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*Orchestration by Ed Hogan for Fl 1-2, Ob (Sop Sax, Cl), Cl 1-2, Bsn (Bs. Cl),
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Sing Forth His Glorious Name

Based on Psalm 66:2

Words and Music by
Mary McDonald

① Jubilantly ♩ = ca. 56

The musical score is written for voice and piano. It begins with a piano introduction in G major, 6/8 time, marked 'mf' and 'Jubilantly ♩ = ca. 56'. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The vocal line starts at measure 4 with two first endings. The lyrics are: 'Let all the peo - ple sing out His praise; let ev - 'ry na - tion re -'. The piano accompaniment continues with chords and moving lines, marked 'f' and 'mf'.

1. 2. SAB unis. *mf*

Let all the peo - ple sing

1. 2. *f* *mf*

7 out His praise; let ev - 'ry na - tion re -

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9

joyce! _____ Glo - ri - ous praise will fill the sky, the _____

12

SA

heav-ens break forth in song! _____

B *mf*

Moun-tains and hills _____ will sing

15

Moun - tains will sing,

out His praise; _____ all of the earth _____ will re -

Hiding in the Shadows

Words by
Lloyd Larson and
Johann Heermann, 1630;
 Tr. Robert Bridges, 1899, *alt.*

Music by **Lloyd Larson**
 Incorporating: **HERZLIEBSTER JESU**
 by **Johann Crüger, 1640**

6 Solemnly ♩ = ca. 66
 SA *mp*

Hid-ing in the shad-ows
mp

B *mp*

Solemnly ♩ = ca. 66
mp

4
 of Je - ru - sa - lem, skep-tics whis - per in the crowd. The

8vb

The musical score is written for SATB voices and piano. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Solemnly' with a quarter note equal to approximately 66 beats per minute. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The lyrics 'Hid-ing in the shad-ows' are placed under the vocal lines. The piano part features a steady accompaniment with chords and moving lines in both hands. The second system continues the vocal lines with the lyrics 'of Je - ru - sa - lem, skep-tics whis - per in the crowd. The'. The piano accompaniment continues with similar harmonic support. The score ends with a double bar line and a '8vb' marking in the bass clef of the piano part.

7

streets re-sound in song; ho - san-nas fill the air. The praise is strong and

10 *mf*

loud! Palms are held up high, the Lord is pass-ing by.

mf

13 *mf*

"Lift up your voice and sing!"

"Bless-ed is the King! Lift up your voice and sing!"

A Price We Can Pay

23

Words and Music by
Larry Shackley

10 With energy $\text{♩} = 48$

Piano introduction in B-flat major, 3/4 time. The right hand features a melody of quarter notes and eighth notes, while the left hand plays a steady eighth-note accompaniment. The piece begins with a forte (*f*) dynamic.

5 B *mf*

Bass line for the first vocal entry, starting with a whole rest followed by a quarter note B-flat.

1. They
2. (The)

Piano accompaniment for the first vocal entry. The right hand plays chords and the left hand plays a simple accompaniment. A *dim.* (diminuendo) marking is present.

9

Bass line for the second vocal entry, starting with a double bar line and a repeat sign.

call Him a King and they call Him a Sav - ior, but
rab - ble a - dore Him, the chil - dren be - friend Him, we

Piano accompaniment for the second vocal entry. The right hand plays chords and the left hand plays a simple accompaniment. A *mf* (mezzo-forte) dynamic is indicated.

13

Bass line for the third vocal entry, starting with a double bar line and a repeat sign.

this man's be - hav - ior is out of con - trol. He
can't ap - pre - hend Him in front of them all. We

Piano accompaniment for the third vocal entry. The right hand plays chords and the left hand plays a simple accompaniment.

17

ques - tions the priests, the scribes and the Phar - i - sees, this
must find a way that's quick and that's qui - et, we

(11) 1st X

(13) 2nd X

21

Naz - a - rene's her - e - sies are bad for the soul.
can't risk a ri - ot, there can't be a brawl.

26

SA *f*

How can we stop this man? _____ This mir - a - cle

B *f*

Do This in Remembrance

Lyrics by Larry Shackley
and James Montgomery, 1825

Music by Larry Shackley
Incorporating: MARTYRDOM
by Hugh Wilson, 1800

(17) Reflectively ♩ = ca. 92

The musical score is written for piano and voice. It begins with a piano introduction marked *pp* (pianissimo) in 3/4 time, starting at measure 17. The introduction features a melody in the right hand and a simple accompaniment in the left hand. At measure 5, the piano accompaniment changes to a more active pattern, marked *mf* (mezzo-forte). At measure 9, the voice enters with a solo for the word "Jesus", marked *mp* (mezzo-piano). The lyrics are: "My friends, I have longed for this moment, and this Pass-over meal we can". The piano accompaniment continues with a steady accompaniment, marked *dim.* (diminuendo) and *mp*. The score ends at measure 13.

17 *cresc.* *mf*

share, _____ but in a short while I must

cresc. *mf*

21

leave you, and no one can fol-low Me

25 (18) *poco rit.*

there. _____ So take this

poco rit.

29 *a tempo*

bread: this is My bod - y. Take this

a tempo

Gethsemane

41

Words by
Susan Bentall Boersma

Music by
Lloyd Larson

Resolutely ♩ = ca. 76

22

p

4 SA *poco rit.* *p* *a tempo*

No wel-come at the gar-den gate, no

B

poco rit. *a tempo*

7

light be-neath the an-cient trees; the twist-ed trunks in

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shad-ows stand while branch-es rat - tle in the breeze. Geth - *mp*

sem - a - ne, Geth - sem - a - ne, Geth - sem - a -

mp

23

ne. *p* *mp*

No

Narrator: The solitude of a remote garden was suddenly shattered when an angry mob led by Judas arrived armed with swords and clubs. They seized Jesus, arresting Him and taking Him to Caiaphas, the High Priest, and the teachers of the Law. In a night marked by betrayal, false accusations, and a mock trial, Jesus was sentenced to a criminal's death: crucifixion on a cross. In one final act of love, Jesus offered no resistance as He was handed over to the very people He had come to save.

What Love Is This?

Words by
Pamela Stewart

Music by **Brad Nix**
Quoting **WONDROUS LOVE**
from William Walker's
Southern Harmony, 1835

[27] Tenderly, freely ♩ = ca. 66

SA *p*

Oo oo

B *p*

Tenderly, freely ♩ = ca. 66

p

The musical score is arranged in three systems. The first system contains the vocal parts for Soprano Alto (SA) and Bass (B). The SA part begins with a rest followed by a melodic line of eighth notes. The B part begins with a rest followed by a similar melodic line. The second system contains the piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. The tempo and dynamics are indicated as 'Tenderly, freely' and 'p' (piano).

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Faster, steadily ♩ = ca. 80

Faster, steadily ♩ = ca. 80

What love is this the an - gels mourn? His di - a - dem a

Jesus, Keep Me Near the Cross

Words by
Fanny J. Crosby, 1869

Music by
Mary McDonald
Incorporating NEAR THE CROSS
by William H. Doane, 1869

33 Expressively ♩ = 76-80

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It begins with a treble clef and a dynamic marking of *p*. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4.

4 SA *p*

Je-sus, keep me near the cross; there a pre - cious_

The vocal line begins at measure 4 with a whole rest, then enters with a half note G4. The piano accompaniment continues with the eighth-note pattern from the introduction. The lyrics are: "Je-sus, keep me near the cross; there a pre - cious_".

8

foun - tain, free to all, a heal - ing stream, flows from

The vocal line continues at measure 8 with a half note G4. The piano accompaniment continues with the eighth-note pattern. The lyrics are: "foun - tain, free to all, a heal - ing stream, flows from".

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11 SA

Cal - va - ry's moun - tain. Near the cross, a trem - bling

B *p*

14

soul, love and mer - cy found me; there the

17

Bright and Morn - ing Star shed His beams a -

mp

(34)

Crown Him the Lord of Life! (Finale)

Words by **Matthew Bridges**, 1851,
Godfrey Thring, 1874, and
Charles Wesley, 1744

Arranged with New Music
by **Marty Parks**
Tune: **LEONI**,
Traditional Hebrew Melody

40 With energy! ♩ = ca. 92

4 B *mf*
Crown Him with man - y crowns, the

7
Lamb up - on His throne; hark! how the heaven - ly

10 SA *mf*
an - them drowns all mu - sic but its own; a -

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13

wake, my soul, and sing of Him who died for

16 SA

thee, and hail Him as thy match-less King through-

mf

41

19

all e-ter-ni-ty. Crown

f *mf*