

# A Living Hope

## 1. The Glories of Christ

SATB

Words by **Ken Bible\***  
and **John Bakewell**, 1721-1819

Written and Arranged by  
**Tom Fettke & Thomas Grassi**  
Incorporating **PLEADING SAVIOR**  
from *Christian Lyre*, 1831

① **Grandiose** ♩ = ca. 100

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked **f** (forte). The piano part features a series of chords and a melodic line in the right hand. The score is divided into systems. The first system (measures 1-4) is marked **f**. The second system (measures 5-7) is marked **mf** (mezzo-forte). The third system (measures 8-10) is marked **f** and includes a second ending marked ②. The fourth system (measures 11-14) is for voice, with the Soprano (SA) and Tenor Bass (TB) parts. The lyrics are: "Glo - ry and — hon - or, glo - ry and — hon - or!". The piano accompaniment continues with a melodic line in the right hand and chords in the left hand. The score ends with a final chord in the piano part.

\*Words mm. 11-87 by Ken Bible, © 2004, 2015 LNWhymns.com (admin. by Music Services) (ASCAP)  
All rights reserved. Used by permission.

© 2016 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.

15 *cresc.* *ff*  
 Glo - ry and praise, Hal - le - lu - jah!

*cresc.* *ff* *Organo*

18 3 *rit.* *f* **Faster, with majesty** ♩ = ca. 108  
 Glo - ry, — hon - or, —

*f* **Faster, with majesty** ♩ = ca. 108

21  
 praise, and bless - ing be to — Je - sus — Christ, our Lord,

24

Lamb once— slain for— our re - demp - tion, Proph - et, Priest, and—

27

King a - dored. Pow - er, rich - es, strength, and wis - dom,

30

all are— His and His— a - lone. He who— shared our—

# 2. He Comes in the Name of the Lord

15

SATB

Words by **Theodulph of Orleans**, 750-821,  
Trans. **John M. Neale**, 1818-1866

Written and Arranged by  
**Tom Fettke & Thomas Grassi**  
Incorporating a Shaker melody  
*Followers of the Lamb*, 1847

**Narration 2:** It was Passover week in Jerusalem. Jubilant country folk crowded the city, clamoring with festival excitement. The roar of the crowd was deafening! But the jubilation and excitement at this Feast of the Passover was unlike any other. (*start music*)

Streets were filled with strange rumors of a carpenter from Galilee who had preached to thousands in the countryside, miraculously healing the sick and raising the dead. Excitement rose to a fever pitch. This man—Jesus of Nazareth—was coming into the city! People ran before Him, shouting, “Hosanna to the Son of David! Blessed is He who comes in the name of the Lord!” [*Matthew 21:9*]

At last He appeared...riding not on a powerful steed and robed in royal splendor...No! This man was dressed like a commoner and riding on a donkey! (*with excitement*) Could this truly be the Messiah, the Promised One, Israel’s Living Hope?

9 Subdued, with anticipation ♩ = ca. 87

6

11

## Spirited, "in two" ♩. = ca. 104

16

*mf*

20

*cresc.*

25 SA (end narration) *mf*

TB *mf*

All glo - ry, laud and

*f* *mf*

29

hon - or, all glo - ry, laud and hon - or, all glo - ry, laud and

33

hon - or to Thee, Re-deem - er King, to whom the lips of

37

chil - dren, to whom the lips of chil - dren, to whom the lips of

41

chil - dren made sweet ho - san - nas ring!

# 3. Behold the Love, the Grace of God

SATB with opt. Solo

Words by  
**Barton W. Stone**, 1772-1844,  
Adapted by **Tom Fettke**

Written and Arranged by  
**Tom Fettke & Thomas Grassi**  
Incorporating **WAYFARING STRANGER**

**Narration 3:** Did the disciples comprehend the significance of these hours...these days...this week? Did they fully understand that God was revealing himself in Jesus, and that God sent His only Son to bring hope to the hopeless and redemption to the lost? (*start music*)

Incredibly, in the days following the festival, Jesus was betrayed by one disciple, denied by another, and forsaken by all of them. He was arrested by deceitful men. He was accused by liars. He was beaten by soldiers. The same crowd of people that had fixed their hope on Jesus five days earlier now shouted to Pilate, “Crucify Him! Crucify Him!” (*pause*)

The Roman governor conceded to their demands...Jesus, the Hope of the World, was sentenced to death upon a cross. Wearing a crown of thorns, He stumbled through the hilly streets bearing the rough, rugged timbers to the top of a hill called Golgotha—the Place of the Skull.

There He was crucified. Seemingly, all hope was gone.

**17** Tenderly ♩ = ca. 66  
\*Calvary's Mountain

The musical score is for piano accompaniment in 4/4 time, key of B-flat major. It consists of four systems of music. The first system (measures 1-4) begins with a piano (*p*) dynamic and a *rit.* marking. The second system (measures 5-8) is marked *a tempo*. The third system (measures 9-12) continues the *a tempo* section. The fourth system (measures 13-16) begins with a mezzo-piano (*mp*) dynamic and ends with a *rit.* marking. The title "... the Place of the Skull." is written above the final measure of the fourth system.

\*Music by Tom Fettke, based upon an American folk hymn.

© 2016 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.

With wonder and mystery

17 18 "There He was crucified. Seemingly, all hope was gone."  
a tempo

Solo (opt. SA)

rit.

mp

With wonder and mystery

Be-hold the

*a tempo*

*rit.*

*mp*

love, the grace of God, displayed in Je - sus' pre-cious

*a tempo*

blood; my soul's on fire, it yearns to prove the full-ness

of re-deem-ing love. Our God is love, O leap my

*mf*

*mf*



30 19 *rit.*

soul! — Let al - le - lu - ias free - ly roll! Love gave a

*rit.* *mp*

Solo (opt. SA)  
33 *a tempo*

Son — to save our race, — and Je - sus died — through Sov² reign

*p*

Oo —

*a tempo*

36 SA join Solo *mp* *poco rall.* 20 *a tempo* (End Solo)

grace. And Je - sus died — through Sov² reign grace.

*mp* *poco rall.* *a tempo*

# 4. One Sunday Morning

SATB and Solo

35

Arranged by  
**Tom Fettke & Thomas Grassi**  
Traditional Spiritual

23 **Expressively** ♩ = ca. 88

**Narration 4:** Jesus' body was removed

5 from the cross and taken to the tomb of a Sanhedrin member, Joseph of Arimathea. He, Mary Magdalene,

10 and Salome Nicodemus wrapped and anointed the body for burial. After the body was placed in the tomb, a massive stone was rolled in front of the entrance. Remembering Jesus' promise,

15 "In three days I will rise," Pilate posted a Roman guard outside the tomb. The followers of Jesus could not believe their leader was dead and lying in a cold, dark tomb. Their hopes were shattered,

20 and their future appeared to be uncertain. (pause) It all seemed so final.

© 2016 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.

36 [24]

25 **Strict rhythm** ♩ = ca. 88  
*a tempo*

Solo

*mf*

It was on one Sun - day—

28

morn-ing, Sun-day morn-ing, Sun-day morn - ing; it was

31

on one Sun - day— morn-ing just at the break of—

34 [25]

*more animated*

day, an— an - gel came down from

37

heav - en, down from heav - en, down from

39

heav - en; an - an - gel came down from

41

heav - en and rolled the stone a - way, and

26

*rit.*

44

rolled the stone a - way. Sis - ter

*rit.*

# 5. His Glories Now We Sing

SATB

Words by  
**Christopher Wordsworth, 1807-1885,**  
**Fanny Crosby, 1820-1915,**  
and **Matthew Bridges, 1800-1894**

Arranged by  
**Tom Fettke & Thomas Grassi**  
Tunes: NETTLETON (trad.) and  
DIADEMATA, by **George J. Elvey, 1816-1893**

28 Heartfelt and expressive ♩ = ca. 66

*mp*

4

*f*

*rit.*

29 Rhythmic yet lyrical ♩ = ca. 88

8 SA *mf*

TB *mf* Bless-ed

Rhythmic yet lyrical ♩ = ca. 88

*mf*

12

day of res - ur - rec - tion, glo - ri - ous day of hope di -

15

vine, from the cross of pain and an - guish see the

18

star of mer - cy shine. *f* Al - le - lu - ia! *f* Al - le -

21

lu - ia! All our doubts and fears have fled. Al - le -

24

lu - ia! Al - le - lu - ia! Christ has ris - en from the

27

(30)

dead. Now the

# 6. Our Living Hope

SATB with opt. Solo

Words and Music Adapted by  
Tom Fettke

Arranged by  
Tom Fettke & Thomas Grassi  
Traditional American Folk Hymns

## Narration 5:

As you face the difficulties of life and uncertainty of death...look up and discover the risen Christ, our Living Hope...He is standing in all of His splendor and glory at the right hand of almighty God. Listen as He speaks fervently to you...“Do not be afraid! I am the Living One; I was dead, and behold I am alive forever and ever! Because I live, you will live also!” (Rev. 1:18; John 14:19, adapt.)

34 **Slowly**  $\text{♩} = \text{ca. } 46$

**Expressively**  $\text{♩} = \text{ca. } 56$   
*Start narration*

The musical score is for piano accompaniment, consisting of five systems of music. Each system has a treble and bass clef staff. The key signature is B-flat major (two flats). The first system starts at measure 34 and includes markings for *mp*, *poco rit.*, and *p*. The second system starts at measure 4 and includes the marking *simile*. The third system starts at measure 8. The fourth system starts at measure 12 and includes the marking *rit.* and the instruction *“Do not be afraid!”* above the staff, with *mp a tempo* below. The fifth system starts at measure 16.



20 35

...you will live also!"

rit. *a tempo*

Solo (opt. a few voices)

24

*mp* very lyrical

Be - hold Him there, the ris - en Lamb,

28

*poco rit.*

my per - fect spot - less right - eous - ness,

*poco rit.*

32

*a tempo*

the change - less One, the Great I AM,

*a tempo*

*cresc.*

the King of glo - ry and of grace.

*simile*

*cresc.*

39

*mf*

One with my Lord I can - not

*mf*

42

die. My soul is pur -

45

*rit.*

- chased by His blood, my

*rit.*