

## Prologue

## 1. Come to the Cross and Remember

Unison with opt. Congregation

Words and Music by  
Pepper Choplin

**Narrator:** (*begin at m. 3*) Today we gather at the cross to bring symbols of Jesus' passion and suffering. As we bring the palm branches and the garden flowers,

① **Reflectively** ♩ = ca. 66

the bread and the cup, the betrayer's silver and the angry mob's torch, the crown of thorns and the shroud of the tomb, we will follow Christ's journey to the cross.

②

8 *a tempo* (*end Narration*)

SATB Unison (+ opt. Congregation)

*mp*

☐ indicates CD track number.

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## The Palms

## 2. The Messiah Has Come

SATB

Words and Music by  
Pepper Choplin*(As music begins, bring palm branches to the cross.)*

④ With sparkling articulation ♩ = ca. 60

Piano introduction in 6/8 time, marked *mf*. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line of quarter notes.

4 SA *mf*

\*Bring your palm branch-es; there's— joy in the street. “Ho -

TB *mf*

Measures 4-6 of the vocal and piano accompaniment. The vocal parts (SA and TB) enter with the lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction.

7

san - na, ho - san - na,” the voic - es re - peat. There is shout - ing and wav - ing to—

Measures 7-9 of the vocal and piano accompaniment. The vocal parts continue with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

\* Accent the consonants on each downbeat to add extra sparkle throughout.

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10

this bless - ed one, for this is the day the Mes - si - ah has

13

5

come.

16

*mf*

Join the pro - ces - sion and burst in - to song, and

*mf*

19

join with the voices of heav-en's great throng. There's

21

prais-ing, cel-e-brat-ing that— nev-er is done, for

23

this is the day the Mes-si-ah has come.

*cresc.*

26 Sing — ho - san - na, ho - san - na to — the 9  
*f*  
 Sing — ho - san - na, sing — ho - san - na to — the  
*f*  
 Sing — ho - san - na, ho - san - na to the

29 Son. — Sing — ho - san - na, the  
 Son. — Sing — ho - san - na, sing, — the  
 Son. — Sing — ho - san - na, the

32 great Mes - si - ah come. 7

35

*mf*  
Look in the fac - es; the — pain melts a - way, for years — of pray - ing are

38

*mf*  
The — cry - ing and griev - ing for —  
an - swered to - day.

40

now, it is done, for this is the day the Mes - si - ah has

43

8

*mp*

come.

Lay down your pain;

*mp*

46

lay down your grief.

Rest from your bur - dens; find — re - lief.

49

Fin - ish your prayers of wor - ry and fear.

Lift up your head, —

Lift up your head, lift your

*mf**mf**mf*

# The Cup and the Bread

## 3. Bring the Cup and the Bread

Unison with opt. Congregation

Words and Music by  
**Pepper Choplin**

(As music begins, bring the cup and the bread to the cross.)

**11** Reflectively ♩ = ca. 63  
SATB Unison (+ opt. Congregation)

*mp* Bring the

cup and the bread— to re - mem - ber how He

shared with dis - ci - ples on that night, how He

The musical score is written for SATB Unison with an optional congregation. It features a piano accompaniment and a vocal line. The tempo is marked 'Reflectively' with a quarter note equal to approximately 63 beats per minute. The music is in 4/4 time and the key signature has three flats (B-flat, E-flat, A-flat). The score is divided into three systems. The first system shows the beginning of the piece with a measure rest for the vocal line. The second system contains the first line of lyrics: 'cup and the bread— to re - mem - ber how He'. The third system contains the second line of lyrics: 'shared with dis - ci - ples on that night, how He'. The piano accompaniment consists of chords and moving lines in both hands, providing harmonic support for the vocal melody.



7 *mf* ST  
 of - fered up the cup — of His sac - ri - fi - cial love. We re -

AB

*mf*

9 *mp* (end Congregation)

mem - ber, — we re - mem - ber. —

*mp*

11 [12]

*rit.*

## 4. Love Filled the Cup

SATB

**Narrator:** (as music begins) The bread and the cup remind us how You met with Your disciples in the upper room. We reflect on all You said in Your final hours with Your closest friends.

**Faster, expressively** ♩ = ca. 80

13 *p*

8

Whenever we eat the bread and drink the cup, we remember how You gave Your life for us.

17 13

*rit.* *a tempo*

20 SA (end Narration) *mp*

Love filled the cup;

*mp*

23

Love broke the bread, poured out and

26 14

bro - ken for — you.

29 SA

*mp*

Come, take the cup,

Come, take the cup; come, take the

32

*mf*

for they are poured out and broken for

bread,

35

15

*mp*

you. Love filled the

*mp*  
gently

38

cup; *mp* Love broke the bread,  
 Love filled the cup, and it was

41

*mf* poured out and bro - ken for — you.  
*mf*

44

Come, take the cup;  
 Come, take the

47

*f*

come, take the bread, poured out and  
cup and take the bread,

*f*

(17)

50

bro - ken for — you.

*mf*

53

*mf*

Fa - ther, I am Your Son; now come and make them one,

*mf*

55 *f*

one through love,

57 *mf*

so that the world will see their love and u - ni - ty,

59 *f*

and all will know,

The Flowers, Thirty Silver Coins, Torch and Sword

## 5. Go to Dark Gethsemane

SATB or Unison\* with opt. Congregation

Words by **Pepper Choplin**

Arranged by **Pepper Choplin**

Tune: **REDHEAD**

by **Richard Redhead, 1853**

(21) *(As music begins, bring flowers forward)*

With mystery ♩ = ca. 60

Musical notation for measures 21-22, piano accompaniment. Measure 21 starts with a piano (*p*) dynamic. The music is in 3/4 time and features a melody in the right hand and a bass line in the left hand.

Musical notation for measures 22-23, piano accompaniment. Measure 22 starts with a mezzo-piano (*mp*) dynamic. The music continues with the same melodic and bass lines.

8 SA (+ opt. Congregation on melody)

*mp*

Musical notation for measures 23-24, vocal and piano accompaniment. The vocal parts (SA and TB) enter in measure 23 with the lyrics "Go to dark Geth - se - ma -". The piano accompaniment continues with the same melodic and bass lines. The dynamic is mezzo-piano (*mp*).

\* If preferred, Unison voices or a Soloist may sing the melody throughout.

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10

ne as we bring the gar - den's

*p*

12

flowers. "Take this cup a - way from

*simile*

*p*

*simile*

14

Me." Hear Him pray that dark - est

*simile*



# 6. Bring the Thirty Silver Coins

Unison with opt. Congregation

Words and Music by  
**Pepper Choplin**

*(Narration continues as music begins and coins, torch and/or sword are brought forward.)*

We remember that it was also there in the garden that Judas betrayed You and led a mob with torches and swords to arrest You.

**24** Reflectively ♩ = ca. 63

*(end Narration)*

Piano introduction in 4/4 time, marked *p*. The right hand features a melody of quarter notes and eighth notes, while the left hand provides a simple bass line of quarter notes.

SATB Unison (+ opt. Congregation)

First line of the song, starting at measure 4. The vocal line is in SATB Unison (+ opt. Congregation), marked *mp*. The piano accompaniment is in 4/4 time, marked *mp*. The lyrics are: "Bring the thir - ty sil - ver coins - and re -"

Second line of the song, starting at measure 6. The vocal line is in SATB Unison (+ opt. Congregation), marked *mp*. The piano accompaniment is in 4/4 time, marked *mp*. The lyrics are: "mem - ber how — Ju - das be - trayed Him for this"

# 7. Judas

SATB

Words and Music by  
Pepper Choplin

[25] With a sense of gravity ♩ = ca. 60

*mp*

3 SA *mp* Where

TB *mp* Ju - das. Ju - das.

5 *simile* have you been to - night? We won - der where you might have gone. —

Ju - das. Ju - das.

7

Ju - das. ——— Ju - das. ———

What

9

is that in your face? We think we see a trace of ———

11

guilt or dis - grace. Is it shame, or is it hate? O ———

13

*mf*

Ju - das. — Ju - das. — With

*mf*

15

*cresc.*

torch - es, they ap - pear. How could you bring them here, O

*cresc.*

17

*f*

Ju - das? — Ju - das? — How

*f*

19

could you come to this? You be - tray Him with your kiss, with your

21

kiss of treach - er - y, and your kiss will sure - ly lead to His

23

death!

25

Musical score for measures 25-26. The top two staves are empty. The piano accompaniment starts with a treble clef staff containing a melodic line and a bass clef staff with chords. Dynamics include *f*, *ff*, and *f*.

27 *rit.*

(27)

Musical score for measures 27-29. The top two staves are empty. The piano accompaniment features a melodic line in the treble clef and chords in the bass clef. Dynamics include *rit.* and *mf*.

30 *mp a tempo*

Musical score for measures 30-31. The top two staves contain vocal lines with lyrics "Ju - das...". The piano accompaniment is in the bass clef. Dynamics include *mp a tempo*.

The Robe and the Crown

# 8. Bring the Robe and the Crown

Unison with opt. Congregation

Words and Music by  
**Pepper Choplin**

(As music begins, bring the robe and the crown to the cross.)

29 With a sense of gravity ♩ = ca. 63

Piano introduction in 4/4 time, marked *mp*. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with chords.

4 SATB Unison (+opt. Congregation) *mp*

Bring the robe and crown of thorns— and re -

Measures 4-5 of the SATB unison. The vocal line begins with a rest followed by the lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction.

6 mem - ber — how they called Je - sus, “King — of the

Measures 6-7 of the SATB unison. The vocal line continues with the lyrics. The piano accompaniment remains consistent.

8 Jews.” But they mocked Him with the name — and —

Measures 8-9 of the SATB unison. The vocal line concludes with the lyrics. The piano accompaniment continues.

# 9. Surely He Has Borne Our Griefs

SATB

Words Based on  
Isaiah 53:4-5

Words and Music by  
Pepper Choplin

23 31 Slowly, with passion ♩ = ca. 58

26 SA *mp*

Sure - ly — He — has — borne our griefs, and

29 *mf*

He — has — car - ried — all our sor - rows; yet

31 *pressing forward*

we — have — thought — Him — to be strick - en, struck



32

33

down by God, struck down by God and af - flict - ed.

36 SA

*slight rit.*

*a tempo*

Sure - ly He has borne our

*slight rit.*

*a tempo*

38

*mp*  
griefs,

and He has car - ried all our

Sure - ly He has borne our griefs, and

40

sor - rows; yet we have thought Him to be

He has carried all. We have thought Him to be

42

strick - en, struck down by God, struck down by God and af -

strick - en, struck down by God, struck down by God and af -

33

45

flict - ed. He was

flict - ed.

*f*

With more movement ♩ = ca. 66

47

wound - ed for our trans - gres - sions. He was

This system contains the vocal line and piano accompaniment for measures 47 and 48. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The tempo is marked 'With more movement' with a quarter note equal to approximately 66 beats per minute. The lyrics are 'wound - ed for our trans - gres - sions. He was'.

With more movement ♩ = ca. 66

*f*

This system shows the piano accompaniment for measures 47 and 48. It features a treble clef with a key signature of one sharp and a bass clef. The music is marked with a forte dynamic (*f*). The piano part consists of chords and moving lines in both hands.

49

(34)

bruised for all our in - iq - ui - ties, and with His

This system contains the vocal line and piano accompaniment for measures 49 and 50. The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef. A rehearsal mark (34) is placed above measure 49. The lyrics are 'bruised for all our in - iq - ui - ties, and with His'.

This system shows the piano accompaniment for measures 49 and 50. It features a treble clef with a key signature of one sharp and a bass clef. The piano part continues with chords and moving lines.

51

*mf*

*slight rit.*

*f*

stripes we are healed. He was

This system contains the vocal line and piano accompaniment for measures 51 and 52. The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef. Dynamics include *mf* and *f*. The tempo is marked *slight rit.* (slight ritardando). The lyrics are 'stripes we are healed. He was'.

*mf*

*slight rit.*

This system shows the piano accompaniment for measures 51 and 52. It features a treble clef with a key signature of one sharp and a bass clef. The piano part includes a *mf* dynamic and a *slight rit.* marking.

53 *a tempo*

wound - ed for our trans - gres - sions. The chas -

*f a tempo*

55

tise - ment of our peace was up - on Him, and

57

*gradual rit.*

with His stripes we are healed, with His

*f*

*gradual rit.*

59

*mf* *mp*

stripes we are healed, with His

*mf* *mp*

61 Slower as before ♩ = ca. 58

stripes we are healed.

Slower as before ♩ = ca. 58

*mp* *mf*

63

*rit.*

65

*p* *a tempo*

(35)

# 10. O Sacred Hands, Now Wounded

SATB with opt. Congregation

Words by  
**Pepper Choplin**

Arranged by **Pepper Choplin**  
Tune: PASSION CHORALE  
by **Hans Leo Hassler, 1601**

(As music begins, bring nails forward and slowly place them in holes on the cross.)

**(37)** Smoothly ♩ = ca. 72

Musical notation for measures 1-3. Treble clef, 4/4 time, key signature of three flats. Dynamics: *p*.

Musical notation for measures 4-7. Treble clef, 4/4 time, key signature of three flats. Dynamics: *mf*, *mp*.

Musical notation for measures 8-10. Treble clef, 4/4 time, key signature of three flats. Dynamics: *rit.*, *a tempo*, *mp*.

Musical notation for measures 11-13. Treble clef, 4/4 time, key signature of three flats. Dynamics: *rit.*, *a tempo*.

\*If congregation sings, unison SATB choir should sing the melody in mm. 10-18.

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11

sa - cred hands, now wound - ed and nailed up - on— a

14 *mp*

the feet that walked on wa - ter are  
tree;

17

pierced by cru - el - ty. How could love be so

*mp*

In memory of my friend, David Franklin Jones, forever eighteen

# 11. You Will Be with Me in Paradise

SATB with opt. Duet and Solo

Words and Music by  
Pepper Choplin

**Narrator:** Lord, when we see the nails, we remember how You were crucified on the cross. Even in the midst of Your great suffering, You prayed for Your tormentors, "Father, forgive them, for they know not what they do." Near the end of Your life, You even showed mercy to a man who was crucified by Your side. We echo his words when he said, "Remember me when You come into Your kingdom." Lord, we carry Your response with us until the end of our days. And when we say goodbye to a loved one, we find comfort when we hear Your words, "You will be with Me in paradise." (*music begins*)

39 **Tranquilly** ♩ = ca. 66-69

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked *mp*. The score is divided into three systems. The first system shows the piano accompaniment. The second system features vocal parts for Soprano (SA) and Tenor Bass (TB), with the lyrics "You will be with Me in" appearing under the TB line. The SA part is marked *slight rit.* and *a tempo mp*. The TB part is marked *mp*. The piano accompaniment in the second system is marked *slight rit.* and *a tempo*. The third system continues the piano accompaniment.



6

par - a - dise. You will be with Me in

8

par - a - dise. You will be with Me in

*simile*

10

par - a - dise. You will be with Me in

(40)

12 Duet (or a few women) *mp*

Re - mem - ber

SA  
par - a - dise.

TB

14

me, O Lord. Re - mem - ber

16

me when You reach Your heav-en - ly throne. You are my

18

on - ly hope for heav - en. I put my

20

(41)

trust in You — a - lone. Re - mem - ber

22

*mf*

me in — par - a - dise.

SA *mf*

TB *mf*

You will be with Me in par - a - dise.

*mf*

24

You will be with Me in par - a - dise.

26

You will be with Me in par - a - dise.

28

(42)

You will be with Me in par - a - dise.

*mp*

30 Solo (or a few women)

*mp*

When my bod - y is just too

32

wea - ry to live an - oth - er day on this

34

earth. Lord, lift me up in - to Your

36

*mf*

43

King - dom and give my soul a sec - ond

*mf*

38 *mp*

birth. Re - mem - ber me in

SA *mp*

TB *mp*

You will be with Me in

40 *mf*

par - a - dise.

*mf*

par - a - dise. You will be with Me in

*mf*

*mf*

42

par - a - dise. You will be with Me in

44

*f* par - a - dise. You will be with Me in

(44)

46

*mf* par - a - dise. In My Fa - ther's

*mf* In My Fa - ther's house,

48 *f*

house are man - y man - sions. I'll pre -

*f*

in My Fa - ther's house are man - y man - sions. I'll pre -

*f*

50 *mf*

pare a place for you. In My Fa - ther's

*mf*

pare a place for you.

*mf*



52 *f*

house are man - y man - sions. I will

In My Fa - ther's house are man - y man - sions. I will

54 *mf*

come to bring you home.

come to bring you home. I will come a -

56 (45)

I will come a - gain to bring you

gain, come to bring you

# 12. Hold the Shroud in Your Hands

Unison with opt. Congregation

Words and Music by  
Pepper Choplin

**Narrator:** (as music begins; bring shroud forward and drape it on the cross.) At about noon, the sun stopped shining, and darkness came over the whole land until three in the afternoon.

(46) Reflectively ♩ = ca. 63

Musical score for piano introduction, measures 46-47. The score is in 4/4 time with a key signature of one flat (Bb). Measure 46 starts with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment.

Then the curtain of the temple was torn in two. Jesus called out with a loud voice, "Father, into Your hands I commit My spirit." When He had said this, He breathed His last.

Musical score for piano introduction, measures 47-48. Measure 47 continues the piano accompaniment. Measure 48 features a sustained chord in the right hand and a final note in the left hand.

SATB Unison (+ opt. Congregation)

Musical score for SATB Unison, measures 7-8. Measure 7 is marked "(end Narration)" and measure 8 is marked "p". The vocal line begins with the lyrics "Hold the shroud in your hands— and re -". The piano accompaniment continues with a steady eighth-note accompaniment.

Musical score for SATB Unison, measures 9-10. Measure 9 continues the vocal line with the lyrics "mem - ber how His bod - y was wrapped in - to the". The piano accompaniment continues with a steady eighth-note accompaniment.

# 13. Waitin' for the Mornin'

65

SATB with opt. Descant

Words and Music by  
Pepper Choplin

[48] With longing and expectancy ♩ = ca. 58

Musical notation for measures 48-49. The piece is in 2/2 time with a key signature of one flat (Bb). Measure 48 starts with a piano (*mp*) dynamic. The music features a descending eighth-note line in the right hand and a steady bass line in the left hand.

Musical notation for measures 50-53. The piano accompaniment continues with a descending eighth-note pattern in the right hand and a steady bass line in the left hand. A fermata is placed over the final chord of measure 53.

7 [49] SA

*p*

Wait-in' for the morn - in', —

*p*

Musical notation for measures 54-55. The Soprano (S) and Alto (A) parts are shown. The Soprano part begins with the lyrics "Wait-in' for the morn - in'". The piano accompaniment continues with a descending eighth-note pattern in the right hand and a steady bass line in the left hand.

Musical notation for measures 56-59. The piano accompaniment continues with a descending eighth-note pattern in the right hand and a steady bass line in the left hand. A fermata is placed over the final chord of measure 59.

10

— wait-in' for the morn - in', —

Musical notation for measures 60-63. The Soprano (S) and Alto (A) parts are shown. The Soprano part begins with the lyrics "wait-in' for the morn - in'". The piano accompaniment continues with a descending eighth-note pattern in the right hand and a steady bass line in the left hand.

Musical notation for measures 64-67. The piano accompaniment continues with a descending eighth-note pattern in the right hand and a steady bass line in the left hand. A fermata is placed over the final chord of measure 67.

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LT

13

wait - in' for the morn - in' when the sun is gon - na

15 50 *mp*

rise. Wait-in' for the morn - in',  
Wait-in' for the

*mp*

18

wait-in' for the morn - in',  
morn - in', wait-in' for the morn - in',

21 51

wait - in' for the morn - in' when the sun is gon - na

wait - in' for the morn when the sun is gon - na

23

rise. O when I'm pray - in'

rise, when the sun is gon - na rise;

26

on my knees, and my heart is gripped with

with

28 52

ag - o - ny, I'm wait - in' for the morn - in'

30 *cresc.*

when the sun is gon - na rise, gon - na rise

*cresc.*

32 *f*

up! I'm wait - in' and though the shad - ows of

*f*

34

pain and death try to shroud my soul with

36

hope - less - ness, I'm wait - in' for the morn - in'

*mf*

*mf*

38

when the sun is gon - na rise.

*mp*

*mp*

53

41

*p*

Wait - in' for the morn - in', —

*p*

Wait - in' —

*p*

44

*mp*

wait - in' for the morn - in', —

*mp*

for the morn - in', wait - in' —

*mp*

46

wait - in' for the morn - in' —

for the morn - in', wait - in' for the morn - in' —



48

— when the sun is gon - na rise, —

— when the sun is gon - na rise, *cresc.* when the

50

— sun is gon - na rise. *mf*

sun is gon - na rise. I'm wait - in' for the morn - in', — *mf*

*cresc.* *mf*

52

wait - in' for the morn - in'. — I'm

— wait - in' for the morn - in', —

54

wait - in' for the morn - in', wait - in' for the morn - in' —

— wait - in' for the morn - in' —

56

— when the sun is gon - na rise. —

— when the sun is gon - na rise, when the

*mp*

*mp*

*mp*

58

— When my joy and strength are

*cresc.* sun is gon - na rise;

*mf*

*mf*

60

al - most gone, I'm gon - na keep the faith — and

62

just — hold on, 'cause I'm wait - in' for the morn - in'

64

when the sun is gon - na rise, gon - na rise

66 *f*

up! And when— the dark - ness tries to o - ver - come, it won't

69

last for - ev - er and will soon— be done, so I'm

71 *mf*

wait - in' for the morn - in' when the sun is gon - na

73 *mp* 55

rise. \_\_\_\_\_

*mp*

*mp*

77 Descant (a few voices) *mf*

S \_\_\_\_\_ *mf* Wait - in' for the morn - in',

A \_\_\_\_\_ *mf* \_\_\_\_\_ *cresc.* wait - in' for the

TB *mf* Wait - in' for the morn - in', \_\_\_\_\_ *cresc.* \_\_\_\_\_

\_\_\_\_\_ Wait - in' for the morn - in', \_\_\_\_\_ for the morn - in', \_\_\_\_\_

*mf*

79 *f*

morn - in', for the morn - in',

*f* wait - in' for the morn - in',

*f* morn - in', wait - in' for the morn - in',

*f* wait - in' for the morn - in',

*f*

81 *mf*

wait - in' for the morn - in' when the sun is gon - na

*mf*

wait - in' for the morn - in' when the sun is gon - na

*mf*

*mf*

# Finale

## 14. Every Knee Shall Bow

Words Based on  
Philippians 2:6-11

SATB

Words and Music by  
Pepper Choplin

**Narrator:** Through Christ, we can have hope, even in the darkest of times. And though the night of death may overtake us, a new morning will surely come, and the sun will surely rise. (*pause as music begins*)

**57** With strength ♩ = ca. 72-76

(Narration resumes with strength at m.4)

4 Christ humbled Himself by becoming obedient unto death, even death on a cross. Therefore God also

6 has highly exalted Him, and has given Him a name which is above every name: that at the name of Jesus

8 every knee should bow, of things in heaven, and things in earth, and things under the earth; and that

**58**

10 every tongue should confess that Jesus Christ is Lord, to the glory of God the Father. (*end Narration*)

12 SA *mp*

At the name of Je - sus, ev - 'ry knee shall bow. At the

TB *mp*

*mf* *mp*

15 *mf*

name of Je - sus, ev - 'ry tongue con - fess that the

*mf*

*mf*

17 *f*

name of Je - sus is high a - bove all names. Let

*f*

*f*



*legato*  
*mf*

19

ev - 'ry voice pro-claim, —“Christ is Lord.” He —

*mf legato*

22

took the ver - y form of a ser - vant and was

24

made in the like - ness of men. He —

60

26

hum - bled Him - self to be o - be - dient un - to death, e - ven

28

death on a cross. At the

*mp* *mp*

*f* *sub. mp*

30

name of Je - sus, At the

*mf* *mf*

ev - 'ry knee shall bow.

32

name of Je - sus, ev - 'ry tongue con - fess that the

*mf*

34

name of Je - sus is high a - bove all names. Let

*f*

36

ev - 'ry voice pro - claim, — “Christ is Lord.”

61

38

*mf*

Where - fore God has high - ly ex -

*mf*

*mf legato*

40

alt - ed Him and has giv - en Him a name a - bove all

42

names, that at the name of Je - sus

44 62

ev - 'ry knee should bow and ev - 'ry tongue con - fess that

46 *f* *mp*

*f* Christ is Lord. *mp* At the

48 *mf*

name of Je - sus, *with strength* *mf* At the  
ev - 'ry knee shall bow.