,

*mf* *cresc. poco a poco*

*mf* *cresc. poco a poco*

# 4. What a Savior!

SATB

Words by  
**Philip P. Bliss**, 1838–1876

Arranged by **Tom Fettke**  
 Traditional Hebrew Melody

**Narrator 1:** Easter is a story of darkness.

**Narrator 2:** The King of Glory is now the Man of Sorrows. The Sun of Righteousness is shrouded in blackness. Our tiny human candle of justice, kindness and enlightenment has been snuffed out by the raging storm of our bitterness and anger. (*start music*)

There He hangs, our self-giving Creator, engulfed at noon-day in the midnight of our sin. His searing pain—physical, emotional, and spiritual—is the awful fruit of our twisted self-centeredness.

For each of us, the truth is this: the death that grips Him now is the punishment of our sins.

**[20]** With passion ♩ = ca. 80

The musical score is for piano accompaniment in 4/4 time, featuring a key signature of one flat (B-flat). It is divided into four systems of staves. The first system (measures 1-3) begins with a piano (*p*) dynamic and features a melody in the right hand with slurs and a bass line with sustained chords. The second system (measures 4-6) continues the melodic and harmonic development. The third system (measures 7-9) shows the melody becoming more active with eighth notes, while the bass line remains mostly sustained. The fourth system (measures 10-12) concludes with a more complex melodic line in the right hand and a bass line with moving chords. A box containing the number 21 is placed above the first measure of the final system, and the text "End narration" is written above the second measure of the same system.



13 SA *mf* *articulate*

“Man of Sor - rows,” what a name for the Son— of God who came

TB *mf*

*mf* *bright*

15

ru - ined sin - ners to re - claim!

17

Bear-ing shame— and scoff - ing rude, in my place— con-demned He stood,

19 22

sealed my par-don with His blood. Hal - le-lu-jah, praise Him!

22

Hal - le-lu - jah, what a Sav - ior! Hal-le-lu - jah, praise Him!

24

Praise the name of Je - sus! Hal - le - lu - jah!

26

23

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

This system contains measures 26, 27, and 28. It features a vocal line with lyrics, a bass line, and a piano accompaniment. A rehearsal mark '23' is placed above measure 27. The piano part includes a melodic line in the right hand and a bass line in the left hand.

29

*mf*

Guilt-y, vile, — and help - less, we, spot-less Lamb — of God was He;

This system contains measures 29 and 30. The vocal line has lyrics and a melodic line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamic marking *mf* is present.

31

full a - tone - ment, can it be?

This system contains measures 31 and 32. The vocal line has lyrics and a melodic line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

33

Lift-ed up was He to die; "It is fin - ished!" was His cry;

*mp*

Oo

35

24

now in heav'n ex - alt - ed high.

*mf*

37

Hal - le - lu - jah, praise Him! Hal - le - lu - jah, what a Sav - ior!

*f*

39

Hal-le-lu - jah, praise Him! Praise the name of Je - sus!

41

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

44

*more accented*

Hal - le-lu - jah, praise Him! Hal - le-lu - jah, what a Sav - ior!

*more accented*

# 5. Dimensions of Love

SATB

Words from 15th c. Latin hymn,  
Attributed to **Thomas á Kempis**,  
Translated by **Benjamin Webb**, 1854, alt.

Adapted and Arranged by  
**Tom Fettke**  
Traditional Irish Melody

**Narrator 1:** (begin at m. 4) Easter is a story of love.

**Narrator 2:** See Him there, the Transcendent God in all His magnificence. All the passion of His love, all the perfection of His wisdom, all the power of His sovereignty join together to will and to accomplish this one thing: our eternal oneness with Him.

Look at His life. Look at His death. Listen to the gasp of His dying words. He loves us! With all He is, this suffering Savior loves us!

**[26]** With great expression  $\text{♩} = \text{ca. } 46$

*Start narration*

The musical score is for piano accompaniment in 2/2 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system (measures 1-4) begins with a mezzo-forte (*mp*) dynamic and includes a crescendo leading to a piano (*p*) dynamic at measure 4. The second system (measures 5-8) continues the melodic line in the treble and features sustained chords in the bass. The third system (measures 9-12) includes a mezzo-forte (*mp*) dynamic and a decrescendo. The fourth system (measures 13-16) starts with a piano (*p*) dynamic and concludes with a ritardando (*rit.*) marking.

17 **27** Slightly faster  $\text{♩} = \text{ca. } 50$

End narration

SA *p*

Slightly faster  $\text{♩} = \text{ca. } 50$

O love, how

21

deep, how broad, how high, sur - pass - ing

24

thought and fan - ta - sy, that He, the

*mp*

*mp*

27

Son of God, should take our mor - tal

30 28 SA *poco rit.* *a tempo* *mf*

form for mor - tals' sake. For us to

TB *mf*

34

e - vil pow'r be - trayed, scourged, mocked, and

*mf*

37

pur - ple robe ar - rayed, He bore the



40

shame - ful cross and death; for us He

43

*rit.* *a tempo*

gave His dy - ing breath.

*rit.* *a tempo*

46

(29) *rit.*

(29) *rit.*

*f* *rit.*

49 *f* *a tempo*

For us He rose *mel.* from death a - gain;

*f* *mel.*

*a tempo*

52

for us He went on high to reign;

55 *mel.*

for — us He sent — His ho - ly Spir - it here

here —

58 *mf*

*mf* to guide, to com - fort and to

61 *molto rit. e cresc.* *f* *a tempo*

cheer. *mel.* All glo - ry to our

Glo-ry to our

*molto rit. e cresc.* *f a tempo*

64

Lord and God for love so deep, so

Lord and God for — love so —

# 6. My Redeemer Lives— Glory, Hallelujah!

SATB with Soloist

Arranged and Adapted by  
**Tom Fettke & Thomas Grassi**  
from Traditional Words and Music

**Narrator 1:** Easter is a story of life. (*start music after the word “without”—next line*)

**Narrator 2:** Without our Creator’s life springing up within us, our existence is only physical, brief and shallow. When our bodies die, so does all our hope.

But in love, the King of Life died our death. Now the boundless, beautiful, irrepensible life of God is our life. We are alive in Him, deeply, fully, now and forever.

[32] Reflectively ♩ = ca. 116

pp

5

9

p

13

End narraton

18 **Triumphantly**

*mp cresc. poco a poco*

22

33

*ff*

*sub. mf*

25 Solo *mf*

\*I— know that my Re - deem - er lives;

SA

TB

\**I Know That My Redeemer Lives*: Music from *The Sacred Harp*;  
 Words by Samuel Medley, 1738–1799, alt.

28

What— joy this blest as -  
 glo - ry, hal - le - lu - jah!

31

(34)

sur - ance gives; He—  
 glo - ry, hal - le - lu - jah! He—

34

lives, He lives who— once was dead; glo - ry, hal - le -

lives, He lives who— once was dead; glo - ry, hal - le -

*f*

37

*ff* *mf*  
lu - jah! He lives, my— ev - er - last - ing head;

*ff* *mf*  
lu - jah! He lives, my— ev - er - last - ing— head;

*ff* *mf*

40 35

glo - ry, hal - le - lu - jah! He—

glo - ry, hal - le - lu - jah!

43

lives all glo - ry— to His name;

*mf*

glo - ry, hal - le -



46 36

He— lives, my Sav - ior— still the same;

lu - jah!

49

He— lives, He lives who—

*mf* glo - ry, hal - le - lu - jah! *f* He— lives, He lives who—

52

once was dead; glo - ry, hal - le - lu - jah! He

once was dead; glo - ry, hal - le - lu - jah! He

once was dead; glo - ry, hal - le - lu - jah! He

55

lives, my— ev - er - last - ing head; glo - ry, hal - le -

lives, my— ev - er - last - ing head; glo - ry, hal - le -

lives, my— ev - er - last - ing head; glo - ry, hal - le -

58

lu - jah! Glo - ry, hal - le - lu - jah!

lu - jah! Glo - ry, hal - le - lu - jah!

61 *ff* 37 *End solo*

Glo - ry, hal - le - lu - jah!

Glo - ry, hal - le - lu - jah!

*ff*

65 *mf* *f*

\*Christ is ris - en! Hal - le - lu - jah! Let the might - y—

*mf* *f*

68 *mf* *mf*

an - them rise. Sing His prais - es! Hal - le - lu - jah!

*mf* *mf*

71 *f* *f*

Let the mu - sic— fill the skies. Sing and shout hal - le-lu-jah to the

*f* *f*

\**Christ Is Risen! Hallelujah!*: Music from *The Sacred Harp*; Words by John S. B. Monsell, 1811–1875, freely adapted by Tom Fettke.

# 7. I Cannot Tell

SATB with opt. Soloist

\*Words by **Ken Bible**  
 Inspired by  
**William V. Fullerton, 1857–1932**

Arranged by **Tom Fettke & Thomas Grassi**  
 Tune: **LONDONDERRY AIR**  
 Traditional Irish Melody

**Narrator 1:** Easter is the story of a mystery. (*start music*)

**Narrator 2:** We do not yet see the answers to all our questions. But we see Jesus. All God has been doing through all time is complete in Jesus Christ. In Him all God's promises are fulfilled. In Him we share in the riches of God's wisdom, His holiness, His glory, and His love.

42 Gently ♩ = ca. 50

5

With much expression throughout

43 End narration

*poco rit.*

*a tempo* LH *softly, like an echo*

*pp*

8

RH *p*

LH *pp cresc.*

Words © 1996 by LNWhymns.com (ASCAP). All rights reserved. Administered by Music Services. Used by permission.  
 Music © 2015 Lorenz Publishing Company, a division of The Lorenz Corporation. All rights reserved. Printed in U.S.A.  
 Reproduction of this publication without permission of the publisher is a criminal offense subject to prosecution.  
 THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

11 44 Solo or SA*rit.**mp**a tempo*

I can-not tell why He, the Joy of

*mp* *rit.* *a tempo*

*Peal harmonically*

14

Heav - en, should give Him - self to suf - fer for my

16

sin, why Ho - ly God should love me in my

18

45

shame - ful - ness, why He should die to draw my soul to

SA (solo continues on melody)

20 *mf*

Him. But this I know: that Christ the Lord is

TB *mf*

22

ris - en, and praise His name, He's ris - en now in

24 *poco rall.* *a tempo* *f*

me! Be - cause He lives, I'll rise to life e -

*poco rall.* *a tempo* *f*

26

*(opt. solo)*  
*mf**rit.*

ter - nal! He took my guilt - y heart, and I'm for - ev - er

*mf* *rit.* *mp*

(46)

28

*a tempo**(end solo)**rit.**mp*

free! I can-not

*a tempo* *mf* *rit.*

31

*a tempo*

tell when He will rule the na - tions, how He will

*mp*

*mp* *a tempo*

Can - not tell when He will rule the na - tions,

*8vb* *8vb* *8vb* *8vb*



# 8. Sing of Christ, Proclaim His Glory (Reprise)

SATB

Words Adapted by **Tom Fettke**  
from **Williams J. Irons**, 1812-1883, alt.,  
and **John Bakewell**, 1721-1819, alt.

Written and Arranged by  
**Tom Fettke & Thomas Grassi**  
Incorporating **HOLY MANNA**  
from *The Columbian Harmony*, 1825,  
attributed to **William Moore**

**Narrator 1:** Easter is the story of a coronation. (*start music*)

**Narrator 2:** Look at Him!...The Man of Sorrows is now the Lord of Lords. The dying Lamb is now the risen, glorified, all-conquering King.

Remember all He was, and see all He Is. Come to Him, bow to Him, worship, praise, and adore Him. Crown Him your Lord and Your King.

49 With excitement ♩ = ca. 108

4

7

*mp*

*cresc.*

*f*

*rit.*

End narration

10 50

*mp a tempo*

14 51

*f majestically*

18 SA *f*

Sing of — Christ, pro - claim His — glo - ry; —

TB *f*

*brightly*

20

sing the — res - ur - rec - tion song!

22



Death and sor - row, earth's dark sto - ry,

24



to the for - mer days be - long.

26



Life e - ter - nal! Heav'n re - joic - es;

Je - sus lives who

29

Join with— all the heav'n - ly— voic - es;—  
once was— dead!

32

Chil - dren of God, lift up your heads!\_\_\_\_\_

35

52

38 S Ho - san - na!

A *f* Wor - ship, — hon - or, glo - ry, — bless - ing —

T Ho - san - na!

B *f* Wor - ship, — hon - or, glo - ry, — bless - ing —

40 He is wor - thy to re - ceive.

Christ is — wor - thy to re - ceive.

He is wor - thy to re - ceive.

Christ is — wor - thy to re - ceive.