

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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55/1178L	SATB Score
55/1179L	SATB Score with Performance CD
55/1182L	SAB Score
99/3592L	Stereo Accompaniment CD
99/3593L	Split-track Accompaniment CD
99/3594L	SA/TB Part-dominant Rehearsal CDs, Reproducible
99/3595L	Bulk Performance CDs (10 pack)

Orchestration by Michael Lawrence for 2 Fl, Ob, 2 Cl, Bsn (sub Bass Cl), 2 Hn (sub 2 A Sax), 3 Tpt, 2Tbn (sub 2 T Sax), Tuba, 2 Perc, Timp, Harp, Pno, 2 Vln, Vla, Cello, Bass, Kybd String Reduction

30/3330L	Full Score
30/3331L	Set of Parts
30/3332L	CD with Printable Parts
30/3333L	Full Score and Parts plus CD with Printable Parts

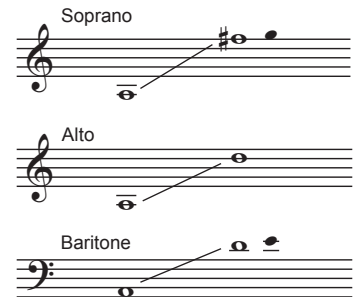
Production Notes

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



A Living Hope

1. The Glories of Christ

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*

① **Grandiose** ♩ = ca. 100

The score is in 4/4 time with a key signature of one flat (B-flat). It begins with a piano introduction marked **f** (forte). The first system shows the piano accompaniment. The second system, starting at measure 5, features a **mf** (mezzo-forte) piano accompaniment. The third system, starting at measure 8, includes a second piano introduction marked **f** and a circled '2' above the staff. The fourth system, starting at measure 11, shows the vocal parts: Soprano (SA) and Bass (B), both marked **f**. The lyrics are: "Glo - ry and — hon - or, glo - ry and — hon - or!". The final system shows the piano accompaniment concluding the piece.

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15 *cresc.* *ff*

Glo - ry and praise, Hal - le - lu - jah!

cresc. *ff*

ff

18 3 *rit.* *f* **Faster, with majesty** ♩ = ca. 108

Glo - ry, — hon - or, —

f

f

Faster, with majesty ♩ = ca. 108

rit. *f*

21

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

2. He Comes in the Name of the Lord

15

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?

9 Subdued, with anticipation ♩ = ca. 87

6

11

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Spirited, "in two" ♩. = ca. 104

16

mf

20

cresc.

25 SA (end narration) *mf*

B

All glo - ry, laud and *mf*

f *mf*

29

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

3. Behold the Love, the Grace of God

27

SAB 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

p *rit.*

5 *a tempo*

9

13 *mp* *rit.* “... the Place of the Skull.”

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

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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.

21 a tempo

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

a tempo

24

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

27

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

mf

mf

4. One Sunday Morning

SAB 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.

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36 24

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

It was on one Sun - day—

Strict rhythm ♩ = ca. 88 *mf a tempo*

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

5. His Glories Now We Sing

SAB

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*

B *mf* Bless-ed

Rhythmic yet lyrical ♩ = ca. 88

mf

12

day of res - ur - rec - tion, glo - rious day of hope di -

15

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

18

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

6. Our Living Hope

SAB 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 written for piano in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a four-measure line. The first system (measures 34-37) begins with a mezzo-piano (*mp*) dynamic and a tempo marking of 'Slowly' with a quarter note equal to approximately 46 beats. The music features a melodic line in the right hand and a supporting bass line in the left hand. A slur covers the first two measures, with a *poco rit.* marking. The third measure starts with a piano (*p*) dynamic. The second system (measures 38-41) is marked *simile*. The third system (measures 42-45) continues the accompaniment. The fourth system (measures 46-49) includes the instruction *rit.* and ends with a mezzo-piano (*mp*) dynamic and the instruction *a tempo*. The fifth system (measures 50-53) concludes the piece.

4

8

12 *“Do not be afraid!”*

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

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 ♩ = ca. 108

40

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

5 set before Him endured the cross, scorning its shame, and sat down on the right hand of the throne

9 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.*)

13

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17 41 SA

mf

B *mf* Fix our eyes on Christ our Sav - ior.

cresc. *mf*

21

Find your liv - ing hope in Him, ho - ly free - dom, -

24

full for - give - ness, peace with God and peace with - in.