

# The Wondrous Cross

## A Suite for Good Friday

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TRADITIONAL  
Arranged by  
PHILLIP KEVEREN

NARRATION 1: “Who has believed our message and to whom has the arm of the LORD been revealed?  
He grew up before him like a tender shoot, and like a root out of dry ground.  
He had no beauty or majesty to attract us to him, nothing in his appearance that we should desire him”  
(Isaiah 53:1-2, NIV)

Solemnly (♩ = 80)

“Who has believed...”

Musical notation for the first section, marked *p* (piano). The score is in 4/4 time and features a piano accompaniment with a treble and bass clef. The melody is primarily in the treble clef, consisting of a series of half notes and quarter notes, with some ties. The bass line provides a steady accompaniment with chords and single notes.

“He was despised and rejected by mankind, a man of suffering, and familiar with pain.  
Like one from whom people hid\* their faces he was despised, and we held him in low esteem”  
(Isaiah 53:3, NIV)

Musical notation for the second section, marked *mp* (mezzo-piano). The score is in 4/4 time and features a piano accompaniment with a treble and bass clef. The melody is primarily in the bass clef, consisting of a series of half notes and quarter notes, with some ties. The treble line provides a steady accompaniment with chords and single notes.

“Surely he took up our pain and bore our suffering, yet we considered him punished by God,  
stricken by him, and afflicted. But he was pierced for our transgressions, he was crushed for our iniquities”  
(Isaiah 53:4-5a, NIV)

Musical notation for the third section, marked *f* (forte) and *p* (piano). The score is in 4/4 time and features a piano accompaniment with a treble and bass clef. The melody is primarily in the treble clef, consisting of a series of half notes and quarter notes, with some ties. The bass line provides a steady accompaniment with chords and single notes.

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“The punishment that brought us peace was on him, and by his wounds we are healed. We all, like sheep, have gone astray, each of us has turned to our own way; and the LORD has laid on him the iniquity of us all” (Isaiah 53:5b-6, NIV).

22

A piano introduction consisting of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

“O Sacred Head, Now Wounded.” Words by P. Gerhardt, tr. J.W. Alexander. Music by H.L. Hassler; harm. J.S. Bach.

*poco rit.* *MEN unis. p* *a tempo*

O sa - cred Head, now wound - ed, With

27

The first system of the vocal score. It features a vocal line in bass clef and a piano accompaniment in grand staff. The tempo is marked *poco rit.* and the dynamics are *MEN unis. p*. The lyrics are "O sa - cred Head, now wound - ed, With".

*poco rit.* *a tempo*

grief and shame weighed down,

31

The second system of the vocal score. It continues the vocal line and piano accompaniment. The tempo is marked *poco rit.* and *a tempo*. The lyrics are "grief and shame weighed down,".

Now scorn-ful - ly sur - round - ed With thorns, Thine on - ly

35

The third system of the vocal score. It continues the vocal line and piano accompaniment. The lyrics are "Now scorn-ful - ly sur - round - ed With thorns, Thine on - ly".

crown;

39

*poco rit.* **WOMEN** *mp* *a tempo* *cresc.*

How pale\_ Thou art with an - guish, With sore a - buse and

*poco rit.* *mp* *a tempo* *cresc.*

43

*f* scorn!

**MEN** *p*

How does that vis-age lan - guish\_ Which

*f* *p*

47

*rit.*

once was bright as morn!

*rit.*

52

**Tenderly** (♩ = 84)

*WOMEN unis. mp*

“Beneath the Cross of Jesus.”  
Words by Elizabeth C. Clephane. Music by Frederick C. Maker.

Up - on that cross of Je - sus Mine

*mp*

57

*CHOIR cresc.*

eyes at times can see... The ver - y dy - ing

*cresc.*

61

form of One Who suf - fered there for me; And

*f rit.* *p* 5

from my smit - ten heart, with tears, Two won - ders I con - fess:

*a tempo* *mp*

The

*a tempo* *p*

won - ders of His glo - rious love And my un - wor - thi -

*rit.* *p*

*mp* *rit.*

NARRATION 2: "One of the criminals who hung there hurled insults at him: 'Aren't you the Messiah? Save yourself and us!' But the other criminal rebuked him. 'Don't you fear God,' he said, 'since you are under the same sentence? We are punished justly, for we are getting what our deeds deserve. But this man has done nothing wrong.' Then he said, 'Jesus, remember me when you come into your kingdom'" (Luke 23:39-42, NIV).

(♩ = 80)

ness.

ness.

*p*

77

*mp*

*cresc.*

81

"But this man..."

*rit.*

*f*

*mp*

85

Flowing (♩ = 90)

*p*

89

“Jesus answered him, ‘Truly I tell you, today you will be with me in paradise’”  
(Luke 23:43, NIV).

91

*poco rit.*

*a tempo*

*mp*

There is a

94

*mf a tempo*

*mp*

foun - tain.

*mp*

There is a

97

foun - tain.

100

“There Is a Fountain.”  
 Words by William Cowper. Music: Early American Melody.

*poco rit.* *mp* *a tempo*

The dy - ing thief re - joiced to see that

*poco rit.* *a tempo*

103

foun - tain in his day;

*mp* And

106



there may I, though vile as he, Wash all my sins a -

*cresc.*

109

way: — Wash all my sins a - way, — Wash

*f*

112

all my sins a - way; — And

*rit.* *p*

*dim. rit.*

115

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(♩ = 74)

there may I, though vile as he, \_\_\_\_\_ Wash all my sins a -

Ooo \_\_\_\_\_

*mf*

*p* *mf*

118 *8vb*

NARRATION 3: "Now it was about the sixth hour, and there was darkness over all the earth until the ninth hour. Then the sun was darkened, and the veil of the temple was torn in two. And when Jesus had cried out with a loud voice, He said, 'Father, into Your hands I commit My spirit.' Having said this, He breathed His last" (Luke 23:44-46, NKJV).

(♩ = 60)

way. \_\_\_\_\_

*p*

122

"Having said this..."

*f* *p rit.*

128

SOPRANOS *p*

Words: Spiritual. Music: Adapt. J.W. Work, Jr. & F.J. Work.

Were you there when they cru - ci - fied my Lord?

ALTOS *p*

Were you there when they cru - ci - fied my Lord?

TENORS *p*

Were you there when they cru - ci - fied my Lord?\_

BASSES *p*

Were you there when they cru - ci - fied my Lord?

133

*mp*

Were you there when they cru - ci - fied my Lord?

*mp*

Were you there when they cru - ci - fied my Lord?\_

*mp*

Were you there when they cru - ci - fied my Lord?

*mp*

Were you there when they cru - ci - fied my Lord?

138

*p* *mf* *broaden*

Oh! Some - times it caus - es me to

Oh! Some - times it caus - es me to

Oh! Some - times it caus - es me to

Some - times it caus - es me to

*pp* *mf* *broaden*

143

*poco accel.* *f rit.* *a tempo* *p*

trem - ble, ah, trem - ble. Were you

trem - ble, ah, trem - ble. Were you

trem - ble, trem - ble, trem - ble. Were you

trem - ble, trem - ble, trem - ble. Were you

*poco accel.* *f rit.* *p a tempo*

147

there when they cru - ci - fied my Lord?

there when they cru - ci - fied my Lord?

there when they cru - ci - fied my Lord?

there when they cru - ci - fied my Lord?

151

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are 'there when they cru - ci - fied my Lord?'. The piano part includes a 'cresc.' marking.

CONGREGATION joins

With strength (♩ = 84)

WOMEN

*rit. f*

“When I Survey the Wondrous Cross.”

Words by Isaac Watts. Music: Appalachian Folk Melody.

When I sur - vey the won - drous cross

MEN *f*

The second system of music consists of two vocal staves and a piano accompaniment. The vocal parts are for Women and Men. The piano accompaniment is in the right and left hands. The lyrics are 'When I sur - vey the won - drous cross'. The piano part includes a 'rit. f' marking.

When I sur - vey

the won - drous

156

The third system of music consists of a piano accompaniment in the right and left hands. The piano part includes a 'rit. f' marking.

On which the Prince \_\_\_\_\_ of Glo - ry \_\_\_\_\_

cross

On which the Prince

160

died, My rich - est gain

*rit.* *a tempo*

of Glo - ry \_\_\_\_\_ died, My rich - est gain

163

I \_\_\_\_\_ count but loss, \_\_\_\_\_ And pour con - tempt

166

*rit.* on all my pride. *mp* See, from His

See, from His head,

170 *rit.* *mp*

head, His hands, His feet, *cresc.* Sor - row and

His hands, His feet, Sor - row and love

174 *cresc.*

*rit.* *ff* (♩ = 84)

love flow min - gled down; Did e'er such love

— flow min - gled down;

178 *rit.* *ff*

and sor-row meet, Or thorns com - pose

*dim.*

*dim.*

182

Love so a - maz - ing, love so di -

*mp*

*SOLO mp*

so rich a crown?

*p dolce*

186



*mp*

vine, De-mands my soul, my life, my

191

*molto rit.*

all.

*mp*

My life, my all.

*molto rit.* *mp*

196