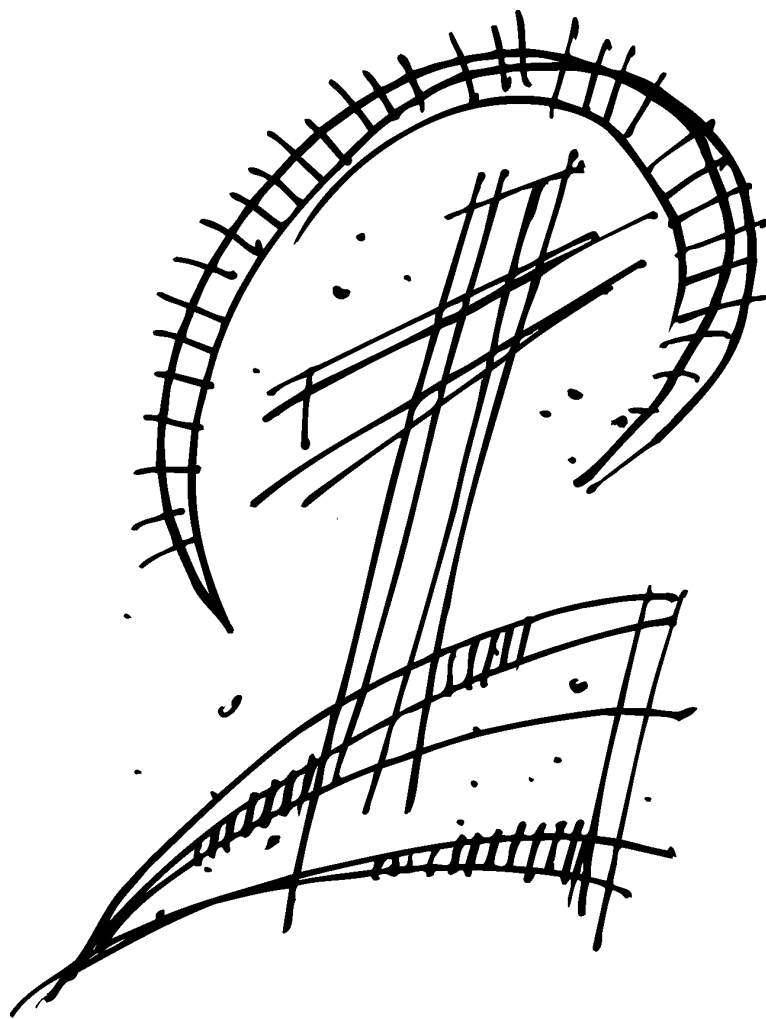


The Word
Made Flesh



A Musical for Easter

The Word Made Flesh

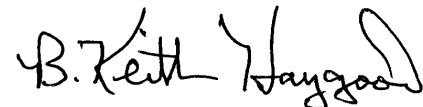
A musical for Easter

Table of Contents

<u>Title</u>	<u>Page</u>
The Word Made Flesh	4
Hosanna!	13
A Special Time, A Simple Meal	19
Not My Will	25
The Old-Rugged Cross	29
How Can I Thank You	36
He Is Risen! He Is Risen!	42
The Word Made Flesh (Reprise)	51

A Word from Keith Haygood

I am very excited to present to you *The Word Made Flesh*. This musical is the culmination of much prayer and planning and studying needs in Oklahoma churches. As we at the Baptist General Convention of Oklahoma have worked to provide leadership for our churches, we have sensed a great need to assist our smaller in attendance churches and our churches with bi-vocational leadership or limited financial resources. Out of that need comes this resource for your worship ministry. *The Word Made Flesh* was written by several of the best composers and arrangers that Oklahoma has to offer. The voicing is such that any size group could present it with great success. The accompaniment track is a useful tool or you can use your own accompanists. You can use the narrations provided or you can dramatize it as you wish. The way in which you present this is totally up to you and your creativity. Special thanks to our creative team: Jason Henson, Jamie Killion, Kris Schinske, Matt Schinske and Joel Trent for hours of work writing, arranging and producing this musical. Our prayer is that God will use this musical to help reach your community for Christ and strengthen your church as you proclaim that *the Word was made flesh and dwelt among us*.



Companion Products:

Downloadable at <http://ds.bgco.org/docushare/dsweb/View/Collection-361>

The Word Made Flesh Choral/Accompaniment Book

The Word Made Flesh Listening Recording (MP3)

The Word Made Flesh Accompaniment Recording (MP3)

Narrator (John): In the beginning was the Word, and the Word was with God, and the Word was God. He was with God in the beginning. All things were created through Him, and apart from Him not one thing was created that has been created. Life was in Him, and that life was the light of men...**The Word became flesh** and took up residence among us. We observed His glory, the glory as the One and Only Son from the Father, full of grace and truth. (John 1:1-4, 14, CSB)

The Word Made Flesh

Kris Schinske & Matt Schinske

The first system of music is in 4/4 time with a key signature of one sharp (F#). It features a piano accompaniment with a treble and bass clef. The treble clef part starts with a series of eighth notes and chords, while the bass clef part has a more rhythmic, eighth-note pattern. Dynamics include *mp* and *f*. There are some handwritten annotations like 'solo' and 'p' in the bass line.

The second system continues the piano accompaniment. It features a treble clef part with chords and a bass clef part with a steady eighth-note accompaniment. The system concludes with a double bar line.

9 *mp*
In the be-gin-ning God spoke and through His Word cre - a - ted per - fect life.

9 *mp*

The Word Made Flesh

13

Where once was naught, a u - ni - verse ap - peared by God's Word.

13

17 *mf*

Through Him were all things made well and in His Word was light. The

17 *mf*

21

Word was God the Word was with God; e - qual in His sight.

21

25 *mf*

And God so loved us all that He made a lov - ing plan.

This block contains the vocal line for measures 25 through 28. It features a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The lyrics are: "And God so loved us all that He made a lov - ing plan." The music concludes with a whole note chord.

25 *mf*

This block contains the piano accompaniment for measures 25 through 28. It features a treble and bass clef and a key signature of one sharp (F#). The right hand plays chords and moving lines, while the left hand provides a steady bass line. The dynamic marking is *mf*. The piece ends with a double bar line and repeat signs.

29

Send - ing the Ho - ly One He sa - cri - ficed His Son the

This block contains the vocal line for measures 29 through 32. It features a treble clef and a key signature of one sharp (F#). The melody continues with quarter and eighth notes. The lyrics are: "Send - ing the Ho - ly One He sa - cri - ficed His Son the".

29

This block contains the piano accompaniment for measures 29 through 32. It features a treble and bass clef and a key signature of one sharp (F#). The accompaniment continues with chords and moving lines. The dynamic marking is *mf*. The piece ends with a double bar line and repeat signs.

33

Word, the Way, the Hope the Pro - mise through Whom we live a -

This block contains the vocal line for measures 33 through 36. It features a treble clef and a key signature of one sharp (F#). The melody continues with quarter and eighth notes. The lyrics are: "Word, the Way, the Hope the Pro - mise through Whom we live a -".

33

This block contains the piano accompaniment for measures 33 through 36. It features a treble and bass clef and a key signature of one sharp (F#). The accompaniment continues with chords and moving lines. The dynamic marking is *mf*. The piece ends with a double bar line and repeat signs.

The Word Made Flesh

36 *mf*

gain. The gift we were given was free will to choose to o-

36 *mf*

40

bey and live in par - a - dise. There in - no - cence Beau - ty, com-

40

44

mu - nion with God, but Sat - an har - bored jeal - ous - y and

44

The image shows a musical score for a piece titled "The Word Made Flesh". It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system starts at measure 36 with a mezzo-forte (mf) dynamic. The lyrics for this system are "gain. The gift we were given was free will to choose to o-". The second system also starts at measure 36 and continues the piano accompaniment. The third system starts at measure 40 with lyrics "bey and live in par - a - dise. There in - no - cence Beau - ty, com-". The fourth system starts at measure 44 with lyrics "mu - nion with God, but Sat - an har - bored jeal - ous - y and". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include mf and crescendos.

48

in his heart a fight. 'til dark ness gripped the will of man and

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a piano accompaniment in bass clef. The lyrics are: "in his heart a fight. 'til dark ness gripped the will of man and".

48

This system shows the piano accompaniment for the first system, consisting of two staves. The right hand is in treble clef and the left hand is in bass clef. The music features chords and moving lines in both hands.

52

brought dam-na - tion's death. But God so loved us all that He

f

This system contains the third and fourth staves of music. The top staff is a vocal line. The bottom staff is a piano accompaniment. A dynamic marking of *f* (forte) is placed above the vocal line. The lyrics are: "brought dam-na - tion's death. But God so loved us all that He".

52

f

This system shows the piano accompaniment for the second system, consisting of two staves. A dynamic marking of *f* is placed above the right-hand staff. The music continues with chords and moving lines.

56

made a lov - ing plan. Send - ing the Ho - ly One He

This system contains the fifth and sixth staves of music. The top staff is a vocal line. The bottom staff is a piano accompaniment. The lyrics are: "made a lov - ing plan. Send - ing the Ho - ly One He".

56

This system shows the piano accompaniment for the third system, consisting of two staves. The music continues with chords and moving lines.

The Word Made Flesh

60

sa - cri-ficed His Son the Word, the Way, the Hope the Promise through

64

Whom we live a - gain. We ce - le - brate That

68

He lived a-mong us formed of flesh and blood. Hum-bling Him-self He

72

bore our suff-ring Then tri - umphed o'er the grave. *rit.*

This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "bore our suff-ring Then tri - umphed o'er the grave." The bottom staff is a piano accompaniment in G major, starting with a bass clef. A "rit." (ritardando) marking is placed at the end of the system.

72

rit.

This system contains the piano accompaniment for the second system, corresponding to the lyrics "bore our suff-ring Then tri - umphed o'er the grave." It consists of two staves: a treble clef staff and a bass clef staff. A "rit." marking is present.

75

f

And God so loved us all that He made a lov - ing plan.

This system contains the third two staves of music. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "And God so loved us all that He made a lov - ing plan." The bottom staff is a piano accompaniment in G major, starting with a bass clef. A dynamic marking of "*f*" (forte) is placed at the beginning of the system.

75

f

This system contains the piano accompaniment for the third system, corresponding to the lyrics "And God so loved us all that He made a lov - ing plan." It consists of two staves: a treble clef staff and a bass clef staff. A dynamic marking of "*f*" is present.

79

Send-ing the Ho - ly One He sa - cri-ficed His Son the

This system contains the fifth two staves of music. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "Send-ing the Ho - ly One He sa - cri-ficed His Son the". The bottom staff is a piano accompaniment in G major, starting with a bass clef.

79

This system contains the piano accompaniment for the fifth system, corresponding to the lyrics "Send-ing the Ho - ly One He sa - cri-ficed His Son the". It consists of two staves: a treble clef staff and a bass clef staff.

The Word Made Flesh

83

Word, the Way, the Hope the Pro mise through Whom we live a -

83

86

gain. The Word, the Way, the Hope the Pro mise through

86

89

Whom we live a - gain. And God so loved the

89

93 *ff*

World.

93 *ff*

Hosanna!

John 12:13b

B. Keith Haygood

Narrator: Jesus, the Word made flesh, had come to dwell among us. This obviously was going to bring quite a stir to the people of Jerusalem. Their long-awaited King was about to make His grand entrance into the city - (*Music Begins*) not on a white stallion, as many would have envisioned, but on a donkey. Nevertheless, people crowded the road and celebrated His coming by waving palm branches and shouting, "Hosanna! Blessed is He who comes in the Name of the Lord."

Calypso ♩ = 120

mf

f

mf

Bles-sed is He who comes in the Name of the Lord!

Ho-san-na! Ho-san-na!

mf

12

We cel - e-brate! In wor - ship and praise we a -

12 Ho - san - na! Ho - san - na!

15

dore! Bles - sed is He who

mf Ho - san - na! Ho - san - na! Ho - san - na! Ho - san - na!

15

18

comes in the Name of the Lord!

18

Hosanna!

22

22

f

26

f

Bles - sed is He who

26

f

29

comes in the Name of the Lord!

f

29

Ho - san - na! Ho - san - na! Ho - san - na! Ho - san - na!

f

32

We cel - e-brate! In wor - ship and praise we a - dore!

32

Ho - san - na! Ho - san - na!

35

Bles - sed is He who comes in the Name of the

35

Ho - san - na! Ho - san - na!

38

Lord! Bles - sed is He who

38

Ho - san - na! Ho - san - na!

41

comes in the Name of the Lord!

41

Ho - san - na! Ho - san - na! Lord!

44

We cel - e-brate! In wor - ship and praise we a - dore!

44

Ho - san - na! Ho - san - na! Ho - san - na! Ho - san - na! 'dore!

47

f

Bles - sed is He who comes in the Name of the

47

50 *mf*

Lord! Bles - sed is He who

f Ho - san - na! Ho - san - na! Ho - san - na! Ho - san - na!

mf

53

comes in the Name of the Lord!

mf Ho - san - na! Ho - san - na! Ho - san - na! Ho - san - na!

56 *f* *ff*

Bles - sed is He who comes in the Name of the Lord!

f *ff*

A Special Time, A Simple Meal

Solo with Unison Choir

Words and music by Joel Trent

Narrator: Only four days have passed since His triumphal entry into Jerusalem. Yes, only four days ago the people were shouting "Hosanna!" and praising His coming. Four days later: the mood of the people has made a drastic change. The cheering crowds are gone. The religious leaders, feeling threatened by this "prophet from Galilee," have begun plotting to take Jesus' life. (*Music Begins*) It is time to celebrate the Passover, and Jesus wanted to spend it with those who were closest to Him. It is the last meal that He will share with this group of friends.

Reflective ♩ = 88

The musical score is written for a solo voice and piano accompaniment. It begins with a piano introduction in 4/4 time, marked 'mp' (mezzo-piano) and 'Reflective' with a tempo of 88. The key signature has one flat (B-flat). The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line enters at measure 5, marked '(Solo)' and 'mf' (mezzo-forte). The lyrics are: 'A spe - cial time, a sim - ple meal to re - mem - ber de - liv - rance from a -'. The piano accompaniment continues throughout, with a 'Cresc.' (crescendo) marking at measure 7 and another 'mf' marking at measure 9. The score ends at measure 10.

15

bove. A cho-sen peo - ple, an awe - some task,

15

15

Detailed description: This system contains the first three measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

20

to be a na - tion pro - claim - ing God's great love. Re-mem - ber

20

20

Detailed description: This system contains measures 4 through 7. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, and a quarter note E4. A dynamic marking of *f* appears at the end of the system. The piano accompaniment continues with similar rhythmic patterns.

25

me, my bod - y bro - ken on the cross. Re-mem-ber me my

25

25

Detailed description: This system contains measures 8 through 11. The vocal line continues with a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, and a quarter note E4. The piano accompaniment provides harmonic support throughout.

A Special Time, A Simple Meal

30

blood to pay sin's aw - ful cost. Re-mem - ber me when you drink this wine and

35

eat this bread. I'll rise up from the dead, re-mem-ber me.

40

(Choir Joins Soloist)

mf A spe - cial time, a

45

sim - ple meal to re - mem - ber sin's debt was paid for me.

45

45

Detailed description: This system contains the first five measures of the piece. The vocal line (treble clef) begins with a quarter note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

50

A cho-sen peo - ple, an awe - some task, to tell a

50

50

Detailed description: This system contains measures 6 through 10. The vocal line continues with a quarter note D5, a quarter note E5, a half note F5, and a quarter note G5. The piano accompaniment maintains the eighth-note bass line and provides harmonic support for the vocal melody.

55

world, thru faith in Christ they can be free. Re-mem - ber me, my

55

55

Detailed description: This system contains measures 11 through 15. The vocal line has a quarter note G4, a quarter note A4, a half note B4, and a quarter note C5. A dynamic marking of *f* (forte) is placed above the vocal line at measure 12. The piano accompaniment continues with the eighth-note bass line and a more active right-hand melody.

A Special Time, A Simple Meal

60

bod - y bro-ken on the cross. Re - mem-ber me, my blood to pay sin's

65

aw - ful cost. Re-mem - ber me as you drink this wine and eat this bread,

70 (Soloist Only)

I'm ris - en from the dead, re - mem - ber me.

(Choir and Soloist)

74 >

Re - mem-ber me, re - mem-ber me.

rit.

74

74

pp

Not My Will

B. Keith Haygood

Narrator: Jesus came with them to a place called Gethsemane, and He told the disciples, "Sit here while I go over there and pray." Taking along Peter and the two sons of Zebedee, He began to be sorrowful and deeply distressed. Then He said to them, "My soul is swallowed up in sorrows - to the point of death. Remain here and stay awake with me." Going a little farther, He fell facedown and prayed, (*Music Begins*) "My Father! If it is possible, let this cup pass from Me. Yet not my will, but Thine be done." (Matthew 26:36-42)

Sweetly ♩ = 84

1. Ladies
2. Men

mp See Him kneel - ing
On His knees, His

6
in the gar - den, Je - sus pray - ing all a - lone. Plead - ing with His
watch He's keep - ing, drops of blood up - on His brow, His dis - ci - ples

10 *mf* **All Both Times**
ho - ly Fa - ther, "Not my will, but Thine be done. Not my will, not my will,
lie there sleep - ing, See the Sa - vior hum - bly bow.

10 *mf*

15

not my will but Thine be done. If I must die to give them life,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music begins at measure 15. The lyrics are: "not my will but Thine be done. If I must die to give them life,"

15

Detailed description: This system shows the piano accompaniment for the first system, corresponding to measures 15-18. It consists of two staves: a treble clef staff with chords and a bass clef staff with a simple bass line.

19

1. not my will but Thine be done. 2. done.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music begins at measure 19. The lyrics are: "1. not my will but Thine be done. 2. done." There are first and second endings indicated by brackets and repeat signs.

19

Detailed description: This system shows the piano accompaniment for the second system, corresponding to measures 19-24. It consists of two staves: a treble clef staff with chords and a bass clef staff with a simple bass line.

25 (All Unison)

mf Oh, the love He came to show me, Oh, the grace that brought Him

25

mf

f

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music begins at measure 25. The lyrics are: "(All Unison) Oh, the love He came to show me, Oh, the grace that brought Him". The piano accompaniment starts with a dynamic marking of *f* and then *mf*. The key signature changes to two sharps (D major) at measure 25.

Not My Will

29

down, Soon my cross He'll bear on Cal-v'ry, soon He'll wear a thorn-y crown.

34

f Not my will, not my will, not my will but Thine be done. If I must die to

34

f

39

give them life, not my will but Thine be done. *mp* If I must die to

39

mp

43

give them life, not my will not my will not my will but Thine be

43

47

done.

47

The Old Rugged Cross

George Bennard

Jamie Killion

Narrator: They arrived at the place called The Skull and they crucified Him there. (*Music Begins*) Jesus even showed compassion to the very ones who were driving nails into His hands and feet when He prayed, "Father, forgive them, because they don't know what they are doing."

Freely (♩ = c. 68)

mp

3 *mp* In Tempo

v.1 - Solo	1. On a hill	far a - way	stood an
v.2 - Unison Choir	2. Oh, the old	rug - ged cross	so de -
v.3 - Solo (more freely)	3. To the old	rug - ged cross	I will

3 *rit.* *mp* In Tempo

5

old rug - ged cross the em - blem of suf - fring and
spised by the world has a won - drous at - trac - tion for
ev - er be true. It's shame and re proach glad ly

7

shame. And I love that old cross where the
me. For the dear Lamb of God left His
bear. Then He'll call me some day to my

9

dear - est and best for a world of lost sin - ners was
glo - ry a - bove to bear it to dark Cal - va -
home far a way where His glo ry for ev er I'll

The Old Rugged Cross

11 *mf*

slain.
ry.
share.

So I'll cher ish the old rug ged

11

11 *mf*

Detailed description: This system contains measures 11 and 12. It features three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The tempo/mood is marked *mf*. The vocal line has a long note on 'slain.' in measure 11, followed by 'ry.' and 'share.' in measure 12. The piano accompaniment consists of chords and moving lines in both hands.

13

cross

till my tro phies at last I lay

13

13

Detailed description: This system contains measures 13 and 14. It features three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The tempo/mood is marked *mf*. The vocal line has a long note on 'cross' in measure 13, followed by 'till my tro phies at last I lay' in measure 14. The piano accompaniment continues with chords and moving lines in both hands.

15

down. Yes, I will cling to the old rug ged

15

15

Detailed description: This system contains measures 15 and 16. It features three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#). The vocal line begins with a long note on 'down.' followed by the lyrics 'Yes, I will cling to the old rug ged'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

17

cross and ex change it some day for a

17

17

Detailed description: This system contains measures 17 and 18. It features three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#). The vocal line continues with the lyrics 'cross and ex change it some day for a'. The piano accompaniment continues with chords and moving lines in both hands. There are some markings below the piano staff, possibly indicating fingerings or specific chord voicings.

The Old Rugged Cross

19 *Last time to CODA*

crown. And exchange it some day for a

19 *Last time to CODA*

21 1. 2. *f*

crown. 2.Oh, the crown. So, I'll

21 1. 2. *f*

23

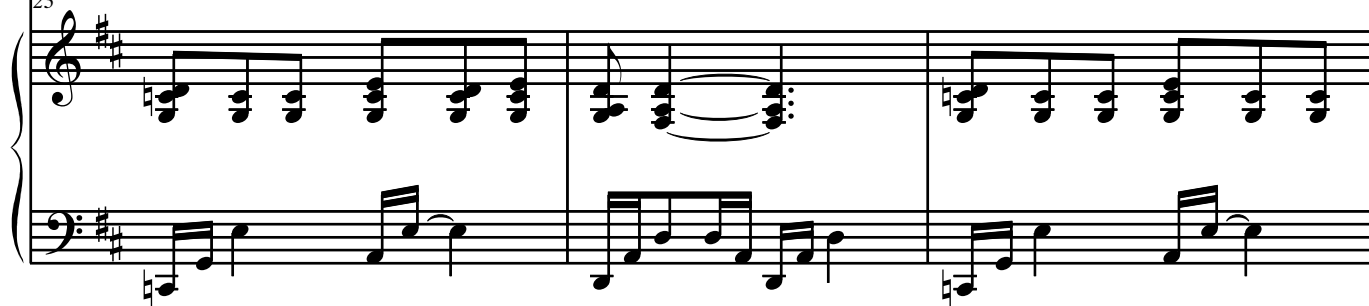


cher ish the cross of my Sav iour. I'll cher ish the nails and His

23



23



26

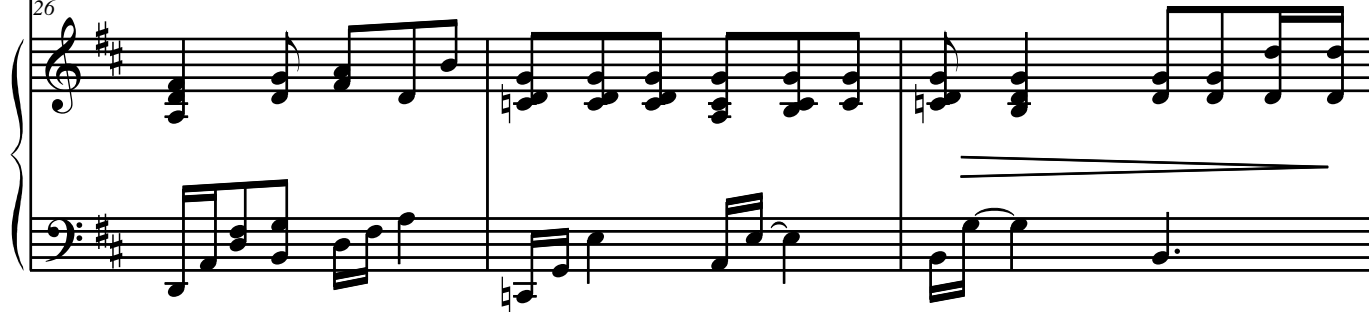


crown of thorns. I'll cher ish the hill where He took on my sin; where His

26



26



The Old Rugged Cross

29

blood fell and He died just for me. (Solo) 3. To the

29

29

Detailed description: This block contains the first system of the musical score, measures 29-31. It features three staves: vocal treble, vocal bass, and piano. The key signature is D major (two sharps). The vocal lines are in a 3/4 time signature. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A fermata is placed over the final notes of the vocal lines at the end of measure 31. A hairpin crescendo is shown above the piano staff, starting at measure 29 and ending at measure 31.

32 $\text{\textcircled{C}}$ CODA

crown.

32

32

rit.

Detailed description: This block contains the second system of the musical score, measures 32-33. It features three staves: vocal treble, vocal bass, and piano. The key signature remains D major. The vocal lines consist of two half notes each, with a fermata over the second half note. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. A hairpin decrescendo is shown above the piano staff, starting at measure 32 and ending at measure 33. The word 'rit.' is written above the piano staff at the beginning of measure 33. A double bar line with repeat dots is at the end of measure 33.

How Can I Thank You?

Alas and Did My Savior Bleed

Hymn By Isaac Watts

Refrain and Arrangement by B. Keith Haygood

Narrator: He died that day. He carried His own cross and He died. He walked that road with the greatest of resolve and He died. I cried every step of the way. Everyone dies. And I knew that many had suffered the same type of brutality. But His death was different - almost as if I was dying with Him; or maybe... He was dying for me. Could it be that a part of me died on that cross too? And could it be that the burden on His back and brow was greater than wood, nails and thorns? (pause) Suddenly I thought, "How can I bear not having Him here?" It felt as if I had lost my own life. Looking back, I could see that this day was inevitable. His entire life had pointed to this dark day... and He died. Why was Jesus so abused? Why was He put to death? Because He loved? Because He loved? Is love so horrible to behold that people must put it to death?

♩ = 84

Unison Choir

mp A - las! and did my

7 Sa - vior bleed, and did my sov - 'reign die; Would

13 He de - vote that sa - cred head for sin - ners such as

How Can I Thank You?

19 *mf*

I? Was it for crimes that I had

19 *p* *mp* *mf*

26 done He groaned up - on the tree? A - ma - zing

26

32 pit - y and grace un - known, and love be - yond de - gree.

32

38 *mf*

O the bod - y of Christ was bro - ken for me, O the

Detailed description: This block contains the first system of the musical score, measures 38 through 42. It features a vocal line with a treble clef and a piano accompaniment with a bass clef. The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole rest in measure 38, followed by a series of quarter notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active line in the right hand. Dynamics include a mezzo-forte (*mf*) marking and hairpins for crescendo and decrescendo.

38 *mf*

Detailed description: This block shows the piano accompaniment for measures 38 through 42. The right hand features a complex rhythmic pattern with many sixteenth and thirty-second notes, while the left hand has a simpler eighth-note bass line. The dynamics are marked *mf* and include hairpins for crescendo and decrescendo.

43

blood of Christ has made me free. Your death on the cross gives

Detailed description: This block contains the second system of the musical score, measures 43 through 47. The vocal line continues with quarter notes and rests. The piano accompaniment remains consistent with the previous system. Dynamics include a mezzo-forte (*mf*) marking and hairpins for crescendo and decrescendo.

43

Detailed description: This block shows the piano accompaniment for measures 43 through 47. The right hand features a complex rhythmic pattern with many sixteenth and thirty-second notes, while the left hand has a simpler eighth-note bass line. The dynamics are marked *mf* and include hairpins for crescendo and decrescendo.

49 *mp*

life to me. How can I thank You? Lord, how can I

Detailed description: This block contains the third system of the musical score, measures 49 through 53. The vocal line begins with a whole rest in measure 49, followed by a series of quarter notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active line in the right hand. Dynamics include a mezzo-piano (*mp*) marking and hairpins for crescendo and decrescendo.

49 *mp* *Cresc.*

Detailed description: This block shows the piano accompaniment for measures 49 through 53. The right hand features a complex rhythmic pattern with many sixteenth and thirty-second notes, while the left hand has a simpler eighth-note bass line. The dynamics are marked *mp* and include a *Cresc.* (crescendo) marking and hairpins for crescendo and decrescendo.

How Can I Thank You?

54 *f*

thank You? But drops of grief can nev - er re - pay the

54 *f*

59

debt of love I owe! Here, Lord, I give my -

59

65

self a - way. 'Tis all that I can do. O the

65

How Can I Thank You?

71 *f*

bod - y of Christ was bro - ken for me, O the blood of Christ has

71 *f*

77

made me free. Your death on the cross gives life to

77

82

me. How can I thank You? Lord, how can I thank You?

82

87 *mp* *p*

Thank You, Lord. Thank You, Lord. Thank You, Lord Thank You Lord,

Detailed description: This block contains the vocal line for measures 87 through 90. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The melody consists of quarter notes and half notes, with a fermata over the final note of each phrase. The dynamics are marked *mp* (mezzo-piano) for the first two phrases and *p* (piano) for the last two. The lyrics are "Thank You, Lord. Thank You, Lord. Thank You, Lord Thank You Lord,".

87 *mp* *p*

Detailed description: This block contains the piano accompaniment for measures 87 through 90. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with eighth and quarter notes. The dynamics are marked *mp* and *p*.

91 *mp* *rit.*

Thank You, Lord.

Detailed description: This block contains the vocal line for measures 91 through 94. The melody is held in a long note with a fermata, indicating a ritardando. The lyrics are "Thank You, Lord.".

91 *mp* *rit.*

Detailed description: This block contains the piano accompaniment for measures 91 through 94. The right hand has chords and moving lines, while the left hand has a simple bass line. The dynamics are marked *mp* and *rit.*. The piece concludes with a double bar line and a repeat sign.

Cecil F. Alexander

He Is Risen! He Is Risen!

Jason C. Henson

Narrator: On the first day of the week Mary Magdalene came to the tomb early, while it was still dark. She saw that the stone had been removed from the tomb... Mary stood outside facing the tomb crying. As she was crying, she stooped to look into the tomb (and) she saw Jesus standing there, though she did not know it was Jesus. "Woman," Jesus said to her, "Why are you crying?"... Supposing He was the gardener, she replied, "Sir, if you've removed Him, tell me where you've put Him. Jesus said, "Mary." Turning around, she said to Him "Teacher!" Mary Magdalene went and announced to the disciples, "I have seen the Lord! He is Risen!"

Triumphantly ♩ = 104

The musical score is written for voice and piano. It begins with a tempo marking of 104 beats per minute and a dynamic of *f* (forte). The key signature is one sharp (F#) and the time signature is 4/4. The score consists of two systems of three staves each. The first system shows the vocal line with a whole rest for the first four measures, followed by a vocal entry on the fifth measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal line with the lyrics "He is" and the piano accompaniment with various articulation marks like accents and slurs.

9

ris-en! He is ris-en! Tell it out with joy - ful voice: He is

This system contains the vocal line for measures 9 through 12. The melody is in a major key with one sharp (F#) and a 4/8 time signature. The lyrics are: "ris-en! He is ris-en! Tell it out with joy - ful voice: He is".

9

This system contains the piano accompaniment for measures 9 through 12. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand.

13

ris-en He is ris-en! Let the whole wide earth re - joice!

This system contains the vocal line for measures 13 through 16. The melody continues with the lyrics: "ris-en He is ris-en! Let the whole wide earth re - joice!".

13

This system contains the piano accompaniment for measures 13 through 16. The piano part continues with the same rhythmic pattern as the first system.

17

This system shows empty vocal and piano staves for measures 17 through 19. Above the vocal staff, there is a musical notation for a quarter note followed by an equals sign and another quarter note (♩ = ♩). The piano part also has rests for these measures.

17

mf

This system contains the piano accompaniment for measures 17 through 19. The piano part features a more active eighth-note bass line in the left hand and chords in the right hand. The dynamic marking *mf* (mezzo-forte) is present.

He Is Risen! He Is Risen!

HYMN TO JOY
Ludwig van Beethoven; adapt., *Public Domain*

20

1. He is ris en! He is ris en!

mf

This block shows the vocal line for measures 20 to 22. The melody is in G major and 3/4 time. The lyrics are "1. He is ris en! He is ris en!". The dynamic marking is *mf*. The bass line consists of a steady eighth-note accompaniment.

20

mf

This block shows the piano accompaniment for measures 20 to 22. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady eighth-note accompaniment. The dynamic marking is *mf*.

23

Tell it out with joy ful voice: He has burst the

This block shows the vocal line for measures 23 to 25. The melody continues with the lyrics "Tell it out with joy ful voice: He has burst the". The dynamic marking is *mf*.

23

This block shows the piano accompaniment for measures 23 to 25. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note accompaniment.

26

three days' pris on, Let the whole wide earth re joice:

This block shows the vocal line for measures 26 to 28. The melody continues with the lyrics "three days' pris on, Let the whole wide earth re joice:". The dynamic marking is *mf*.

26

This block shows the piano accompaniment for measures 26 to 28. The right hand features a rhythmic pattern of eighth notes and chords, and the left hand maintains the eighth-note accompaniment.

He Is Risen! He Is Risen!

29

Death is con quered, we are free, Christ has won the

29

32

vic to ry. He is ris en! He is ris en!

32

35

Christ has won the vic to ry.

35

38

mp 2. Come, ye sad and fearful hearted,

This block contains the vocal line for measures 38 to 40. It features a treble clef and a key signature of one sharp (F#). The music consists of a series of chords, with the lyrics "2. Come, ye sad and fearful hearted," written below the staff. A dynamic marking of *mp* is placed above the first measure.

38

mp

This block contains the piano accompaniment for measures 38 to 40. It features a grand staff with treble and bass clefs and a key signature of one sharp. The right hand plays a melodic line with eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *mp* is placed above the right hand staff.

41

With glad smile as brightest sun: Night's long shadows

This block contains the vocal line for measures 41 to 43. It features a treble clef and a key signature of one sharp. The lyrics "With glad smile as brightest sun: Night's long shadows" are written below the staff. The music consists of a series of chords, with a dynamic marking of *mp* from the previous system.

41

This block contains the piano accompaniment for measures 41 to 43. It features a grand staff with treble and bass clefs and a key signature of one sharp. The right hand plays a melodic line with eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes.

44

have departed; All His suffering now is done,

This block contains the vocal line for measures 44 to 46. It features a treble clef and a key signature of one sharp. The lyrics "have departed; All His suffering now is done," are written below the staff. The music consists of a series of chords, with a dynamic marking of *mp* from the previous system.

44

This block contains the piano accompaniment for measures 44 to 46. It features a grand staff with treble and bass clefs and a key signature of one sharp. The right hand plays a melodic line with eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes.

47 *mp* And the pas sion that He bore: Sin and pain can

47 *p*

50 *f* harm no more. He is ris en! He is ris en! Christ has won the

50 *f*

54 vic to ry.

54

He Is Risen! He Is Risen!

57 *Christ the Lord Is Risen Today*; Charles Wesley
Public Domain

Christ the Lord is ris'n to day, Al le -

f

This block shows the vocal line for measures 57-59. The melody is in G major, starting on G4. The lyrics are "Christ the Lord is ris'n to day, Al le -". The music features a strong dynamic of *f* (forte). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

f

This block shows the piano accompaniment for measures 57-59. The right hand plays chords in G major, and the left hand plays a rhythmic pattern of eighth notes. The dynamic is *f* (forte).

lu - ia! Sons of men and an - gels say,

This block shows the vocal line for measures 60-62. The melody continues from the previous system. The lyrics are "lu - ia! Sons of men and an - gels say,". The notes are: C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

This block shows the piano accompaniment for measures 60-62. The right hand plays chords in G major, and the left hand continues with the rhythmic pattern. The dynamic is *f* (forte).

Al - - - le - lu - ia! Raise your joys and

This block shows the vocal line for measures 63-65. The melody continues with a long note for "Al" and a dotted note for "le". The lyrics are "Al - - - le - lu - ia! Raise your joys and". The notes are: C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

This block shows the piano accompaniment for measures 63-65. The right hand plays chords in G major, and the left hand continues with the rhythmic pattern. The dynamic is *f* (forte).

He Is Risen! He Is Risen!

66

tri - umphs high, Al - - - le - lu - ia!

66

69

Sing, ye heav'ns, and earth re - ply, Al - - - le -

69

72

rit. ***f*** $\text{♩} = \text{♩}$

lu - ia! He is ris-en! He is ris-en! Death is con- quered, we are

72

rit. $\text{♩} = \text{♩}$ ***f***

76

free; He is ris-en! He is ris-en! Christ has won the vic - to -

76

81

molto rit.

ry. A - men!

81

molto rit.

The Word Made Flesh

Reprise

Kris Schinske
Matt Schinske

f

And God so loved us all that He

f

5

made a lov - ing plan. Send - ing the Ho - ly One He

5

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The piano part includes dynamic markings such as *f* and *mf*. The lyrics are: "And God so loved us all that He made a lov - ing plan. Send - ing the Ho - ly One He".

9

sa - cri-ficed His Son Send-ing the Ho - ly One He

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. A fermata is placed over the first measure of the vocal line.

13

sa - cri-ficed His Son the Word, the Way, the

This system contains the next two staves of music. The top staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature changes to three flats (Bb, Eb, Ab) and the time signature remains 4/4.

13

This system shows the piano accompaniment for the second system, consisting of two staves in bass and treble clefs. The key signature is three flats and the time signature is 4/4.

16

Hope the Pro mise through Whom we live a - gain. The

This system contains the next two staves of music. The top staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature remains three flats and the time signature is 4/4.

16

This system shows the piano accompaniment for the third system, consisting of two staves in bass and treble clefs. The key signature is three flats and the time signature is 4/4.

The Word Made Flesh

19

Word, the Way, the Hope the Promise through Whom we live a -

19

23

gain. And God so loved the World.

23



This BGCO ministry is supported by gifts through the Cooperative Program