

# The Resurrection

## for SATB choir, soloists and organ

### David Pennant

A Sequel to the Crucifixion by John Stainer, my Great Grandfather.

Stainer's Crucifixion lasts about fifty minutes, and ends with the death on the cross. It was after singing in a performance at Southwell in April 2014 that I wondered about creating a sequel along the same lines, to give the story of the Resurrection appearances. The work lasts thirty-five minutes, so that the two works with an interval between them makes a programme of a satisfactory length.

The opening picks up Stainer's music representing darkness, using it as a bridge to the darkness of the Sunday morning at the tomb. It also happens to be the most harmonically advanced music in Stainer's work, which makes a good link to the increased dissonance of the twenty-first century.

As with Stainer's work, the piece has amateur choirs in mind, and soloists can be chosen from within their ranks. The organ part could be performed without a pedal board if required; however, the deep sounds of a pedal board should be used where possible. Much of the choral singing is unaccompanied, but the organ may double if necessary. The varying musical styles of the five choral numbers are in line with the gospel message going out to every tribe and nation. As regards variety of mood, while the resurrection is cause for rejoicing, it is also cause for awe and reflection.

The three main solo parts are Mary + Cleopas (Soprano), Narrator + Disciple (Bass) and Jesus (Bass). Thomas (Tenor) and Peter (Tenor) have less to sing. For the brief tutti parts in number 10, singers can sing their choice of the three notes at any pitch at will. Make sure A is the lowest note to be sung. In number 11, the two short sections of text in bars 30 and 57 should be spoken by a member of the choir and Jesus at the pauses. All the basses can sing the Priests' part in number 12. Metronome marks are to give an idea only.

The three hymns are hopefully sufficiently well-known for all to join in. Lower voices can repeat *We Shall Overcome* in the final one, while higher voices sing *John Brown's Body*. The freedom from slavery theme of the hymns is suitable to the resurrection to my mind.

# 1. Early Morning (Evangelist, Mary)

David Pennant

Moderato ♩ = 88

Soprano Solo

Bass Solo

Organ



8

Evangelist

*p*

It was dark when Ma - ry came to the tomb. The stone had been re - moved from the



14

Mary

They have ta-ken the Lord out of the tomb and we

*f*

en-trance. So she ran to Pe-ter and John and said:

*mf*

19

don't know where they have laid him!

Pe-ter and John ran to the tomb; the

*mf*

22

bur-ial cloths were ly-ing there but that was all. Ma-ry stood out-

*dim*

*p*

## 2. Running in the Race (Mary, SATB)

Andante, freely ♩ = 86

Mary

25

Deep calls to deep all your waves all your side, cry-ing.

*f*

*p*

Andante, freely ♩ = 86

*p dim*

*p*

segue

31

ca - ta - racts have gone - o - ver me. I sank

34

down to the roots of the moun - tains.

37

*mf*  
Hap - py are they — who when they walk through the val - ley of wee - ping

40

use it for a well. How can I sing the song of the Lord in a strange land?

*pp*

**Allegro**

S. Solo

Deep calls to deep Deep calls to

S. *mp* Oh no, la-dy! *cresc* Oh no, la-dy!

A. *p* Oh no, la-dy! *cresc* Oh no, la-dy!

T. *mp cresc* Oh no, la-dy!

B.

**Allegro**

Org. *p* *mp*

48

deep...

Oh no, la-dy! I'm run-ning in the race there's no-thing I can't face 'cos the Fa-ther's on my

Oh no, la-dy! I'm run-ning in the race there's no-thing I can't face 'cos the Fa-ther's on my

Oh no, la-dy! I'm run-ning in the face 'cos the Fa-ther's on my

*mf*

case and the Spi-rit sets the pace; I'm run-ning I'm run-ning I'm run-ning to-day!\_

case and the Spi-rit sets the pace; I'm run-ning I'm run-ning I'm run-ning to-day!\_

case and the Spi-rit sets the pace; I'm run-ning I'm run-ning I'm run-ning to-day!\_

*f*  
I'm run-ning I'm run-ning

I'm run-ning in the race all the runn-ers I em-brace my foot-wear is in

I'm run-ning in the race all the run-ners I em-brace my foot-wear is in

I'm run-ning in the race my foot-wear is in

I'm run-ning all the way

place no good trip-ping on my lace; I'm run-ning and I'm soak-ing up the grace of God..

place no good trip-ping on my lace; I'm run-ning and I'm soak-ing up the grace of God..

place no good trip-ping on my lace; I'm run-ning and I'm soak-ing up the grace of God..

I'm run-ning I'm run-ning to- day..

Ev-en youths grow tir-ed and wea - ry and young men stum-ble and fall;—

Youths tire out, young men fall;

Youths tire out, young men fall;—

Ev-en youths grow tir-ed and wea - ry and young men stum-ble and fall—

young men stum-ble and fall, young men stum-ble and fall.

youths grow tir - ed and wea - ry young men stum-ble and fall.

me as well 'cos my life is full to bur-sting with

Ev-en youths grow tir-ed and wea - ry and young men stum-ble and fall; -

Youths tire out and fall; -

Ev-en youths grow tir-ed and wea - ry and young men stum-ble and fall; -

stress! Youths tire out and fall. -



but they that wait up on the  
 young men stum-ble and fall.  
 young men stum-ble and fall.

Lord shall re-new their strength, oh yes! They will mount up with wings.  
 Re - new their strength, oh yes!  
 With wings.

like ea - gles oh yeah.

*f* Ev-en youths grow tir-ed and wea - ry and young men stum-ble and fall.

*f* Ev-en youths grow tir-ed and wea - ry and young men stum-ble and fall.

like ea - gles

*f* *dim*

*f* They will run and not be wea - ry *mf* they will walk and not

*mf* young men stum-ble and fall *mp* young men stum-ble and fall.

*mf*

faint. I'm run-ning I'm run-ning I'm run-ning I'm run-ning.

*mf*  
They will run and not be wea - ry they will walk and not faint!

*mf*  
I'm run-ning I'm run-ning I'm run-ning I'm run-ning.

*mf*  
They will run and not be wea - ry they will walk and not faint!

99 *mp* *mf cresc*

Deep calls to deep Deep calls to deep...

*p* *p cresc* *f*  
Oh yes, la-dy! Oh yes, la-dy! Oh yes, la-dy! I'm run-ning in the

*p cresc* *f*  
Oh yes, la-dy! Oh yes, la-dy! I'm run-ning in the

*p cresc*  
Oh yes, la-dy! Oh yes, la-dy!

*mf*  
Oh yes, la-dy!

*p* *mp* *mf*

race there's no-thing I can't face 'cos the Fa-ther's on my case and the Spi-rit sets the pace I'm run-ning

race there's no-thing I can't face 'cos the Fa-ther's on my case and the Spi-rit sets the pace I'm run-ning

*f* I'm run-ning in the face 'cos the Fa-ther's on my case and the Spi-rit sets the pace I'm run-ning

I'm run - ning-

I'm run-ning I'm run-ning to - day. I'm run-ning in the

I'm run-ning I'm run-ning to - day. I'm run-ning in the

I'm run-ning I'm run-ning to - day.

I'm run - ning I'm run - ning too.

*f*

Deep

race I've re-ject-ed all that's base of my sins there is no trace yes I'm join-ing in the chase I'm run-ning

race I've re-ject-ed all that's base of my sins there is no trace yes I'm join-ing in the chase I'm run-ning

8 I've re-ject-ed all that's base of my sins there is no trace yes I'm join-ing in the chase I'm run-ning

I've re-ject-ed all that's base of my sins there is no trace yes I'm join-ing in the chase

*ff*

calls to deep Deep

and I'm soak-ing up the grace of God... Deep calls to

and I'm soak-ing up the grace of God... Deep calls to deep

8 and I'm soak-ing up the grace of God... Deep calls to deep

Deep calls to deep I'm run-ning I'm run-ning

*f*



### 3. Sunrise (Mary, Angels, Evangelist, Jesus)

Moderato ♩ = 88

S. Solo

Evangelist  
*mp*

B. Solo

Ma-ry looked in-to the tomb and saw two an-gels sit-ting there, one at the head and the

Moderato ♩ = 88

Org.

*p*

5

Two angels  
*p*

Mary  
*mp*

Wo-man, why are you cry-ing? They have

oth-er at the feet where Je-sus' bo-dy had lain.

10

ta-ken my Lord a - way and I don't know where they have put him.

Evangelist  
*mp*

At this Ma-ry turned round and

saw Je-sus stand-ing there, but she did not re - a - lise that it was Je - sus.

Jesus  
*p* Wo-man, why are you cry-ing? who are you look - ing for?

*mf* Sir if you have car-ried him a -

way tell me where you have put him, and I will get him. My mas-ter!

*f* Ma-ry! *mf* Do not hold



30

on - to me for I have not yet a - scend - ed, but go and tell my bro - thers: I am re-

*pp* *p cresc*

35

**Rall.**

turn-ing to my Fa-ther, to your Fa-ther, to my God and your God.\_\_\_\_\_

*cresc* **Rall.** *f* *segue*

# 4. Hymn: Praise to the Lord of Glory

Melody attributed to  
Jeremiah Clarke

**Allegro** ♩ = 132

S. *f* Praise to the Lord of glo-ry,  
A. *f* Praise to the Lord of glo-ry,  
T. *f* Praise to the Lord of glo-ry,  
B. *f* Praise to the Lord of glo-ry,

Org. *f*

The first system of the musical score is for the hymn 'Praise to the Lord of Glory'. It features four vocal parts (Soprano, Alto, Tenor, Bass) and an Organ part. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The key signature is one sharp (F#) and the time signature is 4/4. The organ part begins with a forte (*f*) dynamic and provides a rhythmic accompaniment for the vocalists. The lyrics are 'Praise to the Lord of glo-ry,'.

46

Christ is ri - sen\_ from the dead! Go now and tell the sto-ry, "It has hap-penned as he said!"  
Christ is ri - sen\_ from the dead! Go now and tell the sto-ry, "It has hap-penned as he said!"  
Christ is ri - sen\_ from the dead! Go now and tell the sto-ry, "It has hap-penned as he said!"  
Christ is ri - sen\_ from the dead! Go now and tell the sto-ry, "It has hap-penned as he said!"

The second system of the musical score continues the hymn. It features the same four vocal parts and organ part. The lyrics are 'Christ is ri - sen\_ from the dead! Go now and tell the sto-ry, "It has hap-penned as he said!"'. The organ part continues with a rhythmic accompaniment. The tempo and key signature remain the same as in the first system.

Don't heed their un - be-lief but tell them clear-ly what you saw:~ speak up and keep it brief, for

Don't heed their un - be-lief but tell them clear-ly what you saw:~ speak up and keep it brief, for

Don't heed their un - be-lief but tell them clear-ly what you saw:~ speak up and keep it brief, for

Don't heed their un - be-lief but tell them clear ly what you saw:~ speak up and keep it brief, for

you have good news for the poor! Sa - tan, for all his fu - ry was de-throned when Je-sus bled;

you have good news for the poor! Sa - tan, for all his fu - ry was de-throned when Je-sus bled;

you have good news for the poor! Sa - tan, for all his fu - ry was de-throned when Je-sus bled;

you have good news for the poor! Sa - tan, for all his fu - ry was de-throned when Je-sus bled;

gone are his\_ stains so go - ry; shi-ning is his face in - stead. Not sto - len\_ by a thief but

gone are his\_ stains so go - ry; shi-ning is his face in - stead. Not sto - len\_ by a thief but

gone are his\_ stains so go - ry; shi-ning is his face in - stead. Not sto - len\_ by a thief but

gone are his\_ stains so go - ry; shi-ning is his face\_\_ in - stead. Not sto - len\_ by a thief but

raised from death to die no more; struck down, but then re - lief\_ bur-ied, but now an o-pen door:

raised from death to die no more; struck down, but then re-lief bur-ied, but now an o-pen door:

raised from death to die no more; struck down, but then re - lief\_ bur-ied, but now an o-pen door:

raised from death to\_ die no more; struck\_down, but then re-lief bur-ied, but now an o-pen door:

prais - es to the\_ Lord\_ of\_ Glo - ry, for our sins his\_ blood was\_ shed:

praise to the\_ Lord of Glo - ry, for our sins his\_ blood was shed:

praise to the\_ Lord of\_ Glo - ry, for our sins his\_ blood was shed:

praise to the\_ Lord of Glo - ry, for our sins his\_ blood was\_ shed:

tell out the\_ thrill - ing sto - ry, Je - sus is our liv - ing head.

tell out the thrill - ing sto - ry, Je - sus is our liv - ing head.

tell, tell out the thrill - ing\_ sto - ry, Je - sus\_ is our liv - ing head.

tell out the\_ thrill - ing sto - ry, Je - sus is our liv - ing head.

# 5. On the Road (Cleopas, Disciple, Jesus)

Andante ♩ = 88

B. Solo

B. Solo

Org.

A Disciple  
*mf*

We was on the road go-ing home, me and her.

Andante ♩ = 88

*mp*



4

B. Solo

B. Solo

Org.

All the e-vents of the past few days, turn-ing 'em o-ver a-gain we was when up comes this stran-ger and



7

B. Solo

B. Solo

Org.

Jesus  
*mf*

Cleopas *f*

What are you dis-cus-sing? Are

joins us. he says, asks us both. Cle-o-pas stops dead with a jerk.

11

Jesus

*mf*

you the on-ly man in Je-ru-sa-lem who has-n't got a clue what's been go-ing on? What's that?

he asks.

15

Cleopas

*f*

a-bout Je - sus of Naz-a-reth a pro-phet pow-er-ful in word and deed but he

Cle-o takes a breath.

18

end-ed up being cru-ci-fied when we\_ had\_ hoped that he\_ was the one to de - li - ver us.

And what's

more it's the third day since this took place      Some of our wo-men a-ston-ished us      could-n't find his bo-dy.

Said there were an-gels at the tomb who said he was a-live.  
But when our friends went o-ver there

Then he starts to talk  
was no sign of him;      none at all.      How fool-ish you      *f* Jesus



are and slow to be-lieve what all the pro-phets have spo - ken! Did not the Christ have to

And star -ting with Mo-ses he  
suf-fer these things and then en - ter in - to his glo - ry?

told us what the Scri-ptures said a - bout him. *mf* When we got home we had him in for a bite.  
And he

Then he was gone,  
broke the bread in his us - ual way and we rea- lised it were 'im. just like that.

*f*  
Did-n't our hearts burn with-in us Did-n't our hearts burn with-in us while he talked with  
*f*  
Did-n't our hearts burn with-in us Did-n't our hearts burn with-in us

*us?*  
*mf*  
We was on the road\_ go-ing back, me and her. All the e-vents of the past few hours,  
*mp*

56

Musical score for measures 56-58. The score is in G major (one sharp) and 4/4 time. It consists of three systems. The first system has a vocal line in the bass clef with lyrics: "tur-ning 'em o-ver a-gain we was un - til we got to Je-ru - sa-lem and found them all to - ge - ther." The second system is a piano accompaniment with a treble clef and a bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

59


Musical score for measures 59-61. The score is in G major (one sharp) and 4/4 time. It consists of three systems. The first system has a vocal line in the treble clef with lyrics: "He's a-live" they told us; "he has ap-peared to Si-mon. It is true!" The second system has a vocal line in the bass clef with the same lyrics. The third system is a piano accompaniment with a treble clef and a bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. A *cresc* marking is present in the first measure of the piano part.

# 6. I am sending you (Evangelist, Jesus)

**Andante** ♩ = 88

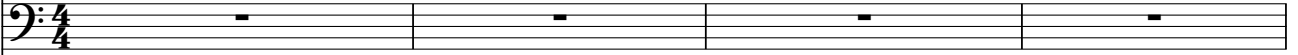
Evangelist *mf*

B. Solo



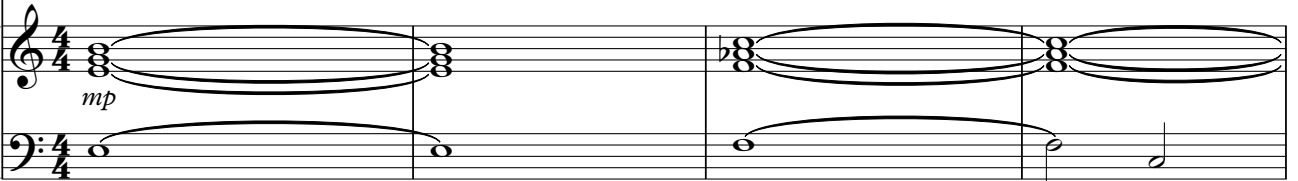
While they were still tal-king a-bout this Je-sus him-self came and stood a-mong them.

B. Solo



**Andante** ♩ = 88

Org. *mp*

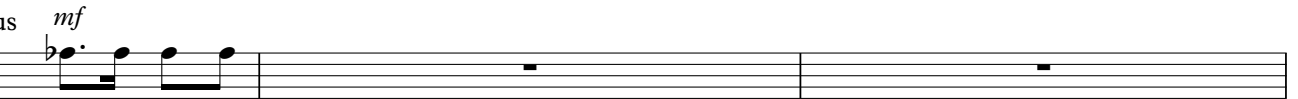



5



They were start-led and fright-ened think - ing they had seen a

Jesus *mf*



Peace be with you!




8



ghost.



Why are you trou-bled and why do doubts rise in your minds? It is I my-self Touch me and see; a



ghost does not have flesh and bones as you see I have. *p* Peace be with you!

Just as the Fa-ther has sent me I am send - ing you re - ceive the Ho - ly

**Accel.**

Spi - rit!

*mp* *mf* *f*

segue

# 7. The Message (SATB)

**Allegro** ♩ = 100

S. *f* You know the mes-sage God sent to the peo-ple of Is-ra-el tel - ling the good news of

A. *f* You know the mes-sage God sent to the peo-ple of Is-ra-el tel - ling the good news of

T. *f* You know the mes-sage God sent to the peo-ple of Is-ra-el tel - ling the good news of

B. *f* You know the mes-sage God sent to the peo-ple of Is-ra-el tel - ling the good news of

**Allegro** ♩ = 100

Organ (rehearsal only) *f*

28

peace through Je - sus Christ. God a-noint-ed Je - sus with the Ho - ly Spi-rit and power,

peace through Je - sus Christ. God a-noint-ed Je - sus with the Ho - ly Spi-rit and power,

peace through Je - sus Christ. God a-noint-ed Je - sus with the Ho - ly Spi-rit and power;

peace through Je - sus Christ. God a-noint-ed Je - sus with the Ho - ly Spi-rit and power;

of the de-vil of the de-vil be  
 hea-ling all who were un-der the power of the de-vil of the de-vil be  
 he went round do-ing good hea-ling all who were un-der the power of the de-vil be  
 he went round do-ing good hea-ling all who were un-der the power of the de-vil be



cause God was with him. The peo-ple of Je - ru - sa-lem and their ru - lers  
 cause God was with him. The peo-ple of Je - ru - sa-lem and their ru - lers  
 cause God was with him. The peo-ple of Je - ru - sa-lem and their ru-lers  
 cause God was with him. The peo-ple of Je - ru - sa-lem and their ru - lers

did not re-cog-nise Je-sus: though they found no pro - per ground for an ex - e - cu - tion

did not re-cog-nise Je-sus: though they found no pro - per ground for an ex - e - cu - tion

8 did not re-cog-nise Je-sus: though there was no rea - son for their act of

did not re-cog-nise Je-sus: though they found no pro - per ground for an ex - e - cu - tion



41 **Meno mosso, rubato** ♩ = 80

*f cresc* *mp*

they still asked Pi-late. They hung him on a tree and killed him and then they took him down and

*f cresc* *mp*

they still asked Pi-late. They hung him on a tree and killed him and then they

*f cresc* *mp*

8 trea-son said Pi-late. They hung him on a tree and killed him and then they

*f cresc* *mp*

they still asked Pi-late. They hung him on a tree and killed him and then they

**Meno mosso, rubato** ♩ = 80

*f cresc* *mp*



46

**Accel.**

**Tempo primo** ♩ = 100

laid him in a tomb. But God raised him from the dead on the third

laid him in a tomb. But God raised him from the dead on the third

laid him in a tomb. But God raised him from the dead on the third

laid him in a tomb. But God raised him from the dead on the third

**Accel.**

**Tempo primo** ♩ = 100

51

day; we saw him

day; we saw him

day; we saw him

day and caused him to be seen by those who had travelled with him from Gal-li-lee to Je-ru - sa-lem:

we who ate and drank with him af - ter he rose from the dead; he com-mand - ed us

we who ate and drank with him af - ter he rose from the dead; he com-mand - ed us

we who ate and drank with him af - ter he rose from the dead; he com-mand - ed us

we saw him; he com-mand - ed us



to preach to the peo-ple and tes - ti - fy that he is the one whom God has ap-point-ed as

to preach to the peo-ple and tes - ti - fy that he is the one whom God has ap-point-ed as

to preach to the peo-ple and tes - ti - fy that he is the one whom God has ap-point-ed as

He is the one God has ap-point-ed.

judge of the liv-ing and the dead. All the pro-phets tes - ti - fy that all who be -

judge of the liv-ing and the dead. All the pro-phets tes - ti - fy that all who be -

judge of the liv-ing and the dead. All the pro-phets tes - ti - fy that all who be -

All the pro-phets tes - ti - fy that all who be -



**Rit.**

lieve in him re - ceive for-give-ness of sins through his name.\_\_\_\_\_

lieve in him re - ceive for-give-ness of sins through his name.\_\_\_\_\_

lieve in him re - ceive for-give-ness of sins through his name.\_\_\_\_\_

lieve in him re - ceive for-give-ness of sins through his name.\_\_\_\_\_

**Rit.**

# 8. Hymn: We shall Overcome

Unknown

Spiritual

**Allegro** ♩ = 100

*mf*

S.

# 9. Alive for Evermore (SATB)

## Andante sostenuto

*p*

S. Do\_ not fear; do not fear. I am the first and the last, the

A. Do\_ not fear; do not fear. I am the first and the last, the

T. Do\_ not - fear; do not fear. I am the first and the last, the

B. Do\_\_\_\_\_ not fear.\_\_\_\_\_ I am the first\_\_\_\_\_

*p*

Organ (rehearsal only)

8

*f*

Al - pha and O - me - ga. I am the liv - ing one\_\_\_\_\_ I was dead and be -

Al - pha and O - me - ga. I am the liv - ing one\_\_\_\_\_ I was dead and be -

Al - pha and O - me - ga. I am the liv - ing one\_\_\_\_\_ I was dead and be -

and last.

and\_\_\_\_\_ last. I am the liv - ing one\_\_\_\_\_ the liv -

*f*

hold I am a - live for ev - er for ev - er for ev - er - more. A - men!

hold I am a - live for ev - er for ev - er for ev - er - more. A - men!

hold I am a - live for ev - er for ev - er for ev - er - more.

ing one for ev - er for ev - er for ev - er - more. I hold the

I hold the keys of death and Ha-des, of Ha - des;

I hold the keys of death and Ha-des, of Ha - des;

I hold the keys of death and Ha-des, of Ha - des;

keys of death and Ha-des, of Ha - des;

there-fore write what you see. I am the bright mor-ning star; write what you see\_

there-fore write what you see. I am the bright mor-ning star; write what you see\_

there-fore write what you see. I am the bright mor-ning star; write what you see\_

there-fore write what you see. I am the bright mor-ning star;

there-fore write what you see. I am the bright mor-ning star; write what you see\_

there-fore write what you see. I am the bright mor-ning star;

write the things that are and the things that will be af-ter these things.

write the things that are and the things that will be af-ter these things.

write the things that are and the things that will be af-ter these things.

write these things

write what will be af-ter these

39

*p*

You are dressed in a robe with a gold-en sash and your head and hair are as white as snow, your

*p*

Your

things.

*p*



42

*p*

And your voice has the sound of a rush - ing ca - ta - ract, you are

*mp*

eyes are a blaz - ing fire and your voice has the sound of a rush - ing ca - ta - ract, you are

*mp*

eyes are a blaz - ing fire and your voice has the sound of a rush - ing ca - ta - ract, you are

*mp*

There are

*mp*



*cresc*  
 dressed in a robe with a gol-den sash and your head and hair are as white as snow, your  
*cresc*  
 dressed in a robe with a gol-den sash and your head and hair are as white as snow, your  
*cresc*  
 dressed in a robe with a gol-den sash and your head and hair are as white as snow, your  
*cresc*  
 stars in your hand and a

*f*  
 eyes are a blaz-ing fire and your voice has the sound of a rush-ing cat - a-ract, your face is daz-zl-ing as the  
*f*  
 eyes are a blaz-ing fire and your voice has the sound of a rush-ing cat - a-ract, your face is daz-zl-ing as the  
*f*  
 eyes are a blaz-ing fire and your voice has the sound of a rush-ing cat - a-ract, your face is daz-zl-ing as the  
*f*  
 sword comes from your mouth, your face is daz-zl ing as the

49 *ff* *f* *dim*

sun. You are the liv - ing one \_\_\_\_\_ for ev - er for ev - er for ev - er for

*ff* *f* *dim*

sun. You are the liv - ing one \_\_\_\_\_ for ev - er for ev - er for ev - er for

*ff* *f*

sun. You are the liv - ing one \_\_\_\_\_ for ev - er for ev - er for ev - er

*ff* *f*

sun. You are the liv - ing one \_\_\_\_\_ for ev - er for ev - er for ev - er



**Rall . . . .Meno mosso**

54

ev - er - more \_\_\_\_\_ A - men! Write what you see. \_\_\_\_\_

*p*

ev - er - more. \_\_\_\_\_ Do - not fear do not fear. \_\_\_\_\_

*dim* *p*

for ev - er - more. Do - not - fear do not fear. \_\_\_\_\_

*dim* *p*

for ev - er - more Do not fear. \_\_\_\_\_

**Rall . . . .Meno mosso**

*dim* *p*

# 10. Doubting Thomas (Thomas, Evangelist, Jesus)

**Andante** ♩ = 88

T. Solo & tutti

B. Solo

Evangelist *mp*

Tho-mas, one of the twelve—was not with the oth-ers when Je-sus came.

Org.

**Andante** ♩ = 88



5

tutti *f*

Thomas *f*

We have seen the Lord! Un-

*cresc* *mp*

So they told him He re - plied



9

**Piu Mosso** ♩ = 112

less I see the nail marks in his hands and thrust my fin-ger where the nails were, and

**Piu Mosso** ♩ = 112

12

Andante ♩ = 88

8 push my hand in his side, I will not be-lieve it!

Eight days la-ter the dis-

Andante ♩ = 88

16

8 ci - ples were in - side a - gain and Tho - mas was with them. Je - sus comes through the locked doors

19

8 Jesus  
*mf* stands a - mong them and says, Peace be with you! Tho - mas look at my side; put your fin - ger here;

23

Thomas

*f*

Musical staff for voice (Thomas) in treble clef, key of D major. The staff contains a whole rest followed by a quarter note G4, a quarter note A4, an eighth note B4, and a quarter note C5. The lyrics "My Lord and my God!" are written below the staff.

My Lord and my God!

Musical staff for bass in bass clef, key of D major. It features a triplet of eighth notes (F3, G3, A3) followed by a quarter note B2, a quarter note C3, and a quarter note D3. The lyrics "reach out your hand; put it in-to my side; stop doubt-ing and be-lieve!" are written below the staff.

reach out your hand; put it in-to my side; stop doubt-ing and be-lieve!

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) in D major. The right hand plays chords and single notes, while the left hand plays a simple bass line.



27

tutti

*f*

Musical staff for voice (tutti) in treble clef, key of D major. It contains a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "My Lord and my God!" are written below the staff.

My Lord and my God!

Musical staff for bass (tutti) in bass clef, key of D major. It features a triplet of eighth notes (F3, G3, A3) followed by a quarter note B2, a quarter note C3, and a quarter note D3. The lyrics "You have be-lieved be-cause you saw: hap-py are the ones who be-" are written below the staff.

You have be-lieved be-cause you saw: hap-py are the ones who be-

Piano accompaniment for the second system, consisting of two staves (treble and bass clef) in D major. The right hand plays chords and single notes, while the left hand plays a simple bass line.



31

Evangelist

*mf*

Musical staff for voice (Evangelist) in bass clef, key of D major. It features a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, and a quarter note A3. The lyrics "lieve with out see-ing! Af-ter that Je-sus ap-peared to them a-no-ther time." are written below the staff.

lieve with out see-ing! Af-ter that Je-sus ap-peared to them a-no-ther time.

Piano accompaniment for the third system, consisting of two staves (treble and bass clef) in D major. The right hand plays chords and single notes, while the left hand plays a simple bass line. The word "segue" is written at the bottom right of the page.

segue

# 11. Fishing all Night (Peter, Jesus, SATB)

Andante ♩ = 76

S. - - - - -  
A. - - - - -  
T. - - - - -  
B. - - - - - *mf*  
We've been fish-ing all night  
Org. *mf* manuals *p* *mf*

Detailed description: This block contains the musical score for measures 37 through 41. It features four vocal staves (Soprano, Alto, Tenor, Bass) and an Organ part. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute. The Soprano, Alto, and Tenor parts are silent throughout these measures. The Bass part begins in measure 39 with the lyrics 'We've been fish-ing all night'. The Organ part provides accompaniment, with dynamics ranging from mezzo-forte (mf) to piano (p).



42

and yet we've caught no-thing\_ not like that o-ther time when the boats would not

Detailed description: This block contains the musical score for measures 42 through 46. It features four vocal staves and an Organ part. The key signature remains three sharps and the time signature is 6/8. The Soprano, Alto, and Tenor parts are silent. The Bass part begins in measure 42 with the lyrics 'and yet we've caught no-thing\_ not like that o-ther time when the boats would not'. The Organ part continues with accompaniment, primarily using sustained chords in the bass register.

47

*mf*

The fa-mi-li-ar sounds of the wind in the rig-ging—

hold our catch. The fa-mi-li-ar sounds of the wind in the rig-ging—

52

*mf*

We thought

and the slap of the waves on the bow they mean no - thing now...

and the slap of the waves on the bow they mean no - thing now...

*mf*

We were rea - - lly much in  
 he was the light of the world; he was the bread of life; his touch healed the sick and his

We were rea - - lly much in  
 We were rea - - lly much in



[TEXT]

Do you remember Legion?  
 Full of demons one minute and totally free the next.  
 I wonder where he is now?

err - - or.  
 word set the de-mo-nised free.  
 err - - or.  
 err - or. I don't care what they say



I will ne-ver for - get him. He was sim-ply the best I would fol-low him



The things that he said were so true\_ and right;  
 an - y - where. The things that he said were so true\_ and right;

79

We

He said he was the light of the

the way that he lived and died was in - spi - ring. We

the way that he lived and died was in - spi - ring. We



85

were rea - - lly were too in vol -

world he was the bread\_ of life;\_ his touch healed the sick and his word set the

were rea - - lly were too in vol -

were rea - - lly were too in vol -

[Jesus TEXT]

Throw your nets out on the other side of the boat!

91

de-mon-ised free. ved. Who does he think he is? As if I am a

This musical system contains measures 91 through 96. It features a vocal line with lyrics, a piano accompaniment, and a double bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The lyrics are: "de-mon-ised free. ved. Who does he think he is? As if I am a".



97

nov ice! Oh well, give it a try, why not? our nets are

It's the

This musical system contains measures 97 through 102. It features a vocal line with lyrics, a piano accompaniment, and a double bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The lyrics are: "nov ice! Oh well, give it a try, why not? our nets are". A dynamic marking of *p* (piano) is present above the piano staff in measure 100. The system concludes with a double bar line and repeat signs.

**Allegro** ♩ = 76

Lord! It's the Lord! It's the Lord! But look at all the

*p* Don't be sil - ly! Don't be daft! Don't be sil - ly don't be daft!

emp - ty...

**Allegro** ♩ = 76

*p*

*p* Just look at all the fish will you look at all the fish what a catch like you ne - ver saw!

fish just look at all the fish will you look at all the fish what a catch like you ne - ver saw!

*mf* It's the

*p*  
Some - thing won - der - ful is hap - pen - ing,  
*p* Some - thing won - der - ful is hap - pen - ing, *mp cresc* a-maz-ing!  
 8 Lord! It's the Lord! It's the Lord it's the Lord it's the Lord *f* I'm cer-tain hey,  
*mf* Don't be sil-ly! Don't be daft! Don't be sil-ly don't be daft! *f* I'm off

*mp*  
pedal bass note



*mp cresc*  
a - stoun - ding ah  
 a - stoun - ding ah  
 wait! But the fish! sure - ly not please wait look  
 I'm go-ing you can han-dle that be-tween you sure - ly? Too bad I'm off

*cresc*

It is the Lord! It is the Lord!

It is the Lord! It is the Lord!

here! It is the Lord! It is the Lord!

noth-ing you can say will stop me now... It is the Lord!

Peter *mf*  
What's cook-ing?

Jesus *mf*  
Come and have break-fast. Fish!

*f*  
Fish!\_ de-li-cious. Thanks!

*f*  
Fish!\_ de-li-cious. Thanks!

*tutti f* Fish!\_ de-li-cious. *Peter mf* I'd love some thanks! *tutti* Thanks!

*tutti f*  
Fish!\_ de-li-cious. Thanks!



**Meno mosso** ♩ = 60

Jesus  
*mf*  
Si-mon Pe-ter do you love me more than

**Meno mosso** ♩ = 60

**Allegro** ♩ = 76

*pp*

There's a wolf near-by

*pp*

There's a wolf near-by

Peter *mf*

Lord, you know I love you.

*tutti pp*

There's a wolf near-by

these?

Feed my lambs.

**Allegro** ♩ = 76

**Meno mosso** ♩ = 54

he at-tacks the flock and scat-ters it, scat-ters it.

he at-tacks the flock and scat-ters it, scat-ters it.

he at-tacks the flock and scat-ters it, scat-ters it.

Jesus

*mf*

Si-mon Pe-ter do you

**Meno mosso** ♩ = 54



**Allegro** ♩ = 76

*pp*

There's a roar-ing lion

*pp*

There's a roar-ing lion

Peter *mf*

tutti *pp*

Yes mas-ter you know I love you.

There's a roar-ing lion

love me more than these?

Tend my sheep.

**Allegro** ♩ = 76



**Adagio** ♩ = 48

seek-ing whom he may de-vour.

seek-ing whom he may de-vour.

seek-ing whom he may de-vour.

Jesus *mf*

Si-mon Pe-ter do you

**Adagio** ♩ = 48

Peter

*f*

Lord you know ev' - ry - thing you

love me more than these?



know I love you.

*f*

Feed my sheep

Andante ♩ = 76

*p*

*tutti f*

We were fish-ing all night

and en-ded with no-thing— but when Je sus ar-rives at the dawn there's a

*tutti f*

I've made up my mind I'm fully determined not to  
 whole sea change. I've made up my mind I'm fully determined not to



*f*

You  
 Be-cause you are the light of the world  
 flinch not to swerve but to follow you.. You.. You..

have set us

you are the bread of life; your touch heals the sick and your word sets the de-mon-ised

have set us

have set us

free.

free.

free.

free. I don't care what they say I will ne-ver for-get you

ff *tutti* 3  
You are the

*f* Jesus  
Feed my sheep! You are the

you are sim-ply the best I will fol-low you ev - ery - where You are the

ff 3

ff 3

ff 3

ff 3



**Allegro** ♩ = 76

Lord! You are the Lord!

Lord! You are the Lord!

Lord! You are the Lord!

Lord! You are the Lord!

*f* **Allegro** ♩ = 76

# 12. Making Plans (Evangelist, Priests)

**Andante** ♩ = 88

Evangelist

*mp*

B. Solo

The chief priests and el-ders made an a-gree-ment

They gave suf-fi-cient mo-ney to the

**Andante** ♩ = 88

Org.



5

sol-diers to get them on board

Priests

*p*

Tell them, "His di - sci-ples came in the night and



9

stole the bo - dy while we were a - sleep."

And if the Go-ver-nor should

hear of it we will fix it so that you don't get in - to trou - ble."

**15** Evangelist *mp*

So the sol-diers ac-cep-ted the mo-ney and did as they had been taught. But the e - le - ven di-sci-ples

**19**

went to the moun - tain where Je - sus had told them to go. See - ing

**22**

him, they fell down be-fore him; but some doubt-ed. Je - sus drew near and



# 13. Go Forth (Jesus, SATB)

26

**Andante**

Jesus

*f*

said All au-tho-ri - ty in heaven and earth has been giv - en to me.

**Andante**

*p sempre*

See that

*f* *dim* *pp*  
(SATB notes rehearsal only)

33

See that you love one a - noth - er.

See that you love one an - oth - er. By

See that you love one an - oth - er. By this will

you love one an - oth - er. By this will all men

By this will all men know by this will all men know  
 this will all men know by this will all men know that  
 all men know by this will all men know that you  
 know by this will all men know that you are my

*p*



that you are my di - sci - ples, lay - ing down your lives  
 you are my di - sci - ples, lay - ing down your lives  
 are my di - sci - ples, lay - ing down your lives for  
 di - sci - ples, lay - ing down your lives for your

Jesus

Go forth there-fore and make all na-tions my di - sci ples,  
 for your friends.

*p sempre* See that you love one a - no - ther; love  
*p sempre* See that you love one a - no - ther; love one a -  
*p sempre* See that you love one a - no - ther; love one a - no -  
*p sempre* See that you love one a - no - ther; love one a - no - ther.

67

bap - ti - sing them in the name of the Fa-ther and the  
 one a - no - ther\_ with\_ a pure\_ heart fer - vent-ly\_

no - ther\_ with\_ a pure\_ heart fer - vent - ly.

ther\_ with\_ a pure\_ heart fer - vent-ly.

with\_ a pure\_ heart fer - vent - ly. *mp* I will build my

*p*

73

Son and the Ho - ly Spi-rit, *mp*

I will build my church and the

*mp* I will build my church and the gates of hell will

*mp* I will build my church and the gates of hell will not pre - vail a -

church and the gates of hell will not pre - vail a - gainst it, not pre -

tea - ching them to o - bey ev - ry - thing I have com - man - ded you,  
 gates of hell will not pre - vail a - gainst it, not pre - vail a - gainst...  
 not pre - vail a - gainst it, not pre - vail a gainst... it...  
 gainst it, not pre - vail a - gainst... it...  
 vail a - gainst... it...  
 it...  
 I am with you e - ver more, -  
 I am with you ev - er - more,  
 I am with you e - ver more, ev -

and sure - ly... I am  
 it... I am with you e - ver more, -  
 I am with you ev - er - more,  
 I am with you e - ver more, ev -  
 I am with you e - ver - more, ev -  
 I am with you e - ver - more, ev -





# 14. Hymn: My Eyes have Seen

Julia Ward Howe etc.

Melody attributed to  
William Steffe

**Allegro** ♩ = 132

S. *f* My eyes have seen the glo - ry of the co - ming of the Lord; He is

A. *f* We'll be filled with joy

T. *f* We'll be filled with joy

B. *f* I have seen the glo - ry of the co - ming of the Lord; He is

Org. *f*

The first system of the musical score is for the hymn 'My Eyes have Seen'. It features four vocal parts (Soprano, Alto, Tenor, Bass) and an Organ part. The music is in the key of D major (two sharps) and 12/8 time. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The organ part provides a rhythmic accompaniment with chords and moving lines in both hands. The lyrics are: 'My eyes have seen the glory of the coming of the Lord; He is We'll be filled with joy. I have seen the glory of the coming of the Lord; He is'.



4

tram - pling out the vin - tage where the grapes of wrath are stored; He has loosed the fate - ful light - ning of his

We'll be filled with joy We'll be filled with

We'll be filled with joy We'll be filled with

tram - pling out the vin - tage where the grapes of wrath are stored; He has loosed the fate - ful light - ning of his

The second system of the musical score continues the hymn. It features the same four vocal parts and organ part. The lyrics are: 'tram - pling out the vin - tage where the grapes of wrath are stored; He has loosed the fate - ful light - ning of his We'll be filled with joy We'll be filled with We'll be filled with joy We'll be filled with tram - pling out the vin - tage where the grapes of wrath are stored; He has loosed the fate - ful light - ning of his'. The organ part continues with its accompaniment.



7

ter - ri - ble swift sword: His truth is march - ing on. Glo - ry, glo - ry, Al - le -  
 joy some - day and I do be -  
 joy' some - day and I do be -  
 ter - ri - ble swift sword and his truth is march - ing on Glo - ry, glo - ry, Al - le -



11

lu - ia! Glo - ry, glo - ry, Al - le - lu - ia!  
 lieve with all my heart  
 lieve with all my heart  
 lu - ia! Glo - ry, glo - ry, Al - le - lu - ia, glo - ry, glo - ry, Al - le -

**Meno Mosso** ♩ = 104

**Rit molto**

Glo - ry, glo - ry, Al - le - lu - ia! His truth is march - ing on.  
 We'll be filled with joy some day.  
 We'll be filled with joy some day.  
 lu - ia, glo - ry, glo - ry, Al - le - lu - ia! His truth is march - ing on.

**Meno Mosso** ♩ = 104

**Rit molto**