

John Høybye

# Hope

Easter Music

Text: Edward Broadbridge

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male voice solo, choir (SATB with divisi)  
alto saxophone, piano, bass and percussion

Full score



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Carus 10.114

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 10.114), Klavierauszug (Carus 10.114/03),  
Instrumentalstimmen (Carus 10.114/19).

CD-Einspielung mit dem Chor *Diabolus* und dem Mads-Haaber-Quartett unter der Leitung von John Høybye (Carus 83.531).

📄 Digitale Ausgaben sind erhältlich: [www.carus-verlag.com/1011400](http://www.carus-verlag.com/1011400)

The following performance material is available for this work:  
full score (Carus 10.114), vocal score (Carus 10.114/03),  
instrumental parts (Carus 10.114/19).

Available on CD with the choir *Diabolus* and Mads Haaber's quartet, conducted by John Høybye (Carus 83.531).

📄 Digital editions for this work are listed at [www.carus-verlag.com/1011400](http://www.carus-verlag.com/1011400)

## Vorwort

*Hope* ist eine Ostermusik für gemischten Chor, Altsaxophon, Klavier, Bass und Schlagzeug. Der Chorsatz ist in der Regel vierstimmig (SATB), teilt sich aber an einzelnen, besonders ausdrucksstarken Passagen bis zur Sechs- oder Achtsstimmigkeit. Darüber hinaus gibt es als Herausforderung für die Männerstimmen ein paar gut gewählte und gut klingende vierstimmige Solostellen (TTBB ohne Frauenstimmen). Das kurze Solo einer Männerstimme lässt sich ggf. aus dem Chor besetzen. Mit seinem mittleren Schwierigkeitsgrad ist das Werk für einen guten Laienchor geeignet. Der Stil ist „typisch John Høybye“, also eine Mischung aus schönem klassischen Chorklang und rhythmischer Intensität in jazzinspirierten Phrasen.

Der Hinweis „ad lib.“ (ad libitum) in den Instrumentalstimmen bedeutet nicht etwa optional, sondern dass sie frei / variiert gespielt werden können. Wenn Noten / Akkordsymbole notiert sind, dienen sie in diesem Fall lediglich als Anhaltspunkt. Ob ein akustisches Klavier oder E-Piano verwendet wird, bleibt den Interpreten überlassen. Ebenso darf die Basspartie mit Kontrabass oder E-Bass gespielt werden.

Jeder der acht Sätze hat seinen eigenen Charakter. Dennoch ist das Werk ein zusammenhängendes Ganzes. Die Sätze sind durch ein „Motto“ (Hoffnung) sowie durch satzübergreifende Verwandtschaft von Motiven und Themen miteinander verbunden. Das erleichtert das Proben und erhöht die Publikumsfreundlichkeit! Der Text stammt von Edward Broadbridge. Er ist Engländer, lebt aber in Dänemark und verfügt über vielseitige Kenntnisse u. a. als Rocksänger (ehemals in London), Übersetzer und Autor mit umfassender theologischer Expertise.

*Hope* wurde mit einigen der besten (Jazz-)Musiker Dänemarks auf CD aufgenommen. Lassen Sie sich davon für die eigene Aufführung inspirieren – nicht zuletzt für die Passagen, die Raum zur Improvisation bieten.

Farum / Dänemark, im Februar 2023

John Høybye

*Das Wunder* (1. Satz) bringt die außergewöhnliche Essenz des christlichen Glaubens zum Ausdruck: dass Gott Mensch geworden ist in seinem Sohn Jesus, der gestorben ist, um der Menschheit zu zeigen, wie man lebt und liebt. Dies ist „der liebevolle Kern der Hoffnung“, und doch können wir die Wirkung jenes Lebens nicht erfassen. Selbst *die Quelle* (2.) unseres Seins bleibt uns ein Geheimnis. Als Mose Gott nach seinem Namen fragt, antwortet Gott: „Ich bin, der ich bin.“ Da Jesus Mensch ist, muss er die äußerste Demütigung der Kreuzigung erleiden. Im Garten *Gethsemane* (3.) wird er mit seiner eigenen Verzweiflung konfrontiert; seine einzige Hoffnung ist jetzt die Liebe seines Vaters, aber *die Nägel des Todes* (4.) führen zu Jesu letztem Aufschrei der Verlassenheit. Selbst er war sich nicht sicher, ob es Gottes Plan war, die Liebe zu bekräftigen. Aber *als Gott die Toten auferweckte* (5.), machte er die Liebe zu unserem täglichen Brot; und er überließ es den Engeln zu wachen, denn *das Grab ist leer* (6.). Die beiden Frauen, die *bei Tagesanbruch* (7.) kommen, um den Leichnam zu versorgen, sind ohne Hoffnung. Innerhalb eines Augenblicks gelangen sie zum Glauben an die Auferstehung – mit *inem Glauben, einer Hoffnung* (8.).

Randers / Dänemark, im Februar 2023

Edward Broadbridge

## Foreword

*Hope* is an Easter music work for mixed choir, alto saxophone, piano, bass, and percussion. The choral writing is generally for four voices (SATB), but divides to six or eight voices at some particularly expressive passages. In addition, as a challenge to the male voices, there are a few well-chosen and well-sounding four-part solo passages (TTBB without female voices). The short solo of a male voice can possibly be cast from the choir. With its medium level of difficulty, the work is suitable for a good amateur choir. The style is “typical John Høybye,” that is a blend of beautiful classical choral sound and rhythmic intensity in jazz-inspired phrases.

The indication “ad lib.” (ad libitum) in the instrumental parts does not mean optional, but that they can be played freely / varied. If notes / chord symbols are notated, they serve only as a guide in this case. Whether an acoustic piano or electric piano is used is up to the performers. Likewise, the bass part may be played with double bass or electric bass.

Each of the eight movements has its own character. Nevertheless, the work is a coherent whole. The movements are connected by a “motto” (hope) and by relatedness of motives and themes across movements. Something that makes rehearsing easier and increases audience-friendliness! The text is by Edward Broadbridge. He is English, but lives in Denmark and has versatile experience, among other things, as a rock singer (formerly in London), translator and author with extensive theological expertise.

*Hope* is recorded on CD with some of Denmark's best (jazz) musicians. Let it inspire you for your own performance – not least for the passages that offer room for improvisation.

Farum / Denmark, February 2023

John Høybye

*The Wonder* (1) expresses the extraordinary essence of the Christian faith: that God became human in his son Jesus, who died to show humanity how to live and to love. This is ‘the caring core of hope’, yet still we cannot grasp the impact of his life. Even *The Source* (2) of our being remains a mystery to us. When Moses asks God for his name, God answers, “I am who I am”. Being human, Jesus must suffer the ultimate humiliation of crucifixion. In the garden of *Gethsemane* (3) he faces his own despair; his only hope now is in his father's love, but *The Nails of Death* (4) drive even that hope to despair in Jesus' ultimate cry of abandonment. Even he was not sure that God's plan was to vindicate love. But *When God Raised the Dead* (5), he made love our daily bread; and he left angels to watch, for *The Grave is Empty* (6). The two women who come *At Break of Day* (7) to care for the body have no hope. Within a moment they come to believe in the resurrection – with *One Faith, One Hope* (8).

Randers / Denmark, February 2023

Edward Broadbridge

## Text

### 1. The Wonder

And still we cannot, will not grasp  
the impact of that life  
lived here alone upon this earth,  
divined to lay all strife.

The price he paid for peace on earth  
was living with the dead;  
and resurrected he provides  
sustaining daily bread.

What is man that you care?  
What has man to bear?  
Barely lower than angels crowned,  
yet of this holy ground.

Is he lost, is he found?  
Has he gone to ground?  
Were the heavens to open now,  
Oh see his sweating brow.

A life divine yet human  
and a death beyond our scope;  
the angels watching empty space –  
the caring core of hope.

### 2. The Source

Time was before us and all energy;  
history bowed to eternity.

Space was envisioned and life came to be:  
who is this Maker of mystery?

This is the greatest "I am who I am,"  
Alpha, Omega, the Lion-lamb.

### 3. Gethsemane

Praying in Gethsemane,  
"Take this cup away from me!,"  
human fear meets love divine:  
but thy will, not mine.

Witness to this blood I sweat,  
sorrow for a soul beset.  
One last night to draw what breath,  
face the doom of death.

Brothers, I can see no light!  
Watch and pray with me this night!

As the fated hour draws nigh,  
see the light approach the sky,  
hear the beat of Roman drums.  
Be it so: he comes.

### 4. The Nails of Death

The nails of death are driven in;  
the crossbeam bears the weight of sin.  
A fight for breath by man denied;  
a spear of proof cuts through his side.

### 1. Das Wunder

Und doch können, ja, wollen wir nicht die Wirkung jenes  
Lebens begreifen, von dem prophezeit wurde, dass es –  
allein auf dieser Erde gelebt –  
allen Streit befrieden würde.

Der Preis, den er für den Frieden auf Erden bezahlt hat  
war, dass er mit den Toten lebte;  
und wiederauferstanden versorgt er uns  
mit dem lebenserhaltenden täglichen Brot.

Was ist ein Mensch, dass er dir teuer ist?  
Was hat ein Mensch zu ertragen?  
Kaum minder als gekrönte Engel,  
jedoch von diesem heiligen Boden.

Ist er verloren, ist er gefunden?  
Hat er Zuflucht gefunden?  
Wenn sich die Himmel jetzt öffnen würden,  
Oh, siehe seine schwitzende Stirn.

Ein göttliches und doch menschliches Leben  
und einen Tod, der unser Verstehen übersteigt;  
die Engel, den leeren Raum erblickend –  
der liebende Kern der Hoffnung.

### 2. Die Quelle

Die Zeit lag vor uns und alle Energie;  
die Geschichte verneigte sich vor der Ewigkeit.

Der Weltraum wurde erdacht und Leben entstand:  
wer ist dieser Schöpfer des Geheimnisvollen?

Dies ist das größte „Ich bin, der ich bin“,  
Alpha, Omega, das Löwenlamm.

### 3. Gethsemane

Betend in Gethsemane,  
„Nimm diesen Becher von mir!“,  
menschliche Angst begegnet göttlicher Liebe:  
Dein Wille sei es, nicht meiner.

Zeuge dieses Blutes, das ich schwitze,  
Trauer um eine gequälte Seele.  
Eine letzte Nacht, den Atem zu spüren,  
dem Tod ins Auge zu blicken.

Brüder, ich sehe das Licht nicht!  
Wacht und betet mit mir heute Nacht!

Während die Schicksalsstunde naht,  
seht, wie das Licht den Himmel erhellt,  
hört den Schlag der römischen Trommeln.  
Es sei: er kommt.

### 4. Die Nägel des Todes

Die Nägel des Todes sind eingeschlagen;  
der Querbalken trägt die Last der Sünde.  
Ein Kampf um den Atem, dem Menschen verwehrt;  
ein Speer des Beweises schneidet in seine Seite.

No prophet left to call upon.  
The final word: all hope is gone.  
Is this God's will and Jesus' doom,  
to rest forever in a tomb?

A Sabbath passes slowly by  
of shaking heads, of wond'ring why;  
a starry night as at his birth,  
a mystery involving earth.

A stone and soldiers guard the door,  
inside is darkness, nothing more,  
except a body bent and bowed,  
surrounded by a blood-stained shroud.

### **5. When God Raised the Dead**

When God raised the dead,  
he washed with his mercy the blood man has shed.  
The promised Messiah taught man to repent:  
salvation bestowed in a cosmic event.

When hope is fulfilled,  
the doubter is silent, the heartsick are thrilled.  
A promise is kept as in deed it was planned;  
a true resurrection enlivens the land.

Confer now upon us a new testament:  
Let love be our bread.

When truth is revealed,  
the stone of the heart is for ever unsealed.  
With words of atonement invading their ears  
old enemies gather to lay aside fears.

Since hope is fulfilled,  
go on and rebuild!

### **6. The Grave is Empty**

His grave is empty, the mystery solved:  
there is no place he is not involved.

His spirit spreading beyond and above,  
this is the gift of eternal love.

We know this Maker of our mystery:  
life that is past and that is to be.

This is the greatest "I am who I am,"  
Alpha, Omega, the Lion-lamb.

### **7. At Break of Day**

At break of day the women  
were approaching Joseph's cave,  
intent on salving Jesus  
in the dark and dreadful grave.

The stone is gone,  
the soldiers are no more.  
In silent fear, but curious,  
they stop and peer inside the open door.

Keine Propheten mehr, die man anrufen könnte.  
Das letzte Wort: Alle Hoffnung ist dahin.  
Ist dieses Gottes Wille und der Untergang Jesu?  
Auf ewig im Grabe ruhen?

Ein Sabbat der schüttelnden Köpfe  
vergeht langsam; rätseln um das Warum;  
eine sternenklare Nacht wie bei seiner Geburt,  
ein Geheimnis, das die Erde umfasst.

Ein Stein und Soldaten bewachen die Tür,  
im Inneren nur Dunkelheit, nichts mehr  
außer einem Körper, gekrümmt und gebeugt,  
umhüllt von einem blutbefleckten Leichentuch.

### **5. Als Gott die Toten auferweckte**

Als Gott die Toten auferweckte, wusch er mit seiner  
Barmherzigkeit das Blut, das der Mensch vergossen hatte.  
Der verheißene Messias lehrte die Menschen, umzukehren:  
Die Erlösung, geschenkt in einem kosmischen Ereignis.

Wenn die Hoffnung erfüllt wird,  
schweigt der Zweifler, und die Betrübten jubeln.  
Ein Versprechen wird erfüllt, genau wie es geplant war;  
eine wahre Auferstehung erfüllt das Land mit Leben.

Schenke uns nun ein neues Testament:  
Lass die Liebe unser Brot sein.

Wenn die Wahrheit enthüllt wird,  
öffnet sich das Siegel vor dem Stein des Herzens auf ewig.  
Mit Worten der Sühne, die in ihre Ohren dringen,  
versammeln sich alte Feinde, um Ängste zu überwinden.

Da die Hoffnung erfüllt ist,  
gehe hin und baue wieder auf!

### **6. Das Grab ist leer**

Sein Grab ist leer, das Rätsel gelöst:  
es gibt keinen Ort, an dem er nicht gegenwärtig ist.

Sein Geist verbreitet sich hoch und weit,  
das ist das Geschenk der ewigen Liebe.

Wir kennen diesen Schöpfer unseres Geheimnisses:  
Leben, das vergangen ist und das sein wird.

Dies ist das größte „Ich bin, der ich bin“,  
Alpha, Omega, das Löwenlamm.

### **7. Bei Tagesanbruch**

Bei Tagesanbruch näherten sich  
die Frauen Josephs Höhle,  
entschlossen, Jesus in dem dunklen  
furchtbaren Grab zu salben.

Der Stein ist verschwunden,  
die Soldaten nicht mehr da.  
In stiller Angst, aber neugierig,  
bleiben sie stehen und blicken durch die offene Tür.

An angel bids them welcome,  
and pacifies their fear.  
The shroud is neatly folded,  
and there is no body here.

For Jesus is alive.  
Believe his word and you will see:  
for he will go before his people  
to the shores of Galilee.

They all leave but for Mary,  
who stays behind by choice;  
she asks the gardener and hears  
that familiar voice.

### **8. One Faith, One Hope**

One faith, one hope,  
one everlasting Lord  
is the truth sent to us from above,  
that you are love.

You bear our sin upon the holy cross.  
God has giv'n us you to be our guide.  
For us you died.

Rejoice for all the blessings of your grace.  
Bells of Easter, ring out loud and true:  
our hope in you.

Ein Engel heißt sie willkommen,  
und beschwichtigt ihre Angst.  
Das Leichentuch ist sauber gefaltet,  
und da ist keine Leiche.

Denn Jesus lebt.  
Glaubt seinem Wort und ihr werdet sehen:  
Denn er wird vor seinem Volk hergehen  
bis zu den Ufern von Galiläa.

Sie alle gehen fort, bis auf Maria,  
die aus freien Stücken zurückbleibt;  
sie befragt den Gärtner und hört  
die vertraute Stimme.

### **8. Ein Glaube, eine Hoffnung**

Ein Glaube, eine Hoffnung,  
ein ewiger Herr,  
das ist die Wahrheit, die uns von oben gesandt wurde:  
dass du Liebe bist.

Du trägst unsere Sünde am heiligen Kreuz.  
Dich hat Gott uns geschenkt, dass du uns führst.  
Für uns bist du gestorben.

Wir jubeln über den großen Segen deiner Gnade.  
Osterglocken, läutet hell und klar:  
unsere Hoffnung auf dich.

Edward Broadbridge (\*1944)

Übersetzung: Gudrun Kosviner

# Hope

## 1. The Wonder

Musik: John Høybye (\*1939)  
Text: Edward Broadbridge (\*1944)

$\text{♩} = 60$     rep. ad lib.    on cue

Alto Saxophone

Soprano I  
*f* theatrical whisper  
The nails of death are driv-en in,

Soprano II  
*f* theatrical whisper  
The nails of death are driv-en in,

Alto  
*f* theatrical whisper  
The nails of death are driv-en in,

Tenor  
*f* theatrical whisper  
The nails of death are driv-en in,

Bass  
*f* theatrical whisper  
The nails of death are driv-en in,

Piano

Bass

Percussion

6

the cross-beam bears the weight of sin;

the cross-beam bears the weight of sin;

the cross-beam bears the weight of sin;

the cross-beam bears the weight of sin;

the cross-beam bears the weight of sin;

Bass

Bongos *pp*

Aufführungsdauer / Duration: ca. 30 min.

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a fight for breath by man de-nied, a

a fight for breath by man de-nied, a

a fight for breath by man de-nied, a

a fight for breath by man de-nied, a

a fight for breath by man de-nied, a

*p*

spear of proof cuts through his side,

spear of proof cuts through his side,

spear of proof cuts through his side,

spear of proof cuts through his side,

spear of proof cuts through his side,

*pp*



a spear of proof cuts through his side. And still we can-not, will not grasp the

a spear of proof cuts through his side. And still we can-not, will not grasp the

a spear of proof cuts through his side. And still we can-not, will not grasp the

a spear of proof cuts through his side. And still we can-not, will not grasp the

a spear of proof cuts through his side. And still we can-not, will not grasp the

a spear of proof cuts through his side. And still we can-not, will not grasp the

im- pact of that life lived here a-lone up - on this earth, - di - vined to lay all strife.

im- pact of that life lived here a-lone up - on this earth, - di - vined to lay all strife.

im- pact of that life lived here a - lone, di - vined to lay all strife.

im- pact of that life lived here a - lone, di - vined to lay, di - vined to lay all

im- pact of that life lived here a - lone, di - vined to lay all strife.

*p*  
Ooh

*p*  
Ooh

*p*  
Ooh

*mf*  
Ooh

*mf*  
8 strife. The price he paid for peace on earth was liv - ing with the dead; and

The price he paid for peace on earth was liv - ing with the dead; and

*mp*

Bass

Bongos ad lib.

Ooh

sus - tain - ing dai - ly bread.

sus - tain - ing dai - ly bread.

Ooh

sus - tain - ing dai - ly bread.

8 res - ur - rect - ed he pro - vides\_ sus - tain - ing dai - ly bread.

res - ur - rect - ed he pro - vides\_ sus - tain - ing dai - ly bread.



Were the heav-ens to o - pen now, - Oh see his sweat -  
 Were the heav-ens to o - pen now, - Oh see his sweat-ing  
 Were the heav-ens to o - pen now, - Oh see his

*mp*  
 Has he gone to ground?  
*mp*  
 Has he gone to ground?

Instrumental accompaniment for piano and bass.

Sax

Saxophone and piano accompaniment.

Gb/Ab Ab7 Db/Ab C/Ab Gb/Ab Ab7 Db/Ab C/Ab Fill ad lib.

Chord progression and Conga accompaniment.

*f*  
 Conga (funky)

The price he paid for  
The price he  
The price he  
The price he paid for  
The price he

Chords: Gb/Ab, Ab/Gb, Db/F, Bbm, Eb13, Ab7(SUS4), Ab7, Gb, Ebm7

mp

peace on earth was liv - ing with the dead; and res-ur-rect - ed he pro - vides \_  
p - ce on earth was liv - ing with the dead; and res-ur-rect - ed he \_ pro - vides \_  
paid for peace on earth was liv - ing with the dead; and res-ur-rect - ed he \_ pro - vides \_  
peace on earth was liv - ing with the dead; and res-ur-rect - ed he pro - vides \_  
paid for peace on earth was liv - ing with the dead; and res-ur-rect - ed he \_ pro - vides \_

Chords: F, Ebm7, Ab7, Db, Db/Cb, Gb/Bb, Gbm/A, F/A, Bb/Ab

Sax

sus-tain-ing dai - ly bread. —

sus-tain-ing dai - ly bread. —

sus-tain-ing dai - ly bread. —

sus-tain-ing dai - ly bread. —

sus-tain-ing dai - ly bread. —

ad lib.

G $\flat$ 6 Ab7 D $\flat$  Ebm7/D $\flat$  D $\flat$  Ebm7/D $\flat$  D $\flat$  B $\flat$ m F/A

Ooh —

Ooh —

Ooh —

Ooh —

mf

A

mf

A

life di-vine yet

life di-vine yet

obl.

B $\flat$ m C/E F/E $\flat$  B $\flat$ /D B $\flat$ m/D $\flat$  F/C C $^{\flat}$  C $^{\flat}$

Ooh the car - ing core

Ooh the car - ing core

Ooh the car - ing core

8 hu - man and a death be - yond our scope. The an - gels watch - ing emp - ty space, the car - ing core of

hu - man and a death be - yond our scope. The an - gels watch - ing emp - ty space, the car - ing core of

*mp*

of car - ing of hope. Mmm

hope, the car - ing of hope. Mmm

hope, the car - ing core of hope. Mmm

hope, the car - ing core of hope. Mmm

hope, the car - ing core of hope. Mmm

hope, the car - ing core of hope. Mmm

*p*

*p*

Chimes

## 2. The Source

Alto Saxophone

Piano

$\text{♩} = 60$

7

11

16

rit.

$\text{♩} = 100$

*f* *espressivo*

Bass

Perc

Cymbal

*p* *ff*



21 rit.  $\text{♩} = \text{♩}$

26  $\text{♩} = 66$

Sax

S I+II  
Time was be - fore us and all en - er - gy.

A  
His - to ry ed to e - ter - ni -

Pno  
*p*

Bass

33 *mf*

Space was en - vi-sioned and life came to

ty. Life came to

be: who is this Mak - er of mys - ter - y?

be: who is this Mak - er of mys - ter - y?

Who is this Mak - er of mys - ter - y?

Mak - er of mys - ter - y?

SI

Who is this

Who is this

Who is this Mak - er of mys - ter - y?

Who is this Mak - er of mys -

Mak - er of mys - ter - - y? Mm... *pp*

Mak - er of mys - ter - - y? Mm... *pp*

Mm... *pp*

ter - - y? Mm... *pp*

Who is this Mak - er of mys - ter - y? Mm...

S I This is the great - est "I am who I

S II This is the great - est "I am who I

A "I am who I

rit. . . . .

Piano accompaniment for measures 70-78, featuring a treble clef and a key signature of one sharp (F#). The music consists of a single melodic line with a long, sustained note in the final measure.

Male voice solo

Male voice solo for measures 70-78, starting with a treble clef and a key signature of one sharp. The melody is simple and follows the lyrics.

Al-pha, O - me - ga, the

*a few voices on the top note*

me

Piano accompaniment for measures 70-78 with vocal line. The piano part has a treble clef and a key signature of one sharp. The vocal line is written above the piano part, with a long note on the word 'me'.

am",

Al-pha, O - me - ga, the Li - on - lamb. (m)

Piano accompaniment for measures 70-78 with vocal line. The piano part has a treble clef and a key signature of one sharp. The vocal line is written above the piano part.

am",

Al-pha, O - me - ga, the Li - on, Li - on - lamb. (m)

Piano accompaniment for measures 70-78 with vocal line. The piano part has a treble clef and a key signature of one sharp. The vocal line is written above the piano part.

am",

Al-pha, O - me - ga, the Li - on lamb. (m)

Piano accompaniment for measures 70-78, featuring a grand staff with treble and bass clefs and a key signature of one sharp. The music consists of a single melodic line in the bass clef.

Male voice solo

*Freely (intensely & heartfelt)*

Male voice solo for measures 79-85, starting with a treble clef and a key signature of one sharp. The melody is more complex and expressive than the previous section.

Li - on - lamb.

Pray-ing in Geth - sem - a - ne, take this cup a - way from me, hu - man fear meets

♩ = 60

Piano accompaniment for measures 86-92, featuring a treble clef and a key signature of one sharp. The music consists of a single melodic line with a tempo marking of quarter note = 60.

love di-vine: but thy will, not mine. —

Broth-ers, I can see no light,

watch and pray with me this

*attacca*

### 3. Gethsemane

Alto Saxophone

Male voice solo

Soprano I

Soprano II

Alto

Tenor

Bass

Piano

Bass

Percussion

night.

*mp*

$\text{♩} = 60$

$B\flat\text{maj}7$   $A\text{m}^7$   $G\text{m}^7$   $F\text{maj}7$   $B\flat\text{maj}7$

4

$G\text{m}^7$   $F\text{maj}7$   $E\text{m}^7(\text{b}5)$   $A/\text{C}\sharp$   $D7/\text{C}$   $G7/\text{B}$   $B\flat\text{maj}7$   $A7(\text{sus}4)$

8

only 2nd time

only 2nd time

only 2nd time

only 2nd time

1st + 2nd time *pp*

Ooh

Ooh

Ooh

*mf*

1. Pray - ing in Geth-sem - a - ne, \_\_\_\_\_  
 2. Wit - ness to this blood I sweat, \_\_\_\_\_

take this cup a - way\_ from me, \_\_\_\_\_ hu - man fear meets  
 sor - row for a soul\_ be - set; \_\_\_\_\_ one last night to

*mf*

1. Pray - ing in Geth-sem - a - ne, \_\_\_\_\_ take this cup a - way\_ from me, \_\_\_\_\_  
 2. Wit - ness to this blood I sweat, \_\_\_\_\_ sor - row for a soul\_ be - set; \_\_\_\_\_

Dm A/C# Dm/C Dm/B Gm/Bb Gm/E A7(SUS4) Dm A/C#

Drum kit, slow rock ad lib.

4

12

only 2nd time

But thy will, not mine. \_\_\_\_\_ Broth - ers, I can  
 Face the doom of death. \_\_\_\_\_

1. But thy will, not mine. \_\_\_\_\_ Broth - ers, I can  
 2. Face the doom of death. \_\_\_\_\_

1. But thy will, not mine. \_\_\_\_\_ Broth - ers, I can  
 2. Face the doom of death. \_\_\_\_\_

love di - vine: \_\_\_\_\_ Broth - ers, I can see no light, \_\_\_\_\_  
 draw what breath, \_\_\_\_\_

*p*

*mp*

*mp*

but thy will, not mine. \_\_\_\_\_ Broth - ers, I can see no light, \_\_\_\_\_  
 face the doom of death. \_\_\_\_\_

F/C G7/B Gm/Bb F/A Gm7 Gm7/C A/C# D7/C

15

1. | 2.

see no light, watch and pray this night. see no light,  
 see no light, watch and pray this night. see no light,  
 see no light, watch and pray this night. see no light,  
 watch and pray with me this night. watch and pray with me this night.  
 watch and pray with me this night. watch and pray with me this night.

G7/B B♭maj7 A7(sus4) G7/B B♭maj7

8 8

18

and pray with him, with him this night.  
 watch and pray with him, with him this night.  
 watch and pray with him, with him this night, this night.

F/A Dm7 A/C# Bm7 Bm7/E A D/A

fill fill

f f

Musical score for measures 22-25. The vocal line begins with a melodic phrase in F#m, transitioning to C#m. The piano accompaniment consists of chords and a rhythmic bass line.

Musical score for measures 26-29. The vocal line continues with the melodic phrase. The piano accompaniment includes chords: A, G/A, A, D/A, A, G/A, F#m/C#, and C#m. A large watermark 'CARUS' is overlaid on the score.

Musical score for measures 30-33. The vocal line includes the lyrics "Ooh Ah" repeated four times, marked with a piano (*p*) dynamic. The piano accompaniment features chords: F#m, C#m, Bm7, and Bm7/E. A large watermark 'CARUS' is overlaid on the score.

Musical score for measures 34-37. The piano accompaniment features chords: F#m/C#, C#m, Bm7, Bm7/E, F#m, C#/E#, F#m/E, and F#m/D#. A large watermark 'CARUS' is overlaid on the score.



30

Ooh Ah Ah

Ooh Ah Ah

Ooh Ah

Ooh Ah

Ooh Ah

Bm/D Bm/G# C#7(SUS4) F#m C#/E# A/E B7/D# Bm/D A/C# Bm7 D/E

34

do dn doo dn Ah

do dn doo dn Ah

do dn doo dn Ah

do dn doo dn Ah

do dn doo dn Ah

C#/E# F#7/E B7/D# Dmaj7 A/C# Am/C Fmaj7 Bbmaj7 A7(SUS4)

16 fill

As the fat-ed hour draws nigh, — see the light ap-proach — the sky. — Hear the beat of

As the fat-ed hour draws nigh, — see the light ap-proach — the sky. — Hear the beat of

As the fat-ed hour draws nigh, — see the light ap-proach — the sky. — Hear the beat of

8 As the fat-ed hour draws nigh, — see the light ap-proach — the sky. — Hear the beat of

As the fat-ed hour draws nigh, — see the light ap-proach — the sky. — Hear the beat of

*f* *f* *f* *f* *f*

Dm A/C# Dm/C Dm/B Gm/Bb Gm/E A/C# Dm A/C#

*f* *f*

*f* *mp*

4

drums, — Hear the beat of

drums, — he comes. — Hear the beat of

Ro-man drums, — be it so: he comes. — Hear the beat of

8 Ro-man drums, — be it so: he comes. — Hear the beat of Ro-man drums, —

Ro-man drums, — be it so: he comes. — Hear the beat of Ro-man drums, —

*mp* *pp* *pp* *pp* *p* *p*

F/C G7/B Gm/Bb F/A Gm7 Gm7/C A/C# D7/C

*mp* *p* *mp* *p*

Ro-man drums, \_\_\_\_\_ be it so: he comes. \_\_\_\_\_

Ro-man drums, \_\_\_\_\_ be it so: he comes. \_\_\_\_\_

Ro-man drums, \_\_\_\_\_ be it so: he comes. \_\_\_\_\_

8 be it so: he comes. \_\_\_\_\_

be it so: he comes. \_\_\_\_\_

G7/B Bbmaj7 Am7 G7/B Bbmaj7

Ooh \_\_\_\_\_

Ooh \_\_\_\_\_

Ooh \_\_\_\_\_

Ooh \_\_\_\_\_

Ooh \_\_\_\_\_

Gm7 Fmaj7 G7 Bbmaj7 A7(SUS4)

attacca (♩ = ♩)

# 4. The Nails of Death

♩ = 60

Alto Saxophone

Soprano

Alto

Tenor

Bass

Piano

Bass

Percussion

6 Sax

Cymb

*pp* *f*

The nails of death are driv-en in, the  
 The nails of death are driv-en in, the  
 The nails of death are driv-en in, the  
 The nails of death are driv-en in, the

Ped.

cross-beam bears the weight of sin; a fight for breath by man de-nied, a  
 cross-beam bears the weight of sin; a fight for breath by man de-nied, a  
 cross-beam bears the weight of sin; a fight for breath by man de-nied, a  
 cross-beam bears the weight of sin; a fight for breath by man de-nied, a

spear of proof cuts through his side. No proph-et left to call up-on, the

spear of proof cuts through his side. No proph-et left to call up-on, the

spear of proof cuts through his side. No proph-et left to call up-on, the

spear of proof cuts through his side. No proph-et left to call up-on, the

Bass

Perc

Bongos

*mp*

word: all hope is gone. Is this God's will and Je-sus' doom, to

fi-nal word: all hope is gone. Is this God's will and Je-sus' doom, to

fi-nal word: all hope is gone. Is this God's will and Je-sus' doom, to

fi-nal word: all hope is gone. Is this God's will and Je-sus' doom, to

4 8



53

S I *f* Sab-bath pass-es slow-ly by of

S II *f* Sab-bath pass-es slow-ly by of

A *f* Sab-bath pass-es slow-ly by of

Gm7/C Bb F

12 Fill 16

58

shak-ing heads, of won-d'ring why; a star-ry night as at his birth, a

shak-ing heads, of won-d'ring why; a star-ry night as at his birth, a

shak-ing heads, of won-d'ring why; a star-ry night as at his birth, a

Bb/F F Bb/D Gm7 F/A Dm9 Gm7 C13

20



62 S I Break  
 mys-ter-y in-volv-ing earth. \_

S II  
 mys-ter-y in-volv-ing earth. \_

A  
 mys-ter-y in-volv-ing earth. \_

T  
 No proph-et left to call\_ up-on, the fi-nal

B  
 No proph-et left to call\_ up-on, the fi-nal

A7/C# Dm9 G7 Gm7/C Gm7 Gm7/C F

Break Conga Lib.

67 Sax

Mm

Mm

Mm

word: all hope\_ is gone. \_ Is

word: all hope\_ is gone. \_ Is

Bb/F F Bb/D F/C G7/B C/Bb

4

8 this God's will and Je - sus' doom, to rest for - ev - er in a tomb? A Sab-bath

8 this God's will and Je - sus' doom, to rest for - ev - er in a tomb? A Sab-bath

F/A Fm/Ab Gm7 C7 A/C# Dm9 G7 C(sus)

8 12

Sab-bath pass-es by of shak-ing heads, of won-d'ring why; a

Sab-bath pass-es slow-ly by of shak-ing heads, of won-d'ring why; a

Sab-bath pass-es slow-ly by of shak-ing heads, of won-d'ring why; a

8 pass - - es slow - ly by of shak-ing heads, of won-d'ring why; - a

pass - - es slow - ly by of shak-ing heads, of won-d'ring why; - a

Bb F Bb/F F

Congas ad lib. 4

star-ry night as at his birth, a mys-ter-y in-volv-ing earth.

star-ry night as at his birth, a mys-ter-y in-volv-ing earth.

star-ry night as at his birth, a mys-ter-y in-volv-ing earth.

star - ry night as at his birth, a mys-ter - y in-volv-ing earth.

star - ry night as at his birth, a mys-ter - y in-volv-ing earth.

B $\flat$ /D Gm<sup>7</sup> F/A Dm<sup>9</sup> Gm<sup>7</sup> C<sup>13</sup> A<sup>7</sup>/C# Dm<sup>9</sup> G<sup>7</sup> Gm<sup>7</sup>/C

guard or, in - side is dark-ness, noth - ing more, -

stone and so guard the door, in - side is dark-ness, noth - ing more, -

A soldiers guard the door, in - side is dark-ness, noth - ing more, -

Gm<sup>7</sup>(b<sup>5</sup>)/C Fm/C E $\flat$ /C D $\flat$ /C B $\flat$ m/C Fm/C G<sup>7</sup>/B

Chimes

S I+II *p*  
 ex - cept a bod - y bent and bowed\_ sur - round - ed by a blood - stained  
 ex - cept a bod - y bent and bowed\_ sur - round - ed by a blood - stained  
 Ex - cept a bod - y bent and bowed\_ sur - round - ed by a blood - stained  
 Ex - cept a bod - y bent and bowed\_ sur - round - ed by a blood - stained

C7/Bb F/A Fm/Ab Gm7 C7 A7/C# Dm7 G7

*rit.*  
 sur - round - ed by ...  
 Ex - cept a bod - y bent and bowed sur - round - ed by a blood - stained shroud.  
 Ex - cept a bod - y bent and bowed sur - round - ed by a blood - stained shroud.  
 shroud. Ex - cept a bod - y bent and bowed sur - round - ed by a blood - stained shroud.  
 shroud. Ex - cept a bod - y bent and bowed sur - round - ed by a blood - stained shroud.

Gm7/C

*attacca*

# 5. When God Raised the Dead

♩ = 60 rit. a tempo ♩ = 60

Alto Saxophone

Piano

Bass

Percussion

7

13 Sax

18 rit.

T+B unis.

When

22 a tempo ♩ = 60

God raised the dead, he washed with his mer-cy the blood man has shed. The

*mf*

26

prom - ised Mes - si - ah taught man to re - pent; sal - va - tio e-sto a

*p*

*mf*

29

cos mic - vent.

*mf*

Bass

33

Sax

S I a cappella

S II Ah the

A Ah the

T Ah the

B When hope is ful-filled, the doubt-er is si-lent, the

When hope is ful-filled, the doubt-er is si-lent, the

42

doubt - er is si - lent, heart - sick are thrilled. A

doubt - er is si - lent, heart - sick are thrilled. A

doubt - er is si - lent, heart - sick are thrilled. A

heart - sick are thrilled. A prom - ise is kept as in

heart - sick are thrilled. A prom - ise is kept as in

45

true res - ur - rec - tion en - liv - - - - ens the land. Con -

true res - ur - rec - tion en - liv - - - - - ens the land. Con -

true res - ur - rec - tion en - liv - - - - - ens the land. Con -

deed it was planned; a true res - ur - rec - tion en - liv - - - - - ens the land. Con -

deed it was planned; a true res - ur - rec - tion en - liv - - - - - ens the land. Con -

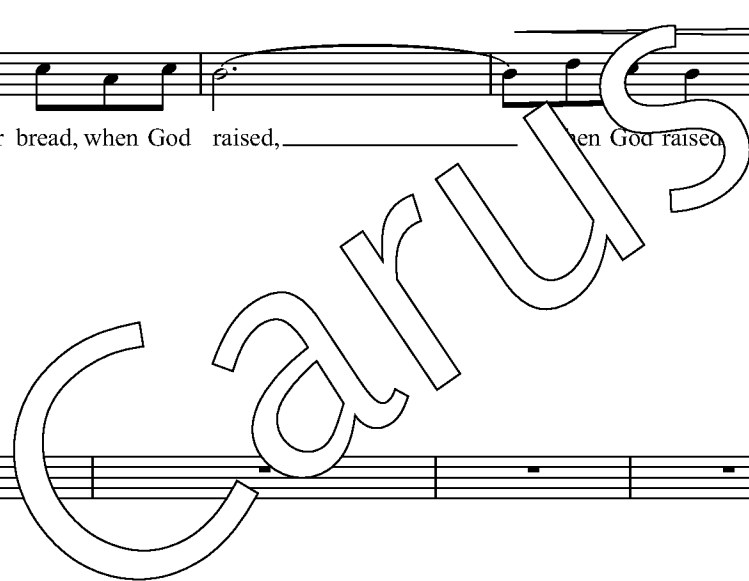
fer now up-on us a new tes-ta-ment: Let love be our bread, when God raised \_\_\_\_\_ the dead, when God raised\_ the

fer now up-on us a new tes-ta-ment: Let love be our bread, when God raised \_\_\_\_\_ the dead, when God raised\_ the

fer now up-on us a new tes-ta-ment: Let love be our bread, when God raised\_ the dead, when God raised\_ the

fer now up-on us a new tes-ta-ment: Let love be our bread, when God raised\_ the dead, when God raised\_ the

fer now up-on us a new tes-ta-ment: Let love be our bread, when God raised, \_\_\_\_\_ en God raised\_ the



*p* dead. Let love be

*p* dead. our br

*p* dead. Let love bread.

*mf* dead. When

*mf* dead. When

Pno

Rhythmically

C Dm7 C/E F Fm<sup>6</sup>/G

Bass



60 *mp*

The

*mp*

The

*mp*

The

hope is — ful - filled, the doubt-er is si - lent, the heart-sick are thrilled. —

hope is — ful - filled, the doubt-er is si - lent, the heart-sick are thrilled. —

C Dm<sup>7</sup> C/E F C/G F/C

Drum kit

4

64 *p*

doubt-er is si - lent, heart-sick are thrilled. — is kept as — in

*p*

doubt-er is si - lent, the heart-sick are thrilled. — is kept as — in

*p*

doubt-er is si - lent, the heart-sick are thrilled. — is kept as — in

*mf*

A prom-ise is kept\_ as in deed it was planned;\_ a

*mf*

A prom-ise is kept\_ as in deed it was planned;\_ a

C/G F/G C/G F/G Am D<sup>7</sup> Bm<sup>7</sup>(b<sup>5</sup>) E<sup>7</sup>

8

68

deed it was planned; en - liv - ens the land. *mf*

deed it was planned; en - liv - ens the land. *mf*

deed it was planned; en - liv - ens the land. *mf*

true res - ur - rec - tion en - liv - ens the land. When

true res - ur - rec - tion en - liv - ens the land. When

Am D7 Fm<sup>9</sup>/G C/E Am<sup>7</sup> Dm<sup>7</sup> G<sup>9</sup>(sus4)

12

72

for - ev - er un - sealed. \_

for - ev - er un - sealed. \_

for - ev - er un - sealed, \_ for - ev - er un - sealed. \_

truth is re - vealed, \_ the stone of the heart \_ is for - ev - er un - sealed. \_ With

truth is re - vealed, \_ the stone of the heart \_ is for - ev - er un - sealed. \_ With

E<sup>b</sup> Fm<sup>7</sup> E<sup>b</sup>/G A<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> A<sup>b</sup>/B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> A<sup>b</sup>/B<sup>b</sup>

16

words of a - tone - ment in - vad - ing their ears\_ old en - e - mies gath - er to lay\_ a - side fears.\_ Con -

words of a - tone - ment in - vad - ing their ears\_ old en - e - mies gath - er to lay\_ a - side fears.\_ Con -

Cm F7/A Eb/Bb Ab/Bb Cm Bb Abmaj7 G7(sus4)

Con - fer a - ges - ta - ri - um when God raised the dead.\_ Con - fer a

ges - ta - ri - um when God raised the dead.\_

ges - ta - ri - um when God raised the dead.\_

ges - ta - ri - um when God raised the dead.\_

fer now up - on\_ us a new tes - ta - ment: Let love be our bread,\_ when God raised\_ the dead.\_

fer now up - on\_ us a new tes - ta - ment: Let love be our bread,\_ when God raised\_ the dead.\_

F C/E Dm7 C F C/E D7 G7 Fill

86

S I

tes - ta - ment on us, a new tes - ta - ment: Let love be bread, let

S II

Con - fer a tes - ta - ment on us, a new tes - ta - ment: Let love be bread,

A

Con - fer a tes - ta - ment on us, a new tes - ta - ment: Let love be bread,

F E7 Dm7 G7 C C/B> F/A Fm/Ab

91

Sax

love be bread, when raised the dead. With words of a -

le ve bread, raised the dead. With words of a -

let when God raised the dead. With words of a -

T With words of a - tone - ment in - vad - ing their ears - old

B With words of a - tone - ment in - vad - ing their ears - old

E7/G# A7/G F G7(sus4) Am D7 Bm7(b5) E7

tone - ment to lay.

tone - ment to lay.

tone - ment to lay.

en - e - mies gath - er to lay a - side fears. Con - fer now up - on us a

en - e - mies gath - er to lay a - side fears. Con - fer now up - on us a

Am D7 Fm6/G C/E Cm/Eb Dm7 G7 F C/E

16

When

When

When

When

*brilliant with power*

new tes - ta - ment. Let love be our bread, when God raised the dead.

*brilliant with power*

new tes - ta - ment: Let love be our bread, when God raised the dead.

Dm7 C F C/E D9 G7

S I  
truth is re - vealed, \_ the stone of the heart \_ is for - ev - er un - sealed. \_ With

S II  
truth is re - vealed, \_ the stone of the heart \_ is for - ev - er un - sealed. \_ With

A  
truth is re - vealed, \_ the stone of the heart \_ is for - ev - er un - sealed. \_ With

F Gm7 F/A Bb F/C Bb/C F/C Bb/C

*p*

4

*p*

w a - tone - ment \_ their ears \_ old en - e-mies gath - er to lay \_ a-side fears.

words \_ in - vad-ing their ears \_ old en - e-mies gath - er to lay \_ a-side fears.

words of a - tone - ment \_ in - vad-ing their ears \_ old en - e-mies gath - er to lay \_ a-side fears.

Dm G7/B F/C Bb/C Dm Am/C Bbmaj7

8

Meno mosso

Con - fer now up - on us a new tes - ta - ment: Let love be our bread, when God

Con - fer now up - on us a new tes - ta - ment: Let love be our bread, when God

Con - fer now up - on us a new tes - ta - ment: Let love be our bread, when God

Con - fer now up - on us a new tes - ta - ment: Let love be our bread, when God

Con - fer now up - on us a new tes - ta - ment: Let love be our bread, when God

A7(SUS4) A7 G D/F# Em7 D G D/F#

Drum kit

12

raised the dead. (d) Since hope is ful-filled,

raised the dead. (d) Since hope is ful-filled,

raised the dead. (d) Since hope is ful-filled,

raised the dead.

raised th

E7 A7(SUS4) D Em7 D/F#

Break Bongos



119 S I  
go on and re-build. Go on and re-build.

S II  
go on and re-build. Go on and re-build.

A  
go on and re-build. Go on and re-build.

D Em7 D/F# G A

123 G A Gb Cm7 F7

*attacca*

# 6. The Grave is Empty

*♩* = 90

Alto Saxophone

Male voice solo

Soprano I+II  
His grave is emp-ty, the mys-ter - y solved, there is no place he\_\_ is not in-volved.\_

Alto  
His grave is emp-ty, the mys-ter - y solved, there is no place he\_\_ is not in-volved.\_

Tenor

Bass

Piano  
ad lib.  
B $\flat$ maj7 E $\flat$ 9 Dm7(b5) G7(#5) Cm9 F13 Eb/B $\flat$  B $\flat$

Bass

Percussion

8 T *mf*  
His spir - it spread-ing\_ be - yond and\_ a - bove, this is the gift\_ of e - ter-nal love.

B *mf*  
His spir - it spread-ing\_ be - yond and\_ a - bove, this is the gift\_ of e - ter-nal love.

B $\flat$  Cm7 F7 B $\flat$  Gm7 Cm7 F7(sus4) B $\flat$

15 S I+II

*f*

We know this Mak - er of our mys - ter - y, life that is past and that is to be.

*f*

We know this Mak - er of our mys - ter - y, life that is past and that is to be.

Cm7 F7 Bb Eb9 Dm7(b5) G7(#5) Cm9 F13 Eb/Bb Bb

22

1. This is the great - est "I am who I am", Al - pha, O -  
 2. His grave is emp - ty, the mys - ter - y solved, there is no

T

1. This is the great - est "I am who I am", Al - pha, O -  
 2. His grave is emp - ty, the mys - ter - y solved, there is no

B

1. This is the great - est "I am who I am", Al - pha, O - me - ga, the Li - on - lamb.  
 2. His grave is emp - ty, the mys - ter - y solved, there is no place he is not in - volved.

Bb Cm7 F7 Bb Gm7 Cm7

Conga  
 Calypso ad lib.

Sax

1.

S I+II

me - ga, the Li - on - lamb.  
place he is not in - volved.

A

me - ga, the Li - on - lamb.  
place he is not in - volved.

F7 Eb/Bb Bb Db Ebm7 Ab7 Db

2.

*f with joy*  
la la la  
*f with joy*  
la la la  
*f with joy*  
la la la la la la  
*f with joy*  
la la la la la la

Bbm7 Ebm7 F7 Bb Db Ebm7

*f*

la la la la la la la

la la la la la la la

la la la la la la la la la

la la la la la la la la la

Ab7 Db Bbm7 Ebm7 F7 Bb

46 Male voice solo

This is the great one who I

Al-pha, O-me-ga, the Li-on-lamb.

Al-pha, O-me-ga, the Li-on-lamb.

Al-pha, O-me-ga, the Li-on-lamb.

Al-pha, O-me-ga, the Li-on-lamb.

Al-pha, O-me-ga, the Li-on-lamb.

Bb Cm7 F7 Bb Gm7 Cm7

*mp*



there is no place he is not in-volved.

S I+II

*f with joy*

*f with joy*

*f with joy*

*f with joy*

*f*

Dm7(b5) G7(#5) Cm<sup>9</sup> F<sup>13</sup> B<sup>b</sup> D<sup>b</sup> Eb<sup>m</sup>

72

la la la la  
la la  
la la la la la la la la  
la la la la la la la la

Ab<sup>7</sup> D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> Eb<sup>m</sup> Ab<sup>7</sup> D<sup>b</sup> Eb<sup>m</sup> Ab<sup>7</sup>

79

S I  
Al-pha, O-me - ga, the Li - on - lamb.

S II  
Al-pha, O-me - ga, the Li - on - lamb.

Al-pha, O-me - ga, the Li - on - lamb.

Al-pha, O-me - ga, the Li - on - lamb.

Al-pha, O-me - ga, the Li - on - lamb.

Al-pha, O-me - ga, the Li - on - lamb.

Al-pha, O-me - ga, the Li - on - lamb.

Db Gbmaj7 Fm7(b5) Bb7 Ebm7 Ab7 Db Bbm7

Sax

86 Sax

Ab7 Db Ebm7 Ab7 Db Gbmaj7 Fm7(b5) Bb7 Ebm7 F7



This is the great - est "I am who I am", Al-pha, O - me - ga, the

This is the great - est "I am who I am", Al-pha, O - me - ga, the

This is the great - est "I am who I am", Al-pha, O - me - ga, the

This is the great - est "I am who I am", Al-pha, O - me - ga, the

This is the great - est "I am who I am", Al-pha, O - me - ga, the

tacet

98 Male voice solo

mp - ty, the ... y solved.

Li - on - lamb. There is no

Li - on - lamb. There is no

Li - on - lamb. There is no

Bb Cm7 F7 Bb Eb9 Dm7(b5) G7(#5)

play!



# 7. At Break of Day

♩ = 90

Alto Saxophone

Soprano I

Soprano II

Alto

Tenor

Bass

Piano

Bass

Percussion

*p*

At

At

Fm<sup>7</sup>/Eb Eb Fm<sup>7</sup>/Eb Eb Fm<sup>7</sup>/Eb Eb Eb

(continue previous movement ♩ = ♩) Stop

5

T

break of day the wom-en ap-proach-ing Jo-seph's cave, in - tent on salv-ing Je - sus\_ in the dread-ful grave,

B

break of day the wom-en ap-proach-ing Jo-seph's cave, in - tent on salv-ing Je - sus\_ in the dread-ful grave,

ad lib.

Fm<sup>7</sup>/Eb Eb Fm<sup>7</sup>/Eb Eb Eb/D Cm G/B Cm D/F#

Bass ad lib.

Fm<sup>7</sup>/Eb Eb Fm<sup>7</sup>/Eb Eb Cm G/B Cm D/F#

9 S I  
The stone is gone, the sol-diers are no

S II  
The stone is gone, the

A  
The stone is gone, the

in-tent on salv - ing Je-sus in the dark and dread - ful grave.

in-tent on salv - ing Je-sus in the dark and dread - ful grave.

G<sup>7</sup>/F C/E Cm/E<sup>b</sup> G/D D<sup>11</sup> G Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>7

fill ad lib.

G<sup>7</sup>/F C/E Cm/E<sup>b</sup> G/D D<sup>11</sup> G F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup>

15  
more. In si-lent fear but cu-rious they peer\_ in - side\_ the o - pen door.

sol-diers are no more. In si-lent fear but cu-rious they peer\_ in - side\_ the

sol-diers are no more. In si-lent fear but cu-rious they peer\_ in - side\_ the

D<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>7(SUS4) B<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>/G G/B Cm Cm/B<sup>b</sup> A<sup>b</sup> Fm

D<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>7(SUS4) B<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>/G G/B Cm Cm/B<sup>b</sup> A<sup>b</sup> Fm

The stone is  
o-pen door. — The stone is  
o-pen door. —

In si-lent fear they stop and peer in - side the o - pen door. —

In si-lent fear they stop and peer in - side the o - pen door. —

Dm7(b5) G7/B Ab Eb/G G7/B Cm F7 Bb7(SUS4) Bb7

Dm7(b5) G7/B Ab Eb/G G7/B Cm F7 Bb7(SUS4) Bb7

gone the sol-diers are no more, are no more. — In si-lent fear they  
go the sol-diers are no more, are no more. — In si-lent fear they  
The stone is gone, the sol-diers are no more, are no more. — In si-lent fear

Mm —

Mm —

obl.

Ab Fm7 G7 Fm7 Bb7 Eb Eb/Db Ab/C Abm/Cb

Ab Fm7 G7 Fm7 Bb7 Eb Eb/Db Ab/C Abm/Cb

Sax

Fill ad lib.

Fm7/Eb

Eb

Saxophone staff with rests and a fill ad lib. section.

Vocal line 1: stop and peer\_ in-side the o - pen door.\_\_\_\_\_

Vocal line 2: stop and peer\_ in-side the o - pen door.\_\_\_\_\_

Vocal line 3: they stop and peer\_ in-side the o - pen door.\_\_\_\_\_

Vocal line 4: An an - gel bids them wel-come, and

Vocal line 5: An an - gel bids them wel-co, and

Piano accompaniment with chords: G/B, C/Bb, Ab, Bb7, Eb

Piano accompaniment with chords: G/B, C/Bb, Ab, Bb7, Eb

Drum kit ad lib. section

Vocal line 6: pac - i - fies their fear. The shroud is neat-ly fold-ed, there is no bod - y here. The shroud is neat -

Vocal line 7: pac - i - fies their fear. The shroud is neat-ly fold-ed, there is no bod - y here. The shroud is neat -

Piano accompaniment with chords: Fm7/Eb, Eb, Eb/D, Cm, G/B, Cm, D/F#, G7/F, C/E

Piano accompaniment with chords: Fm7/Eb, Eb, Eb/D, Cm, G/B, Cm, D/F#, G7/F, C/E

Drum kit ad lib. section

38

Cm/Eb G/D D11 G Fm7 Bb7 Ebmaj7 Abmaj7 Dbmaj7 Dbmaj7/C

For Je-sus is a - live, be - lieve his word and you will

For Je - sus is a - live, be - lieve his word\_ and you will

For Je - sus is a - live, be - lieve his word\_ and you will

- ly fold-ed, and there is no bod - y here.

- ly fold-ed, and there is no bod - y here.

Cm/Eb G/D D11 G Fm7 Bb7 Ebmaj7 Abmaj7 Dbmaj7 Dbmaj7/C

Cm/Eb G/D D11 G Fm7 Bb7 Ebmaj7 Abmaj7 Dbmaj7 Dbmaj7/C

Cm/Eb G/D D11 G Fm7 Bb7 Ebmaj7 Abmaj7 Dbmaj7 Dbmaj7/C

44

Bb7(SUS4) Ab Eb G/B Cm Cm/Bb Ab Fm7 Dm7(b5) G7/B

see... he will go be - fore\_ his peo - ple to the shores of\_ Gal - i - lee.\_

see. For he will go be - fore\_ his peo - ple to the shores\_ of Gal - i - lee.\_

see. For he will go be - fore\_ his peo - ple to the shores\_ of Gal - i - lee.\_

Bb7(SUS4) Bb7 Ab Eb/G G/B Cm Cm/Bb Ab Fm7 Dm7(b5) G7/B

Bb7(SUS4) Bb7 Ab Eb/G G/B Cm Cm/Bb Ab Fm7 Dm7(b5) G7/B

49

Ab Eb/G G7/B Cm F7 Bb7(SUS4) Bb7 obl.

Musical staff with notes and rests.

T

Will go be-fore his\_\_\_ peo-ple to the shores of Gal - i - lee, Mm\_\_\_\_\_

B

Will go be-fore his\_\_\_ peo-ple to the shores of Gal - i - lee, Mm\_\_\_\_\_

Ab Eb/G G7/B Cm F7 Bb7(SUS4) Bb7 Ab Fm7 G7

Piano accompaniment staves.

Ab Eb/G G7/B Cm F7 Bb7(SUS4) Bb7 Ab Fm7

Piano accompaniment staves.

55

Musical staff with notes and rests.

Musical staff with notes and rests.

will go be - fore \_\_\_ his peo-ple to \_\_\_ the shores of Gal - i - lee.

Musical staff with notes and rests.

will go be - fore \_\_\_ his peo-ple to \_\_\_ the shores of Gal - i - lee.

Fm7 Bb7 Eb Eb/Db Ab/C Abm/Cb G/B C/Bb Ab Bb7

Piano accompaniment staves.

Fm7 Bb7 Eb Eb/Db Ab/C Abm/Cb G/B C/Bb Ab Bb7

Piano accompaniment staves.

*p*



60

They all leave but for Mar-y, who stays be-hind by choice; she asks the gar-den-er and hears that

They all leave but for Mar-y, who stays be-hind by choice; she asks the gar-den-er and hears that

They all leave but for Mar-y, who stays be-hind by choice; she asks the gar-den-er and hears that

E $\flat$  tacet

E $\flat$  tacet

tacet

64

— fa-mil-iar voice, — she asks the gar - den-er and hears that — fa - mil - iar voice.

— fa-mil-iar voice, she asks the gar - den - er and hears that — fa - mil - - iar voice.

— fa-mil-iar voice, she asks the gar - den - er and hears that — fa - mil - iar voice.

Sax

Musical notation for Saxophone, measures 69-75.

Pno ad lib.

Fm7 Bb7 Ebmaj7 Abmaj7 Dbmaj7 Bb7(sus4) Ab Eb/G G/B Cm Cm/Bb Ab Fm7

Piano accompaniment staff with slash marks, measures 69-75.

Bass ad lib.

Fm7 Bb7 Ebmaj7 Abmaj7 Dbmaj7 Bb7(sus4) Ab Eb/G G/B Cm Cm/Bb Ab Fm7

Bass line staff with slash marks, measures 69-75.

Conga ad lib.

Conga staff with slash marks, measures 69-75.

Musical notation for Saxophone, measures 76-82.

Vocal staff with lyrics: "At break of day the", "At break of day the", "At break of", "At break of day the", "At break of". Includes a large watermark "Carus" and a large stylized "GA" graphic.

Dm7(b5) G7/B Ab Eb/G G7/B Cm F Bb7(sus4) Bb7 Ab Fm7

Piano accompaniment staff with slash marks, measures 76-82.

Dm7(b5) G7/B Ab Eb/G G7/B Cm F Bb7(sus4) Bb7 Ab Fm7

Bass line staff with slash marks, measures 76-82.

Musical staff with treble clef and key signature of two flats.

Musical staff with lyrics: wom - en were ap - proach - ing Jo-seph's cave, in-tent on salv - ing Je - sus in \_\_\_\_\_

Musical staff with lyrics: wom - en were ap - proach - ing Jo-seph's cave, in-tent on salv - ing Je - sus in \_\_\_\_\_

Musical staff with lyrics: day the wom-en were ap - proach - ing Jo-seph's cave, in-tent on salv - ing Je - sus in \_\_\_\_\_

Musical staff with lyrics: wom - en were ap - proach - ing Jo-seph's cave, in-tent on salv - ing Je-sus in \_\_\_\_\_ the dark and

Musical staff with lyrics: day the wom-en were ap - proach - ing Jo-seph's cave, in-tent on salv - ing Je-sus in \_\_\_\_\_ the dark and

G7 Fm7 Bb7 Eb Eb/Db Ab/C Abm/Cb G/B C/Bb

Empty musical staves for piano accompaniment.

G7 Fm7 Bb7 Eb Eb/Db Ab/C Abm/Cb G/B C/Bb

Empty musical staves for piano accompaniment.

Empty musical staves for piano accompaniment.

— the dark and dread-ful grave. —

— the dark and dread-ful grave. —

— the dark and dread-ful grave. —

dread - - ful grave. —

dread - - ful grave. —

Ab Bb7 Eb Solo

Ab

rit.

attacca

# 8. One Faith, One Hope

♩ = 66

Alto Saxophone

Soprano I+II

Alto I+II

Tenor

Bass

One faith, one hope, one ev - er - last - ing Lord \_\_\_\_\_ is the truth sent

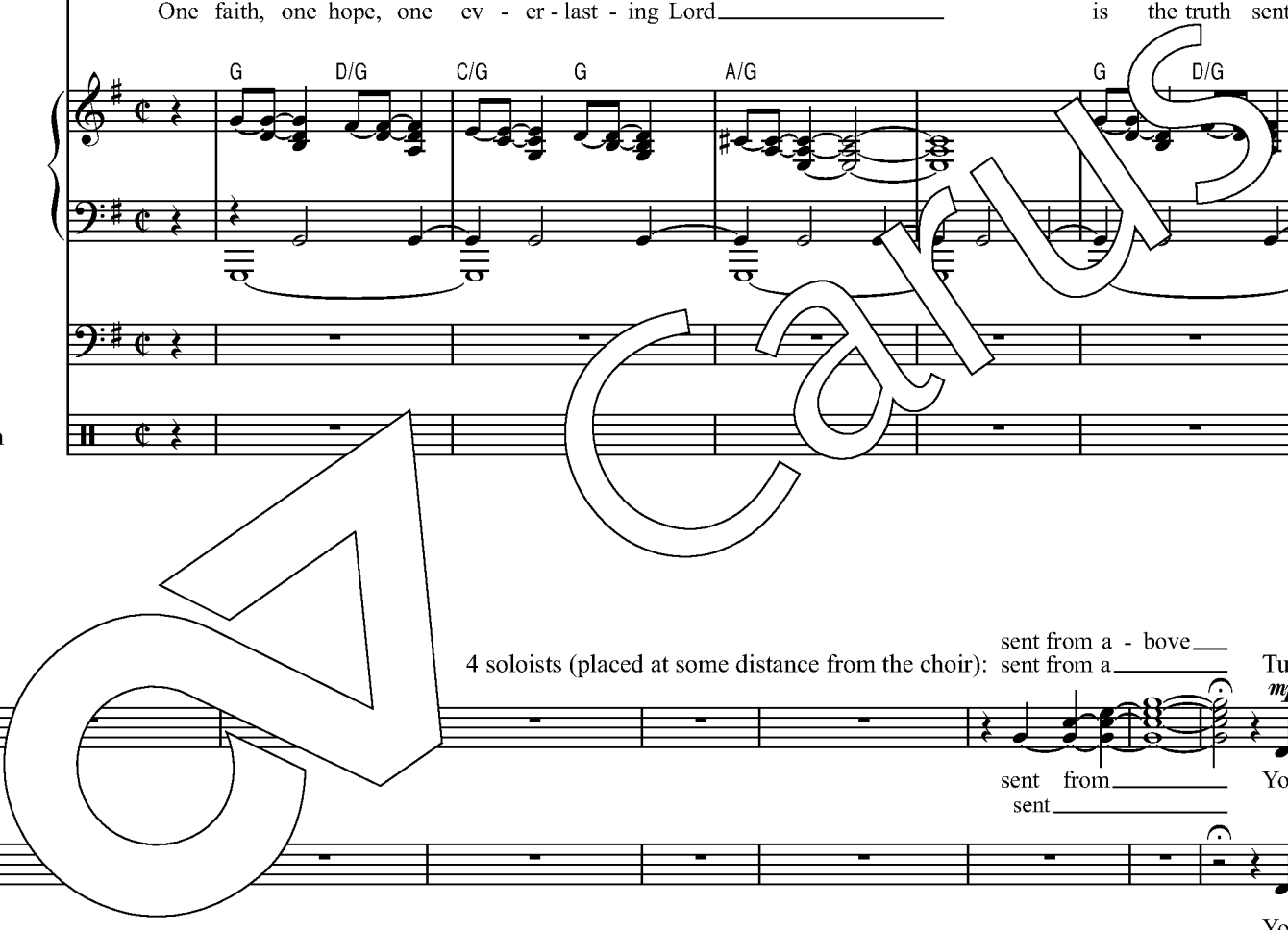
One faith, one hope, one ev - er - last - ing Lord \_\_\_\_\_ is the truth sent

Piano

Bass

Percussion

G D/G C/G G A/G G D/G



6

4 soloists (placed at some distance from the choir): sent from a - bove \_\_\_\_\_ Tutti  
sent from a \_\_\_\_\_ mp

sent from \_\_\_\_\_ You  
sent \_\_\_\_\_

You

to us from a - bove, \_\_\_\_\_ that you are love, \_\_\_\_\_ that you are love. \_\_\_\_\_

to us from a - bove, \_\_\_\_\_ that you are love, \_\_\_\_\_ that you are love. \_\_\_\_\_

C/G G A/G Am/G C/D

14

bear our sin up - on the ho - ly cross, \_\_\_\_\_  
 bear our sin up - on the ho - ly cross, \_\_\_\_\_

G D/G C/G G A/G

18

God has giv'n us you be our guide, \_\_\_\_\_ for us you died \_\_\_\_\_  
 God has giv'n us you be our guide, \_\_\_\_\_ for us you died \_\_\_\_\_  
 God has giv'n us you be our guide, \_\_\_\_\_ for us you died \_\_\_\_\_ to be our guide,  
 For us you died \_\_\_\_\_ to be our guide,  
 For us you died \_\_\_\_\_ to be our guide,

G D/G C/G G A/G ad lib. D/F# Dm/F



S  
A  
T  
B

Re-joice for all the bless-ings of your grace, bells of East-er, ring—  
all the bless-ings of your grace, ring out loud and true, East - er bells:—  
all the bless-ings of your grace, ring out loud and true, East - er bells:—

A/C# Bm7 E11 A D A/C# Bm7

loud and true hope in you. —  
Our hope in you.  
Our hope in you.

E7 C#/E# F#7/E ad lib. Ebm7 Bbm Bbm/Ab

Drum kit  
Soft rock ad lib.



47

47

*p*  
You bear our sin up-on the

*p*  
You bear our sin up-on the

*mf*  
You bear our sin up - on the ho - ly cross,

*mf*  
You bear our sin up - on the ho - ly cross,

Chords: G $\flat$ , C/E, Am $^7$ , Dm $^7$ , C/E, Dm $^7$ , G $^7$ , C(sus $_2$ )

54

54

ho ly God gave you to be our guide, for us you died. *f*

ho ly God gave you to be our guide, for us you died.

God gave us you to be our guide, for us you died.

God gave us you to be our guide, for us you died.

Chords: F, C/E, Am $^7$ , A $\flat$ , /G, Fm $^7$ , Em $^7$

60

God gave us you to be our guide, —

God gave us you to be our guide, —

*f* *ff*

F#/E Ebm7 Bbm Bbm/Ab Gb C/E

*f* *ff*

66

Re - jice for all the bless-ings of your grace, —

Re - jice for all the bless-ings of your grace, —

for us you died.

for us you died, for us you died.

*mp* *mp* *mf* *mp*

Am7 D7(SUS4) D7 G D/G C/G G A/G

obl.

tacet

bells of East - er, ring out loud and true: —

A I  
bells of East - er, ring out loud and true: —

A II  
bells of East - er, ring out loud and true: — Our hope in you.

Our hope in you.

Our hope in you.

G D/G C/G G A/G

Our hope in you. Ring loud and true: — To be our guide.

Ring loud and true: — To be our guide, —

Ring loud and true: — To be our guide, —

Ring loud and true: — To be our guide, —

ad lib.  
D/F# Dm/F D♭/F F#/E Bm7

Sax

for us you died. —

for us you died. —

for us you died. —

E7 A E/A D/A A B7/A

rit.

Ooh

Ooh

Ooh

Ooh

Ooh

Ooh

Ooh

*p*