Foreword

Praise be to the God and Father of our Lord Jesus Christ who,
according to His great mercy, has given us rebirth into A Living Hope
through the resurrection of Jesus Christ from the dead. (1 Peter 1:3, adapt.)

During the journey from Palm Sunday to Easter, we witness extraordinary images of hope gained, hope lost, and hope reborn. We begin in Jerusalem, standing among the crowds shouting “Hosanna!” as King Jesus—the Messiah, the Living Hope—rides triumphantly by. Remarkably, only a few days later, we watch as, incomprehensibly, the Hope of the World is put on trial, condemned to death, crucified on Golgotha’s hill, and buried in a dark tomb—the Light of Hope seemingly extinguished.

Hope. Even Jesus’ closest friends doubted His promise: “In three days I will rise again.” But death was swallowed up in victory, and through His death and resurrection, we who follow Jesus receive new birth into A Living Hope.

Inspired by this cornerstone of our faith, Tom Fettke and Thomas Grassi have created a cantata distinguished musically by its use of 19th century American sources. The opening chorus, which is reprised as the finale, sets the tone with a lively tune from The Christian Lyre. The Shaker melody, Followers of the Lamb, is the perfect fit for the Palm Sunday chorus; the choir’s antiphonal “shouts” are especially effective.

The melody from Wayfaring Stranger, paired with Barton Stone’s remarkable text, is the perfect choice for the scene at Golgotha. Easter dawns with a little gem of a spiritual, One Sunday Morning, that recounts the biblical narrative with utter simplicity and spine-tingling drama. The resurrection chorus dances in triumph with the hymn tunes Nettleton and Diademata, and lyrics from Wordsworth, Crosby, and Bridges. And traditional folk hymns pulse with the joy of salvation in Our Living Hope: I know that my Redeemer lives; glory, glory hallelujah! What joy this blest assurance gives; glory, glory hallelujah!

Scripture is filled with references to “hope,” and Fettke’s six scripture-based narratives both instruct and inspire today’s listener. They can be performed by one or more narrators.

Key to the success of any church musical is its craftsmanship for church choirs large and small. Approximately 30 minutes long, A Living Hope is scored for SATB (55/1178L) or SAB (55/1182L) voices with three optional solos. Perform it with the highly effective keyboard accompaniment or Michael Lawrence’s stunning orchestration.

-The Publisher

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55/1182L-2
Production Notes

The readings may be performed by one or more narrators. Some of the cover-art images and graphics from this work are available as free downloads. We hope that you can use them to assist in the making of your bulletins, posters, flyers, website and email announcements, and in any other way that’s within your organization and in conjunction with performances of this work.

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Vocal Ranges

![Vocal Ranges](image)
A Living Hope
1. The Glories of Christ

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

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

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THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.
Glo·ry and praise, Hal·le·lu·jah!

Faster, with majesty \( \frac{\text{\textit{rit.}}}{\text{\textit{rit.}}} \) = ca. 108

praise, and bless·ing be to Je·sus Christ, our Lord,
2. He Comes in the Name of the Lord
SAB

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?
Spirited, “in two” \( \dot{\cdot} = \text{ca. 104} \)

20

SA (end narration)

All glory, laud and honor, all glory, laud and honor, all glory, laud and

*Sing as a quick scoop into the note.
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.

*Music by Tom Fettke, based upon an American folk hymn.
With wonder and mystery

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

Solo (opt. SA)

a tempo

[rhythm notation]"Be hold the

love, the grace of God, displayed in Jesus’ precious

blood; my soul’s on fire, it yearns to prove the fullness

of redeeming love. Our God is love, O leap my

[additional musical notation]"
from the cross and taken to the tomb of a Sanhedrin member, Joseph of Arimathea. He, Mary Magdalene, and Salome Nicodemos 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, “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, and their future appeared to be uncertain. (pause) It all seemed so final.
Strict rhythm $q = \text{ca. 88}$

Solo

$mf$

It was on one Sunday—

Strich rhythm $q = \text{ca. 88}$

$mf$ a tempo

Sunday morning, Sunday morning; it was

Sunday morning just at the break of

on one Sunday morning

more animated

day,

angel came down from

55/1182L-36
5. His Glories Now We Sing

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

Heartfelt and expressive \( \frac{3}{4} \) = ca. 66

Rhythmic yet lyrical \( \frac{3}{4} \) = ca. 88

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day of resurrection, glorious day of hope division, from the cross of pain and anguish see the star of mercy shine. Alleluia! Alleluia!
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.)

Start narration

Expressively \( \frac{d}{d} = \text{ca. 56} \)

Slowly \( \frac{d}{d} = \text{ca. 46} \)

"Do not be afraid!"

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...you will live also!"

Solo (opt. a few voices)  

*p* very lyrical

Be hold Him there, the risen Lamb.

my perfect spot less righteousness,

the change-less One, the Great I AM.
7. The Glories of Christ  
(Reprise)  
SAB

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

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

**With majesty**  \( \cdot = \text{ca. 108} \)

**Narration 6:** Once again, let us fix our eyes on Jesus, the author and finisher of our faith, who for the joy

set before Him endured the cross, scorning its shame, and sat down on the right hand of the throne of God. Praise be to the God and Father of our Lord Jesus Christ! In His mercy He has given us new birth into **A Living Hope** through the resurrection of Jesus Christ from the dead. *(end narration)*

*(Hebrews 12:2 and 1 Peter 1:3, adapt.)*

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THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.
Fix our eyes on Christ our Savior.

Find your living hope in Him, holy freedom,

full forgiveness, peace with God and peace within.